SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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RACKETEERS OF SHOW BIZ

Pastors-Golfers Mid-West Armistice Is Trade for Church and Links

Chicago, Sept. 30.

In an effort to get golfers to attend church, pastors around this neck of the links are resorting to intensive salesmanship. Idea is to practically put the golfers under contract to attend church regularly through the winter if the church stops pestering them during the summer.

Heads of families who in former times had a sense of responsibility about church-going have stopped during the golfing season and ended up by almost never going. Preachers are also using the old gag of giving everybody a title. Hence a recent epidemic of golf-playing deacons, trustees, stewards and vestrymen.

Quite a little friction was created around here during the last several Sundays. Preachers insisted the golfing season was over and the niblickers should get out of the sand traps and into the pews. Drive slicers countered that the pulpiteers were rushing matters and trying to high-pressure them.

INDOOR SPORTS FOR "MENTAL ATHLETES"

Minneapolis, Sept. 30.

New fangled entertainment places like indoor golf are springing up over the town. The latest is chess parlors "designed to provide sport for mental athletes."

One of these chess parlors, just opened in the loop, is called "Chesshurst." It is an ordinary storeroom equipped with tables, chairs, checkers and chessmen. For 2c one may engage in a game of checkers with a partner chosen by Richard Greven, proprietor.

It costs 5c to play chess. Greven also furnishes chess patrons with opponents.

Champ Ether Spieler With Dubious Accent

Hollywood, Sept. 30.

With the tragic dialect of David Warfield, the crescendo of Aimee Semple McPherson and the persuasion of Billy Sunday, a radio spellbinder heard here during the last few nights rates as the champ spieler of 'em all.

The gospel [illegible] a Christian missionary speaking in Hebrew intonations, stating that "here stands before you a Jew who is converted to the cause of Christ," leading the conversion spiel with a [illegible]

[illegible] sounds more like [illegible] over the air sets himself [illegible] like any film salesman [illegible] 1,000 [illegible]

Oh, Mr. Kaufman!

Frisco says he knows a writer, now back from the coast, whose picture had to be remade four times before the studio execs. considered it good enough to be put on the shelf.

Hawaiian Illusions Straightened Out on Straw Hula Dancers

Denver, Sept. 30.

A few of the illusions Americans have regarding Hawaiians are exploded by Dr. E. J. Strode of Honolulu, visiting in Denver.

He says:

Native girls no longer dance the hula.

"Native girls are not beautiful.

Race is not dying out.

They drive flivvers.

They play golf.

The islands are not a haven for "lost men" nor a loafer's paradise where men can live without working.

Many natives dress for dinner, drive big automobiles and spend their pineapple profits dabbling in stocks.

Children make a fat sum during vacations teaching tourists to ride surf boards.

Only grass skirts are those worn by Japanese dolls sold at street carnivals.

The sax has chased out the tom-tom and the dusky maids now dance foxtrots.

NITE FOOTBALL SET IN MANY COLLEGE TOWNS

Syracuse, N. Y., Sept. 30.

Night football is a new competitor of the theatre boxoffices as colleges and high schools equip their gridirons with flood lights especially devised for such purpose by the Crouse Hinds Company of this city.

The concern has recently placed contracts to illuminate the fields of the following: University of Cincinnati, Muskingum College, New Concord, O.; Coe University, Cedar Rapids, Ia.; Southeast Missouri Teachers College, Cape Girardeau, Mo.; Warren Harding High School, Warren, O.; Fort Wayne High School, Fort Wayne, Ind.; [illegible] High School [illegible] and Farrell High S[illegible] Pa.

Syracuse [illegible] the [illegible] season was played Saturday night [illegible]

ENOUGH CHUMPS MOSTLY ACTORS

Useless Parasite Supported by Cheating in All Kinds and Forms—Picture People Mostly Picked on Through Having Most Money

CONNING EASIEST

Rackets of show business are many, the racketeers many more, and the chumps plenty more than that. Per capita, the stage and screen profession supports more useless parasites than any other. It's by far the leading softie for chiselers, phonies, promoters, con men, plain and fancy robbers, crooks, thieves and all assortments of racket boys and girls.

How many gyps the show biz keeps in eats, clothing and luxuries

(Continued on page 59)

Minister With Memory; Governor Without Pass, And No Circus Sunday

Galveston, Sept. 30.

Well, it's just too bad for Sunday circuses in Texas. One section of Ringling Bros. was prevented from showing at Shamrock, a small town in West Texas, by the reform element, and the main show, scheduled for Houston Sunday, 28, was also cancelled.

Rev. John E. Green, elderly preacher, started the opposition at Houston.

"Circuses are wicked," he says. "I saw one when I was a small boy."

American Legion protests were of no avail.

As result of governor's attitude Ringlings' called off all Sunday dates in Texas. The governor admitted that he had received no complimentary tickets.

AIN'T MISBEHAVING

Modern Air Way to Keep Kids Righteous

Radio has put the kibosh on [illegible] kids. Now they're told how to behave, when and where, by a loud speaker repeating the [illegible] of the air's biggest kid [illegible]

Parents [illegible] children with "Uncle Don" of WOR their troubles [illegible] bring their offspring [illegible] What the kids hear is that Johnny Jones shouldn't throw stones at Mary Maguire. After the broadcast the kids sing "Ain't Misbehaving" [illegible]

Radio's Reasons Why Radio and Theatre Can't Mix—Freedom First

Education?

Tiffany inserted its educated chimpanzee on the 20th Century at Harmon, billing it as direct from the coast to meet the New York critics. Tiffany has a talking chimp animal series of comedy shorts.

When the chimp later met the critics, it exclaimed:

"Brothers!"

Maybe it's the ritz or just perturbation but spokesmen for the air shifts in the amusement world slant their attitude that radio and show biz can't and won't mix. Straight talk is that radio wants none of show biz.

Various angles to this not altogether small—but not altogether big and only based on present premises. Back of it seems to stand the drag net of television which eventually may take in radio and other amusements.

Listed limitedly are some of the reasons radio figures against show biz and on the angle they are not part of it:

Freedom of action.
Song pluggers.
Music publishers.
Stage hands.
Production jealousy.
Temperamental actors.
No applause.
Music as radio's language.

Radio's abstinence so to speak takes in the show biz general from vaude to legit.

That's the reason for the "song pluggers" excuse and the "music publishers" item. Radio, according

(Continued on page 73)

Women and Love Losing Out in Russian Drama; Gals Are "Squawking"

Moscow, Sept. 30.

Moscow legit actresses complain bitterly against the new Russian playwrights because they do not provide enough female roles. It's not a new complaint but the bitterness is deeper.

Several hundred actresses are listed on the unemployment register of the Labor Bourse here, whereas the actors are almost all employed.

One can only guess at the possible explanation for this curious dearth of female roles. It may be traced to love, once the beginning and the end of all drama, now has been pushed to a secondary or even third place. The new Russian stage is more concerned with the problems of socialist industry, with collective farms and such things, than with the tender emotions.

The importance of the female in most plays has thus suffered.

PARIS GONE WRONG! FROWNS ON NUDITY!!

Paris, Sept. 30.

Besides forbidding a harmless group of nude posings on the screen, the police have frowned upon certain portions of the new Casino de Paris revue.

Rehearsals included Colette Andris, nudist danseuse and popular here, doing a dance completely nude and using a balloon after the manner of some of the classical ballets.

Police objected, and the management on the eve of the premiere agreed to suppress the number. This leaves Mlle. Andris only her first dance act, wherein she is attired in veils.

Public screening has been forbidden of a film called "Physiopolis," which records views around a French back-to-nature camp.

Subject was screened privately at the Pantheon, disclosed as an artistic, harmless series of posings.

RUTH CHATTERTON WILL SIT IN HER OWN LAP

Hollywood, Sept. 30.

Paramount will exhibit what it calls its new "transparency" process in Ruth Chatterton's next picture, "The Right to Love."

She will play a dual mother-daughter role. In one scene the mother puts her arms around her daughter, walks in front of her and is even said to have the daughter sit on her lap.

This will be the first time double photography will show actual contact of one individual in two roles.

The experiment is based on the well known Dunning process, which studio technicians have furthered for their own use.

Kidding Willie

Hollywood, Sept. 30.

Picture companies have been solicited by a William R. Hearst representative for a statement on the publisher's expulsion from France. The replies look like a chorus: "Hearst is a great guy" but nothing more.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN
ALSO 25,000 COSTUMES TO RENT

Most New Faces on Screen Came From Legit Stage Within Past Two Seasons—Names of Many

When talking pictures came in the producers turned to the stage in all its branches for talent that could talk. Later the trend toward the theatre by talkers for new material became greater. Now it appears in full swing. A large percentage of new faces engaged by all producing companies for talkers in the last two seasons was drawn from the stage.

Paramount and Warners derived close to 75% of new talent contracted for in the past year or two from the stage. Percentage of stage names on the contract lists of the other major and minor companies is almost as large.

This recount includes only those players new to pictures since talkers' advent. Hold-over players from silent pictures with stage experience prior to film work are not mentioned.

Some from the stage who hopped into talkers, many to star in their first picture attempts but not current on the studio registers, were, besides Al Jolson, Lenore Ulric, Charlotte Greenwood, John McCormick, Norma Terris, Joe Cook, Tom Howard, Jack Benny, Sid Silvers, Eddie Cantor, Ted Lewis, Sophie Tucker, Belle Baker, Eddie Dowling, Van and Schenck, Duncan Sisters, Harry Richman, Ann Pennington, Morton Downey, Paul Whiteman, Waring's Pennsylvanians, Zelma O'Neal, Ken Murray, Eddie Foy, jr., and Bernice Claire.

Paramount's players who came from the stage to talkers, on the current contract list of that company are Ruth Chatterton, Marx Brothers, Maurice Chevalier, Moran and Mack, Jack Buchanan, Claudette Colbert, Marlene Dietrich, Leon Errol, Kay Francis, Harry Green, Mitzi Green, Helen Kane, Jeanette MacDonald, Frederic March, Cyril Maude, Rosita Moreno, Frank Morgan, Ginger Rogers, Charles Ruggles, Lillian Roth, Miriam Hopkins, Norman Foster, Jack Haley, Smith and Dale.

At Warners

Warners' erstwhile stage people are Dudley Digges, Charles Butterworth, Irene Delroy, Frank Fay, Joe Frisco, Colin Campbell, Alice Gentle, Louise Closser Hale, Leslie Howard, Evelyn Knapp, Laura Lee, Winnie Lightner, James Rennie, Vivienne Segal, Claudia Dell, Jack Whiting, Helen Crawford, Lester Broderick, Olsen and Johnson, Billy Gaxton.

First National's are Sidney Blackmer, Joe E. Brown, Joe Donahue, Marilyn Miller, Walter Pidgeon, Otis Skinner.

At Metro: Cliff Edwards, Gavin Gordon, Lottice Howell, Charlie King, Arnold Korff, Andre Luguet, Catherine Moylan, Robert Montgomery, J. C. Nugent, Eward Nugent, Basil Rathbone, Gus Shy, Roland Young, June Walker, Conchita Montenegro, Tyler Brooke, Lawrence Tibbett.

Radio Pictures has Dorothy Lee, Bert Wheeler, Robert Woolsey, Everett Marshall, Peter Higgins, Irene Dunne, Edna May Oliver, Clark and McCullough, W. C. Fields, Benita Hume and Amos 'n' Andy (radio).

Fox list is heavily dotted with stage names, among them William Collier, Frank Albertson, Humphrey Bogart, El Brendel, William Harrigan, Ted Healy, Richard Keene, Kenneth McKenna, J. Harold Murray, Frank Richardson, John Swor, Lee Tracy, Charles Winninger, Luana Alcaniz, Marguerite Churchill, Marie Saxon, Nancy Kelly, Cecelia Loftus, Claire Luce, Frances McCoy, Marjorie White.

At Universal are John Boles, Genevieve Tobin, George Sidney, Rose Hobart.

Columbia has Barbara Stanwyck, Bert Lytell, Walter Huston.

Talking shorts field draw most of its talent from the stage, principally the variety, but with the strictly talking short players from the stage not included either.

Mary Doran in Legit

Hollywood, Sept. 30.

Legit offers from New York are with the quick trip eastward of Mary Doran. She is slated to leave by plane tomorrow.

After finishing with Tiffany Miss Doran appeared in Columbia's "Criminal Code."

Dusting the Attic

KLASS and BERNIE
Musical
13 Mins.; One
Academy of Music
(From "Variety," Feb. 17, 1912)

Once there was a fellow who played a violin in vaudeville, and he made a big hit. Then there came another fellow, and another fellow, and another fellow, and they played violins, and ragtime on their violins, because ragtime on the violin is what people like. And the people are those who applaud in the vaudeville theatres.

And once upon a time there came a fellow who played the accordian in vaudeville and he made a big hit, too. Then there came another fellow, and the whole story must be repeated.

Then Klass and Bernie, at the Academy, Sunday. They played both violin and accordion, on the assumption that since each of the instruments had become a riot by itself, collectively, the two together must be a panic.

Theoretically correct, but Klass and Bernie, both young enough to hold down an office boy job, started to play upon the stage before their musical education had been completed. Which only goes to show that if you play ragtime you must know how to play ragtime.

Sime.

The Bernie lad, who looked like an office boy and played the violin like a hod carrier back in 1912, is now known as Ben Bernie, the jazz maestro, playing his fiddle only during intermission, or when his orchestra needs a rest.

Klass might have been Phil Baker, who also plays the accordion, because Bernie and Baker later were a two-act, though maybe not. Either event is possible, since in those days, with all accordionists sounding alike, none was considered important enough by theatres to call for much care in the spelling and writing of their names on the programs. Baker still is playing the accordion, but he gets paid for talking as Bernie does, on the stage.

NO POLITICS, SO INDIES GET IN

The film industry, the regular part of it, will keep its skirts clean of politics during the next election. No member of the Hays organization will be expected to record political speeches, whether latter is vended from a truck on the highway or in a town hall.

Since politicians are giving indication of going in for voice-saving ballyhoo by saying it once and then duplicating the master print, it looks as though the Hays organization is giving indie producers their first chance for large non-competitive dough.

WEATHER

London, Sept. 30.

Showery weather over the week-end and an unsettled outlook kept West End business at a profitable peak.

Grosses at the film houses continued high this week with a legit premiere every evening to help along activity.

By next week there will remain only three legit houses dark.

Paris, Sept. ~~30.~~

Seasonal brisk weather is supplying a needed stimulus to the Paris box office.

Harry Gribbon's Act

Hollywood, Sept. 30.

Harry Gribbon, screen comic, is taking advantage of the studio lull to try a turn in vaude.

He will break a sketch in around here and then ship on toward the Atlantic.

WILL MAHONEY

In Earl Carroll's "Sketch Book"

The Brooklyn "Standard Union" said, "Will Mahoney provides some of the funniest solo entertainment ever seen in a Carroll production, which, if you will stop to think of the glories that were Joe Cook, Leon Errol and W. C. Fields, is quite a considerable statement."

Direction
RALPH G. FARNUM
1560 Broadway

FILM COLONY'S CLEANUP TRY —IN OIL

Hollywood, Sept. 30.

Growing popularity of the theory that picture salaries are sweet but short and should be immediately invested so as to produce an independent life income induced many film people to deposit their earnings in a hole in the ground. This procedure is known as gambling in oil.

Production of oil in the new Venice field, between Hollywood and the beach, is magnetizing a great number of picture people. Chief among those drilling are C. C. Burr, Raymond McKee, Alexander Pantages, Willis Kent, Ruth Roland, Ben Bard, Robert Vignola, Mae Murray and others. Most of these people had established homes in the vicinity of the new field.

Lewis Stone, who headed a group of property owners protesting against drilling in tidewater lands, won his case, but later found that the oil companies he opposed had secured leases all around his property and erected drilling rigs. So far none has approached Stone about drilling on his property.

Charles Bickford is another who has fought the mutilation of beach property. Bickford has $100,000 invested in his home, which is less than a mile from the new field. Incidentally, Bickford operates several gasoline stations on the side.

Some Profit

Wells in the new field have been coming in up to 3,000 barrels daily, with an inferior grade of oil. With drilling operations not extremely expensive through the land being swamp and sand, most of the wells are showing a fair profit on investment.

Those rushing into investment propositions without getting the lowdown sometimes find after the well comes in that they own only a small percentage of production and that the return on their money isn't worth the chance. Also that sooner or later the government will step in with a curtailment law closing down many of the producing wells.

A funny twist to the entire oil racket here is that most of the money spent in drilling goes right back into the picture business through the royalty paid Howard Hughes on all wells drilled. Hughes ~~is the~~ owner of the Hughes rotary bit, invented by his father and used in all oil drilling. These bits aren't sold outright, but leased by Hughes to the drillers.

Contrary to popular opinion, Hughes' reported income of $1,500,000 monthly doesn't come from oil but from the drills. It's doubtful if Hughes is interested in any wells outside of those where he has been cut in for a percentage due to the drillers being unable to keep up payments on the drill leases.

Too Many Women Gum the Works; Rod LaRocque Protected by 'Em

Too many women are in business. It's getting to the point now where very frequently women have to deal with other women. What one woman does to another in business is nobody's business.

If something isn't done about it soon, the whole business structure is going to suffer. Women should never be let alone and at each other even in a business way.

Women just can't take each other seriously in a business way, it seems. They have no consideration for one another at all.

This can be seen in women who are secretaries for other women. These secretaries are usually soft-voiced, smiling, utterly inefficient creatures, who try for "a personality." They are probably patterning themselves after their employers.

In business transactions, where if only a man had been the other party, things would have run off smoothly and with dispatch, when two women get together things just naturally go flooey.

The woman dealing with a man will get things done properly because instinctively she has respect for the man and feels she must mind her p's and q's, but when it's just another woman, she doesn't care.

Overestimated

Men overestimate women, expecting them to be intelligent plus and businesslike. Therefore, women must pretend they are.

If women must be in business, there should be enough men amongst them so that they can't take things into their own hands to gum the works.

Sometimes, unfortunately, a man is the victim of women's business arrangements.

In the theatre is Rod LaRocque rehearsing in a play in New York, with Constance Collier directing him. His wife, Wilma Banky, plays opposite, and a lady publicity agent writes his stories.

A "Variety" reporter, unfortunately a woman, has been dying to see Mr. LaRocque, but hasn't been able to make her way through the maze of women around him. Miss Banky, as is the way with wives, turned herself into spokesman. She was more than vague in her appointments for an interview. When she didn't have to try on dresses, she just forgot the appointments. The lady publicist was having a flustery time of it. The details of her many unsuccessful arrangements would be boring.

Miss Collier was spoken to for a moment on one occasion. What she said was that she would rather direct men than women.

But Mr. LaRocque was not gotten to. It may be because all the women suspected the "Variety" gal had a personal interest in Mr. LaRocque.

WHERE'S JANE KEITH?

Former Stenog From Chi Appears and Disappears on Coast

Hollywood, Sept. 30.

On the Fox lot they're wondering what happened to Jane Keith, who played the femme lead in "Sea Wolf." Miss Keith is understood to have gone to Chicago, with no word at the studio as to the reason.

A short time ago, the Keith girl was pounding a typewriter at a local brokerage house. Then she played her first bit in the Marion Davies picture, "Florodora Girl." Al Santell, at Fox, selected her for "Sea Wolf," after deciding on new face.

Miss Keith's home is in Chicago, from where she emerged about a year ago to come to Hollywood.

MRS. MARGUERITE FOX SUICIDE, BY DROWNING

Hollywood, Sept. 30.

Mrs. Marguerite Fox, 33, former secretary to Jeannie MacPherson, committed suicide by drowning Sept. 22 off Santa Monica beach.

She is survived by her husband, William Fox, sound engineer at the Metropolitan studios, and a 16 months' old baby.

Charlie King Paid Off

Hollywood, Sept. 30.

For a reported $8,000 Metro has bought off Charlie King's contract, which had another two months to go.

King had been getting around $2,000 weekly. He leaves for the east next week to join the new Goetz musical "New Yorkers."

SAILINGS

Oct. 16 (London to New York), Jack Barty (Olympic).

Oct. 11 (London to New York), Joe Seidelman (Aquitania).

Oct. 10 (New York to Paris), Charles "Buddy" Rogers (Paris).

Oct. 7 (New (York to London): Weston and Lyons (France).

Oct. 4 (Paris to New York): Alexandre Brailowsky (Mauretania).

Oct. 4. (London to New York) Robert Loraine, Yvonne Arnaud, Ethel Stewart, Mary Merrall (Mauretania).

Oct. 3 (New York to Paris), Norman Carroll, Mr. and Mrs. Hal Wallis (Louise Fazenda), (Ile de France).

Oct. 1 (Paris to New York), Mr. and Mrs. Byron Chandler, Ignace Paderewski, Vicomte Alain de Leche, Mr. and Mrs. Sidney Kent, Eric von Stroheim (Paris).

Oct. 1 (London to New York) Harry Foster, Mark Ostrer (Majestic).

Sept. 29 (London to New York) Ann Suter (Geo. Washington).

Sept. 27 (London to New York), Ida Wylie, Leslie Howard, Frank Bridge (Berengaria).

Sept. 27 (Paris to New York) Leonidas Nassine (George Washington).

Sept. 27 (Paris to New York): Mr. and Mrs. Harry Jolson (Berengaria).

Sept. 26 (Paris to Buenos Aires): Adams Sisters, Charlie Ahearn and His Millionaires Band (Asturia).

Sept. 26 (Paris to New York): Fritz Kreisler, Ronny Johanson (Europa).

Sept. 26 (London to New York) Revel and Red (Andania).

Sept. 26 (Paris to New York) Anita Loos, John Emerson (Europa).

Sept. 26 (Paris to New York): Susan Steel, Carlo Edwards (Rochambeau).

Sept. 26 (New York to Paris): Jack Joyce (France).

Sept. 26 (New York to Paris), Albert Lewin (Paris).

Sept. 24 (Paris to New York): Lorenzio Del Riccio, Andre Maurois, Serge Koussewitzky, Jean Benedetti, Chester Fentress, Paul Kochanski, Jean Borlin, Blanche Campbell, Jack Murray, Bobby Irwin, Hal Kemp and Band (Ile de France).

Sept. 24 (Paris to New York): Carl Hillmann (Resolute).

Sept. 24 (New York to Paris) Edward Bittner (New York).

RADIO FROLIC LAMBS' PLAN TO LIFT DEBTS

Facing its heaviest indebtedness since its inception, the Lambs Club has under consideration a scheme which is planned to meet all its debts and put aside some money for a rainy day.

An appeal to each member has just been issued whereby an all-Lambs' Frolic will go on the air once or perhaps twice a week, the program to be sold on a yearly basis to the highest commercial bid.

Each Lamb taking part is to contribute three to five minutes at least twice a week. A number of big Lambs under contract have already obtained special managerial consent to appear on the air.

The Lambs have two mortgages on their home, the first for $350,000 and the second for $100,000. As the whole valuation is placed at $630,000 the Club equity is $215,000.

The radio plan is expected to become a reality as soon as all the Lambs have made answer to the invitation for them to participate.

"You have never seen a happy face ugly."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

CHI MAROONS FILM STARS

Champ Vamp Kisser of Filmville Is Fifi D'Orsay, Now Heart Free

"The champ vamp kisser of Filmville." That's the title voted on Fifi D'Orsay Monday at the Fox theatre, Brooklyn, where Fif gave a demonstration of love and affection to the newspaper boys and girls. The boys had the edge and the girls had the sight.

Fif started the kissing thing and spared no man. She said she liked to kiss reporters. The girls rested under the delusion they were newspaperwomen, so knew that let them out. As Fif splurged on her kissing spree, the reporters seemed to like it. One regretted he had not been shaved before coming in; another surreptitiously combed his hair and another rubbed his lips to remove a tobacco or booze smell.

Fif was getting better. Kissing didn't seem to mean so much. She started to hug and frolic with the boys. They liked that, too.

The reporters had gone over to the Lost Borough for a story, but they forgot it. Fif was so nice. And she looked good.

Confidential

In between kisses and hugs, Fif did some talking. Got confidential like. Told the gal reporters she only would tell them her secrets, then told the lads everything. Won't marry until she's 35 and will only have four kids. Mother had 13 and grandmother 35. There should be a limit, Fif observed. The lads agreed.

Fif loves men, and said so, but not the men in Hollywood. They are either blanks or chumps out there, she said. Fif likes real men, like reporters. She is in fear her young brother is going to Hollywood, but she would prefer that he become a real man. It was decided to make brother a reporter.

Fif is love-free just now, she alleged, giving a reason for the hugs and kisses. It's the open season for affections, she claims, and Fif thought she should be sweet to the reporters who came all of the way to Brooklyn to see her. One of the reporters produced a map to show her how close Brooklyn is to the Erie Basin, and Fif shuddered.

By this time the newspaperwomen present had stopped talking amongst themselves. They couldn't quite get Fif's exclusive system. So they went home.

But the reporters remained, for Fif was still in a kissing mood.

Send Her to Chicago!

Paris, Sept. 20.

Germaine Grainval, film and stage actress, was going home late at night when she was attacked by two thugs in an isolated spot.

She is of an athletic disposition and offered vigorous resistance, resulting in the two thugs being arrested.

Wise Guys

Hollywood, Sept. 30.

Bobby Woolsey and George Whiting sunk $10,000 each in one of those premature golf courses figuring—the wise guys!—that being located almost in the heart of Hollywood, they'd do better than other starving golfies.

On Friday of the first week the day's gross was $4.

Miss Cummings Set

Los Angeles, Sept. 30.

Constance Cummings has been added to Columbia's "Criminal Code," with Walter Huston.

Miss Cummings recently left Goldwyn when the Colman feature was scrapped for remake.

Hall Op in "Millie"

Hollywood, Sept. 30.

James Hall has been engaged by Charles Rogers for the lead opposite Helen Twelvetree in "Millie."

Production of the book story will take place at the Metropolitan studios.

Shuberts, Too

"Once in a Lifetime," the truthful travesty on Hollywood at the Music Box, New York, is the talk of show business, especially the picture crowd. The jibes are not confined to the latter, however. Here is a snatch of dialog between two aspiring girl film leads in the show, who are learning to talk for the talkers:

A: "What is this thing legit?"

B: "Oh, that's what Al Jolson was in before he went into pictures. He worked for a couple of real estate men, the Shuberts."

Foreign Talent Names Becoming More Scarce

Los Angeles, Sept. 30.

Production on two foreign versions by Metro is being held up. Inability to find suitable leads is the reason.

The French "Let Us Be Gay" is complete, except for the Norma Shearer part, but this is holding up the shooting.

Spanish "Toto" is delayed also because of a femme lead.

Metro agents abroad scouting for leads report increasing scarcity, with several studios vieing for names.

Par's Dropouts

Hollywood, Sept. 30.

Paramount has dropped Marion Schilling, Helen Kane and Paul Cavanaugh (players), Dennison Clift and Charles Francis Coe (writers) from its contract list, and has put several others on short-terms, with options.

New on the scribe staff, and already reported, are Arthur Kober, Courtenay Terrett and Sam Hoffenstein.

John Berg Killed

New Orleans, Sept. 30.

John Berg, 32, was killed when his auto was sideswiped by another car.

Deceased was lobby artist for the local Strand theatre. He came here from Chicago about a year ago. A widow survives.

Remains were sent to Chicago for interment.

CHANCE FOR PRISCILLA

Hollywood, Sept. 30.

Priscilla Dean, inactive for some time, may come back through the trend of studios toward "class" serials. U and Pathe are leading the way.

Miss Dean is known to be under consideration as a serial queen by at least one studio. She worked up to features with U through various thriller serials 15 years ago.

Films After Ada May

London, Sept. 30.

Walter Wanger on behalf of Paramount is carrying on negotiations for the engagement of Ada May.

At the same time a bid has been entered for her services for a stage revival of "Peter Pan" to be done by the Daniel Mayer Co.

Wayne's Personal

Hollywood, Sept. 30.

John Wayne, nee Duke Morrison, former U. S. C. gridiron star, who'll make a personal appearance at the Roxy, New York, with "The Big Trail," has never been east.

This is in the nature of a vacation for Wayne, the male lead of the Fox western.

LIL' ROTH, OAKIE GO INTO HIDING

Fear of Gangland Tribute and Violence Keeps Stage Visitors in Seclusion—Jack Gets Special Stage Door Cut Into Theatre

CANTOR LAUGHS THRU

Chicago, Sept. 30.

Chicago's nation-wide crime and racket reputation is seriously affecting the work of visiting stars here who fear their prominence will mark them for some unwelcome attention.

Last week it took all the persuasion of the higher officials of Publix-B & K to hold Lillian Roth to her contract. From the moment Miss Roth hit town she was possessed with the idea racketeers were after her. All during her stay she refused to set foot on Chicago streets, coming to the theatre in a closed car, with her mother, and leaving immediately, after the shows, for the hotel again. Miss Roth's fear, which was genuine, and brought her much discomfort was brought on solely by having heard and read so much of Chicago's crime. At the end of her engagement at the Chicago theatre she begged B & K officials to allow her to pass up the Granada and Tivoli contracts and let her get out of town. So miserable was Miss Roth's visit in the city that once back stage for the day, she never went near an entrance door. An official from B & K, placed himself at Miss Roth's call, in an effort to help dispel her fears.

Jack Oakie, Too

A week later Jack Oakie, with the same complex had the Chicago theatre cut a special door for him to enter back stage. Oakie, during his stay, refused to answer a telephone, and while he would appear on the streets, with plenty of company, he would not go up an alley stage entrance.

Oakie's fears, like Miss Roth's were based solely on what he had heard and read. No one, during either's stay, molested them, but nevertheless both put in a couple of tough weeks. His week in town kept him virtually a prisoner. Oakie had the B & K officials pick out the special stage entrance door because he had the idea a racketeer would be waiting for him at the regular stage entrance. He avoided this spot all week, sleuthing in and out the house as though he were a criminal.

Publix-B & K officials point out the fear of Chicago is spreading so rapidly it's difficult to get name stars for personal appearances, and solely because they are afraid of rackets against them.

Eddie Cantor's Problem

Stage stars, as example Eddie Cantor, who was asked to contribute to the racketeers here last winter, laughed their way out of the jam. A few others kicked-in small amounts, with most bluffing their way through. Late visiting stars, however, seem to take the town's reputation serious.

Dutch Star for WB

The Hague, Sept. 30.

The Dutch film star Lien Deyers, now appearing for UFA in Berlin, has been engaged by Warner Bros. and leaves for Hollywood in three months.

Reported first assignment in the States will be as lead opposite Marlene Dieterle, in her next WB talker.

Still Born

Hollywood, Sept. 30.

Mrs. Lloyd Hughes gave birth to a baby, which expired before delivery.

Hollywood Won't Be Moved East For Long While, Eastern Belief, Can't Shift 20 Yrs. Overnight

Hollywood is slightly peeved but not much worried about the threatened swing of picture producing to the east. Attitude in the picture city is that the move is but a one-company (Paramount) affair at peak, and not indicative of a general trend in the picture business.

Most eastern producers and execs seem to agree with Hollywood in its optimistic front of security. They concur in the belief that the making of pictures as an industry is too deeply rooted on the Pacific slope to be transplanted overnight 3,000 miles away.

Hollywood gets a break in the viewpoint of easterners. A canvass of New York picture men brought the general opinion it will take at least 10 years to shake Hollywood from its top stance among production centers, as it took Hollywood 20 years to get there. Meanwhile New York, with its perfectly suited resources, will remain the executive, administrative and feeding point for Hollywood pictures.

New York as the mining field for talent in all forms and the headquarters for executive direction, and Hollywood as the factory and refinery to receive the raw materials and turn out the finished product, with both to remain as such, is the

(Continued on page 43)

How It's Done

Hollywood, Sept. 30.

Inside success angle

Young man from the east started agenting here a few months ago. Then his car ran off an embankment and he hit his head on a rock. Now he's a picture producer.

Coast-to-Coast Tour Of One-Nighters for Chevalier and Bernie

Hollywood, Sept. 30.

Concert tour one nighters in 15 to 20 key cities from coast to coast for Maurice Chevalier, with Ben Bernie's band carried on the tour, is being arranged by Paramount for its French star.

Chevalier is now in France on a vacation. He is expected back next month, with the concert tour probably starting on or around Nov. 1.

The Chev-Bernie combination will be booked into legit houses or concert halls in the cities to be played, with guarantees against percentage likely in most if not all cases.

Chevalier proved something of a sensation in a two-week's concert engagement at the Fulton, New York, last year between pictures. With Bernie he also played eight nights at the Mayan here. He is under a flexible contract to Par, which enables the company to book him in stage engagements if and whenever wanted.

The annual vacation abroad for Chevalier is also a part of the contract.

Lina Basquette in Nite Club

Lina Basquette goes into the Club Richman, New York, with her dance specialty opening Oct. 15.

Floor show will be headed by Harry Richman.

Smith and Dale for Par With "Mendel, Inc.," First

In a double deal, Paramount is taking Joe Smith and Charlie Dale as a team under termer, along with purchase of their last legit show, "Mendel, Inc."

Latter will be adapted as the team's first Par feature, probably starting around Jan. 1 at the Long Island studio.

Smith and Dale were of the original Avon Comedy Four, in vaude for years. Lately, between legit and vaude, they've been making shorts for Par.

Title Tagger

Hollywood, Sept. 30.

Will Wright, former assistant to J. G. Bachman at Par, is now the studio's official title tagger.

Wright's new assignment calls for him to think up titles for Par's pictures. This is the first job of its kind created at any of the major studios.

Ruth Mix in Westerns

Ruth Mix, daughter of Tom Mix, has been signed by National Players for the femme lead in "Red Fork Range," first of a new series of six westerns featuring Wally Wales.

National distributes its product through Big Four.

Laura Lee Free Lancing

Hollywood, Sept. 30.

Laura Lee will enter the free lance ranks when finishing with First National.

Cafe Dancer Gets Serial Test With Frank Letter

Hollywood, Sept. 30.

An unknown may get the lead in Pathe's resurrected "Perils of Pauline," first done by Pearl White.

Evelyn Laska, New York night club entertainer, applied for the role and so impressed the studio with her application that the New York office is looking further into the matter with the view of a test.

Miss Laska wrote that she's no hot-house flower and besides dancing in night clubs when the sun is down she sells ropes to steamships while it's up.

Serial will be ready for shooting in about three weeks, with Don McElwaine, doctoring up the story, expecting to have it completed by that time. All that is holding up the start is someone for Pearl White's long laid-away shoes.

Miss Lake in "Smiles"

Hollywood, Sept. 30.

Completing a six months' contract with Metro, Harriett Lake left here for New York.

She will join Ziegfeld's "Smiles."

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Jolson Doing About $80,000 This Wk. At Capitol—People Stick to Seats

After an average opening day Friday (26), the Capitol, New York, with Al Jolson on the stage, picked up over the week end and saw big money Saturday and Sunday. Gross for the first three days on five shows Friday, six Saturday and four Sunday, was just under $40,000, fairly well over average for the Capitol, but not indicating record-breaking week.

Friday had unseasonable hot weather. Monday's gross, under cooler theatre conditions, after the week end pick-up, was $9,500, $1,000 above the starting day's figure. Total of slightly under $40,000 on the first three days was distributed thusly: Friday, $8,500; Staurday, $15,000; Sunday, $15,500.

Point most notable was Sunday's advantage of $500 over Saturday, despite a difference of two shows on the day. Saturday got in six performances with Jolson starting at noon and running to midnight with stage shows. House didn't open Sunday until the customary two o'clock, but with tilted b. o. scale.

At the rate of $40,000 on the first three days and around $9,500 Monday, with three days remaining of the Jolson seven-day engagement, the Capitol will have to put on steam to exceed $80,000 at the box office. That is the line amount under Jolson's percentage arrangement of a 50% split with the theatre on anything over that figure. He's guaranteed $20,000 salary regardless of gross.

Jolson holds the high salary figure of $23,000 in a week at the State, St. Louis, for a stage attraction. To better that the mammy singer must draw over $86,000 at the Capitol.

In discussion around town of the Jolson week at the Capitol considerable comment is heard of the exploitation. For a booking of its size, in name value and salary, the Jolson engagement is regarded in many quarters as having failed to receive its proportionate plugging.

On opening day the opposition theatres in Times Square, suddenly increasing budgets as if to offset the Capitol and Jolson, beat the Capitol for lineage in the dailies. Most of the Jolson exploitation was continued to the Broadway sector. In that district the house revived the old advertising foot print stunt, with the Times Square sidewalks covered with prints leading to the Capitol. Same stunt was also at the State, another Loew house.

Outside of foot prints, no freak exploitaion was lent to the Jolson date.

Can't Lose

With Jolson about sure of the $80,000 gate or near enough to it, the house, despite its $20,000 guarantee to the single, can't lose financially on the week. The Jolson booking was regarded by Loew's also as a "good will" gesture for the theatre.

Much betting around over the Jolson date. Prior to opening day they were laying against a $100,000 gross. After Friday's biz and the heat the betting cooled to speculation over $75,000 gross.

Jolson's performance time during the first three days ranged from 15 to 29 minutes per show. Under the four, fiv and six-a-day he seemed saving his voice as much as possible by filling in between four songs with plenty of talk.

Beat Stickers

Jolson is changing his song routine almost every show and playing to many holdovers. A large number were found sticking in their seats for two hours, with Jolson making it easier by not giving the same performance twice in succession. This prevented a fast turnover Saturday and Sunday with long lines outside.

It is doubtful whether Jolson, after the current week, will accept further stage dates. He is tentatively set with both Publix and Warners, but probably off as he expects to return to Hollywood after the Capitol week.

Jolson started on his United Artists' contract Sept. 15, and is drawing a weekly salary prior to and for his first picture for that company, to start shortly.

Ruby Keeler (Mrs. Jolson) will likely return to the coast with her husband. She has declined all offers for New York stage musicals.

U PICTURE AT PAR

"Lady Surrenders" at Broadway House Next Week

"A Lady Surrenders" (U) at the Paramount, Broadway, Friday (3) is first Universal film to play that house in about three years.

Picture was originally sold to Fox the same week at the Roxy. Change was made with consent of Fox, when Par found itself up against an open date with no available product of its own.

Columbia, Hays, Along With "Africa Speaks," A Coincidence—Minus

"Africa Speaks" is not in a class with "Ingagi" and Columbia had its application for membership in with the Hays organization before Columbia debutted the animal picture, with some studio scenes, it is said at the Hays office.

The initiation of Columbia into their organization with the debut of "Africa Speaks" is just a coincidence minus of significance, say Haysites.

Furthermore Columbia is not advertising as genuine the Hollywood touches in "Africa Speaks."

Lastly, "Ingagi" in addition to advertising told a story that might be interpreted by some fans as having "a dirty twist," added the smooth Hays boys, who could adjust an alibi for the Statue of Liberty vs. Prohibition.

Par People and Reports Due East with Denials

Hollywood, Sept. 30.

Walter Wanger, B. P. Schulberg and Sam Jaffe will be in the Paramount party leaving for New York Oct. 10. Others include Ernst Lubitsch and Lothar Mendes, directors. The latter will make 'Ladies' Man," from Rupert Hughes' "Cosmopolitan" story, in Astoria, L. I.

While Paul Lukas will be starred in "Ladies Man" no story has yet been named for Lubitsch upon his arrival in the east.

Persistent rumors here that Schulberg and M. C. Levee are resigning are officially denied. Schulberg's duties, it is explained, are simply expanded between the west and east.

Levee, as studio manager, remains in charge here when the Wanger crowd goes east. On the return of Schulberg and Jaffe, Levee goes east for a similar expansion treatment.

Navy Aids Incapacitated Officer's Picture Work

Culver City, Sept. 30.

Frank Wead, U.S.N. officer, who wrote "Dirigible" for Columbia, is writing a naval aviation story for Metro with likelihood of being placed under a term contract.

Owing to Wead's injuries, which have incapacitated him for active duty, although he's still a naval officer, the Navy Dept. has transferred him here permanently to make possible his authorship duties.

George Hill will direct the Metro yarn.

Harry Green Balks

Hollywood, Sept. 30.

Harry Green, featured player for Paramount, has turned down the studio's request to make further personal appearances in Publix houses.

His contract expiring Nov. 15, the comedian will then move to United Artists to appear in "The Shyster" for Joe Schenck.

Considine's Fox Status

Hollywood, Sept. 30.

Winnie Sheehan states that John Considine, Jr., will make four or five specials for Fox, on the usual associate producer schedule.

Otherwise Considine's coming over has no titular significance.

CHIC YORK
AND ROSE KING

Democrats Pledge Repeal!
Republicans will probably change their stand on prohibition, too, just changing their minds, it's pro and con on many questions, but there is one point with no argument, the entire nation agrees the headline comedy hit of the world is the Originators of "Tintype" Comedy
(CHIC) (ROSE)
YORK and KING
Kenmore and Flushing Week of Oct. 4
R-K-O Direction, LEE STEWART

Atlantic Fliers Dodge Cameramen at Studios; $50,000 Forfeit in Wind

Hollywood, Sept. 30.

That guarantee of $50,000 in the Guggenheim aviation funds contract would have been forfeited had Coste and Bellonte permitted commercial exploitation on their good-will tour. So the film colony got one of the worst photographic chills in its history.

First stopping at Universal, the French flyers gave evidence of the seriousness of their regard for the Guggenheim terms when Coste nailed a newspaper photographer, smashing the exposed plates before he let him go.

At Paramount, where the stage was set for sound and still pictures of Mrs. Ulysses Grant McQueen presenting the French boys with their watches in behalf of the International Women's Association of which she is president, the fliers accepted the timepieces and consented to one pose with Ernest Lubitsch when the studio promised not to release it in manifold.

Major Whitten, government official in charge of the tour, finally called off the visits to studios, telling Metro, third on the list, it was apparent Hollywood's word isn't so good.

Some of the other studios had their entire ranks of contract players ready to flank the Atlantic birds at the first photographic opportunity.

PAR SHORTS ON L. I. DUE FOR 6 MOS. VACATION

When seven final one and two-reelers are completed at the Astoria, L. I., studio, Paramount will shut down on all short subjects there for six months. Short subject directors, of which there are about seven, are daily expecting notice of a lay-off or a transfer to other duties.

Reason for the let-up in shorts in the east is to devote the entire Astoria stage space to feature work.

Of the short directors, Mort Blumenstock is slated for promotion into feature ranks. During the past season Blumenstock personally directed 40 shorts.

Dr. DeForest's Contract Is Renewed With G.T.P.

Los Angeles, Sept. 30.

Dr. Lee DeForest stays on with General Talking Pictures. The inventor's contract has been renewed at substantial salary increase given at more than $50,000 a year. Contract is for term of years as chief research engineer for the company.

Dr. DeForest is at present in charge of G.T.P.'s Coast laboratory.

"Russian" Art as Propaganda

A cable from South Africa this week of communist efforts to gain a screen showing for Russian propaganda films which have been banned there, gives new evidence of the persistency of communist campaigning in this direction, suggesting the danger of disturbance from this source throughout the world.

Recent commercial activity of Russian communist agents in America, where the Soviet "art" pictures have had pretty free exhibition, suggests the length to which the advance agents of communism are prepared to go once they gain even the most casual hearing with their pictures.

The Russian pictures were received in America more as a gag on their vast pretentions to "art." At least that was the way they were regarded in the film trade by all but a few.

Now the menace of the Great Russian Bear doesn't seem to be quite the same jest in the marketplace as it was in the film theatre. Obviously propaganda pictures have their uses in the spread of Red ideas, becoming the entering wedge for social disturbances, particularly in times of industrial depression and its attendant distress.

America is practically the only country except Germany that gave admittance to the Soviet propaganda pictures. They never got a commercial showing in Holland or France, screenings being confined there to little "art theatre" gatherings. England has consistently barred the pictures at home and in its colonies.

Neither did the United States do anything to discourage these pictures. It gave the foreign propaganda film a ballyhoo and theatres to show in, for no purpose except the gaining of a trifling profit.

The W. K. Genevieve Delicious in N. Y.—Frankly Tells of Her Loves

By Joe Bigelow

Genevieve Delicious thinks medium long eye lashes and oval shaped ear drums are the best bets for picture stars. Miss Delicious has her own ideas on what's what and what's not in the business of acting in the talkers. She likes acting, she says, because it's lots of fun, she doesn't like directors or supervisors because they're not funny at all.

The petite film star who is well known the world over for portraying pash on the screen while remaining a good girl through all picture stories, confided as much to "Variety's" sobby in a special interview in Genevieve's spacious suite at the Fritz.

Miss Delicious' own ideas, expressed in a psychological discourse, seemed strikingly mature, well-founded and business-like for such a frail and exquisite creature.

The dame is smart. She is the type strong men crave but not for brain work. She did her talking through ~~an~~ animated megaphone formed by five press agents and three secretaries in orange and green tuxedos. They cupped their hands in a horizontal row between Genevieve's well known, luscious, warm, red cupid's bow lips and sobby's good (left) ear.

"What is your reaction to the spread of the Fascist movement in Germany and do you enjoy your work?" asked the sobbyer, simultaneously and nonchalantly propping one foot up on the mantlepiece and arranging her skirts with a girlish gesture that belied her newspaper training. It was a stock question. The answer usually goes with it.

What She Likes

"Well," responded Genevieve, well known for her well known, quick, bright and well known responses ever since that famous tilt of half-wits with a well known Hollywood gag man. "I do love tennis, golf, riding, polo, soccer, baseball, football, knitting, wrestling, boxing, tiddly winks, 100-yard dashes and bridge. But don't you think midnight rides on roller coasters are a little too rough for girls of my type?"

"No," answered sobby, "I really like bull fights best of all."

"Well," rejoined Genevieve, "if you must—I was born in Cincinnati, went to grammar and high school there and graduated from Yale, Princeton, Harvard, Army and Navy, besides Carlisle Indian and the 69th Regiment, with several diplomas and an over-night bag. My father was a blond named Jake and my mother was called Lillie by everybody but father. Then came the war and I——"

"Chew?" interrupted sobby, to cover a broken pencil and proffering, temptingly, a plug of nut brown tobacco.

"No," answered cupped hands No. 4.

"I didn't ask you, I asked Miss Delicious," said sobby, feinting a combination fade-away.

"Don't mind the boys," said the well known Miss Delicious, by way of relieving the strain. "They like me. Sometimes I go in the park or the woods without either of them."

Questions and Answers

Seeing she was getting nowhere with the interview and watching the clock for deadline, sobby submitted the ensuing list of questions with answers by Miss Delicious as follows:

(At this point Miss Delicious interrupted again with the declaration that the questions were too easy; she had heard them at the Palace.)

The sobber brought out her No. 3 set:

Q. Do you favor early morning work at the studio?

A. Yes and no.

Q. How old are you?

(Miss Delicious objected on grounds of an objection sustained by Will Hays.)

Q. Do you take two or seven lumps in your coffee?

A. Thank you.

Q. What are the chemical contents of aqua, and denote same by the accepted laboratory symbols.

A. Yes.

Q. What is your favorite fruit?

A. Nuts.

Q. Do you prefer baby face parts?

A. Yeth and noeth.

Q. How is your husband?

A. My whatis?

Q. Who do you think is the greatest picture actress?

A. Don't embarrass me.

Q. Why have casting directors round shoulders?

A. From picking up options.

Q. Foreign stars seem to get the best breaks. Don't you sometimes wish you were an European?

A. I have traveled some.

"Okay," said sobbie in departure, "if they don't use this on page one just guess."

Oakie Nixed Hearst Ad Scheme for $50, 12-Hat Endorsement

Chicago, Sept. 30.

Jack Oakie, at the Chicago last week, refused, at the request of the "Herald-Examiner" here, to endorse a hat. Oakie was to be given $50 cash and 12 hats for hanging his name under some slogan.

He was informed by the "Herald-Examiner" that all Hearst papers over the country would henceforth greet him with great "gobs of silence."

Mrs. Ethel Heath Dies

Hollywood, Sept. 30.

Mrs. Ethel Heath, wife of Lance Heath, who is associated with Gloria Swanson Productions, died Sept. 28 in Los Angeles.

Carr Gives Up

Hollywood, Sept. 30.

Alexander Carr has gone east to rejoin "Mendel, Inc." Show is scheduled to open in Chicago soon.

Carr came to the Coast on spec, but gave up after three months.

NEW STOCK LOWS ON VOLUME

Only $25,000,000 Reported Diff On WB-WE Possible Settlement

Wall Street looks for a settlement of the W. E.-W. B. squabble that's been pending so long. Every indication is that banking sources not affiliated with either of the two companies, but directly interested in the picture biz, are using pressure that way.

Rub comes over a settlement figure if achieved. Info is that W. B. wants something like $30,000,000 to call quits. W. E. is offering about $5,000,000, it is said.

That W. E. is offering anything almost establishes a precedent that way, and specifically enlarges the W. B. stand from a banker angle.

Right now the two sides, notwithstanding, are looking for some more arbitration. Really may be some fodudeling since direct report is that settlement is uppermost, but not really decided upon. Source is irreproachable.

W. B.'s claim involves three points of its original contract with W. E. Among these was included a 3% royalty clause on all biz done in any or which way by W. E. In addition W. E. is alleged by W. B. to have also agreed to exploit the "talker art" and "sell apparatus at reasonable cost." On all these W. B. claims W. E. flopped, and even went so far as to change the apparatus price and possible income revenues without consulting W. B.

The argument is supposedly under an exclusive contract agreement between W. B. and W. E. when W. B. took on talkers and began pioneering.

If arbitration does come, it's looked for to be resumed within a couple of months. That fact in itself may be taken to indicate the approach of a settlement. That's only maybe.

PAR'S NEW SYSTEM EAST STARTING SHORTLY

For their trip east for production activity in New York, B. P. Schulberg, Walter Wanger and Ernst Lubitsch will leave Hollywood together, Oct. 10, reaching New York Oct. 14.

All three when east will start to operate in their new capacities. Wanger will be permanently in New York, using that city as headquarters for his roving job. Wanger's official new title is general manager of production for Paramount in the east and west, although the reported nature is contact between the three Par studios in Hollywood, New York and Paris, and Jesse Lasky.

Schulberg's New York visit will start his east-west time splitting, as production head of both studios. The greater activity on the west coast will permit him to give the eastern studio only about 50% of his time.

Lubitsch's stay in New York as supervising director on all eastern pictures is indef.

WB "Adios" in 65mm. But Very Secretive

Hollywood, Sept. 30.

Warners made a 65 mm. print of "Adios," Richard Barthelmess' latest, but neither the star or Frank Lloyd, the director, have been permitted a look at the results.

All rushes have been shown in 35 mm., with the execs keeping the results of the experiment a secret.

McKinney Off Payroll

Los Angeles, Sept. 30.

Although idle but on a salary since completion of "Hallelujah" over a year ago, Nina Mae Kinney, colored actress, has finally been dropped by Metro.

The only thing Miss Kinney did during that time was to play a bit part in "March of Time."

Muggs in 'Who's Who'

More film people are listed in the latest "Who's Who" than in any other edition. Muggs and execs, with more muggs than execs and more actors and actresses than muggs, are blue-ribboned.

Even Jim Tully and Charlie Pettijohn have places in the social directory. In the way of femmes the running is fairly general, going from Olga Petrova to Colleen Moore.

Roxy's Fox Release Is Without Cash to Him; $5,000 Wkly. on Radio

Arrangement has been reached on the settlement of Roxy (Rothafel's) contract with Fox. No money angle. If agreed upon it will be an out and out cancellation that may or may not occur around Nov. 15. About that time Roxy returns from his vacation in Europe. He sailed on the "Leviathan" Saturday (27). During Roxy's absence Mike Marco of Fanchon & Marco is in charge of the Roxy stage.

That cancellation angle, now only in the prelim, according to info, is part of Roxy's privilege for a vacation. Matter is in hands of the Fox people, who must do the deciding. Agreement is, at the request of Roxy, personally, who stands to get $5,000 a week the moment he steps out and into the new Radio-Rockefeller music center at 50th street and 5th ave., now under construction. Roxy's salary with Fox is $3,000 per, with nearly two years to go.

Understanding with Radio, it is said, is that Roxy will then immediately assume charge of all broadcasting for NBC, RCA subsid, until "Radio City" is completed. Then the scope of his work will be widened as general boss of the new outlay.

CANADIAN HEARINGS ON ALLEGED COMBINE

Toronto, Sept. 30.

Sittings of the Royal Commission investigating to learn whether or not Canada is in the hands of a picture combine will be in Toronto and Montreal.

Peter White, Toronto lawyer, will do the quizzing, with local big shots in all companies, particularly Paramount, due for a grilling.

This gives smaller companies a chance to say what they have been thinking but they probably won't.

U. A. House in Boston

Boston, Sept. 30.

Emissaries of United Artists have been here recently and are said to have located a site for a United Artists theatre.

U. A. is reported not satisfied with its product outlet in this town and section.

Weitzenkorn Succumbs

Hollywood, Sept. 30.

Paramount is bringing out Louis Weitzenkorn, newspaper man and author, as a prospective writer.

Louis just wrote "Five Star Final," a newspaper play which William A. Brady may produce in Manhattan.

Rutherford Called East

Hollywood, Sept. 30.

Jack Rutherford, actor, left suddenly for the east last Saturday because of his mother.

He is expected to return here to continue in picture work.

4,500,000 SHARES SLUMP END NEAR?

Par. Holds Above June Bottom as Others of Group Break Through on Down Side—Warners Under 20—Eastman Holds—Fox Scores Gain in Switching—Loew Under Pressure.

NEAR PANIC PRICES

By AL GREASON

Prices broke further yesterday on the New York Stock Exchange, diminishing the distance to the bottom of the panic by about 3 points and on volume near 4,500,000 shares, biggest since June.

Picture stocks suffered with the rest of the list, but escaped with relatively small damage compared to other groups.

Par broke to new low, 51⅝, on the movement, but held above its bottom in June (around 50), while Warners crashed to new territory below 20 but on somewhat reduced volume.

Fox displayed a tremendous reserve of strength, actually scoring a gain on a day that was marked by panicky selling. Loew showed much less resistance, which carried its own message to picture trade and the market.

Appeared to be switching out of Loew into Fox, on apparent theory that Fox control of Loew might be used to advantage of Fox.

Question now before the market is, can it hold its own against the level of the November crash? If it should definitely break that last ditch there would undoubtedly be further liquidation and a break beyond what has already developed.

On yesterday's performance the only comfort hooked-in longs could extract was that second day of decline on volume necessarily brought the climax and turn is about that much nearer. Still the close did not forecast any immediate end to the decline.

Turning to the severe lesson of last fall, the moral to traders is emphatically to stay out. Probably the bear party is well covered by this time on stocks thrown at them by forced out lambs, and on anything like a fair rebound will be prepared to hit prices anew, bringing on a secondary break, probably to a bottom below that of the primary decline.

Yesterday's retreat never at any time became a disorderly rout such as November, leading to the idea that strong banking powers are still in charge and contributing to the feeling that the immediate bottom may be not far off.

June Lows Crack

The market broke on Monday through the June lows as expressed by the Dow Jones industrial averages. Monday's close was 208.14, compared to the close of June 24, previous 1930 bottom, of 211.84.

(Continued on page 30)

Col. Wants 7th Stage

Hollywood, Sept. 30.

Columbia is negotiating with the Fowler studio for purchase of its studio, consisting of one stage and a prop room. Property is adjacent to the Columbia studio.

If the deal goes through, Col. will have seven stages, including the old Chadwick studio which is now being sound-proofed.

Ned Marin's Visit East

Hollywood, Sept. 30.

Ned Marin, recently made a Fox supervisor, expects to go east late in October on a business trip.

Fox for Extensive Expansion in Foreign Lands, with France 1st

Fox is figuring expansion abroad generally, along lines similar to what has been already effected by Paramount. The Fox idea includes the setting up of a studio specially for the production of certain foreign films. No decision yet on location but may be in Paris, if not Hollywood.

Various Fox execs are shipping westward for a big confab to take place on the coast. Looks like the Paramount headway in Europe has gotten things shaken up along the film minds. Par, according to established figures, is far enough ahead to checkmate the other film companies at least one year on foreign work.

All Fox production chiefs will make the talk, including Clayton Sheehan, foreign sales head now on the Coast.

Metro May Be In

Scheme may also take in Metro now that the foreign field of operation between the two allied companies have become more or less coordinated. Under that plan the two may use one foreign studio abroad as a single production outlet, but with double distribution.

While Paramount's plans take in the Far East and include already completed film for Japan, among others, info from a Fox angle is that Fox may concentrate on France first.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
1,700	Con. F....	18½	17½	17⅞	— ½
11,200	East. K...	199	194⅝	195¼	—1¼
51,000	Fox	44½	41⅝	42⅝	....
12,100	Gen. T....	29¾	27¾	28½	—1½
27,100	Loew	69½	66¾	66¾	—2
24,600	Par.	53⅝	51⅝	52	—1⅞
3,900	Pathe	3½	3⅜	3½	....
121,400	RCA	28⅞	26¾	28⅛	+ ⅛
82,000	R-K-O ...	26	22⅜	23	—2⅞
4,100	Shu	12	10⅝	10⅝	—1⅞
81,000	W. B....	21½	19¾	20½	— ¾
	CURB				
800	Col. P....	35⅛	35	35	— ⅛
2,800	Tech.	13	11	12⅞	— ⅛
	BONDS				
*$8,000	Gen. Thr...	92¼	92	92	— ½
13,000	Do.	92	91¾	91¾	+7
12,000	Loew x w.	101½	101	101½	+ ½
6,000	Par. '50..	94½	94½	94½	....
2,000	Pathe	50	50	50	—2½
2,000	Shu.	39	39	39	—1
64,000	W. B....	79	78½	79	+ ¾

* Sales to 2:45 p. m.

No Warner Hook-Up Deal, According to Bankers; All Warners All Okay

Rialto talk connecting W.B. and Radio plus Paramount in one way or another took the dignity out of Wall Street sufficiently to put an official kayo on all the jamup, with the direct info the picture biz is just chockful of "rumors most of which are hardly fit to dignify with a denial." Any Harold Franklin connection given only a slight maybe.

This banker talk is general and taken from the three angles sounded.

Only negotiation of relative importance at present which Warner Bros. has with any outside company is with Fox and concerns a picture product deal, it is said. Latter practically certain of completion and calls for showing of WB films in Fox West Coast. Directly negotiated by Harry Warner with Harley Clarke.

So far as Wall Street is concerned the Warner brothers, individually, can stay where they are as long as they wish to. That came but from a double connection downtown.

Par's Play Revivals with "Paid in Full" Among 'Em

Hollywood, Sept. 30.

In line with its current policy to film gutty plays with a melodramatic tinge, Paramount will talkerize Eugene Walter's "Paid in Full."

Stage play was filmed silent by the same concern in 1919. Arthur Kober, on the studio writing staff but a couple of weeks, has drawn "Paid" as his first assignment.

Ruth Chatterton is considered a probable starter.

Studio will also remake "Silence," with William Powell in the part played by H. B. Warner on the stage and in the silent.

WB Employes Re-engaged

Of the 500 employees fired during the Warners' period of curtailment, approximately 200 have been rehired during the past week.

Others will be taken on, with preference being given to those let out.

Par and Marxes

Paramount and the Marx Brothers haven't yet reached terms over pick-up of the third option in the Marxes' unique five-picture contract.

Marxes have so far made two, "Cocoanuts" and "Animal Crackers," for Par.

Par's renewal for the third is contingent upon it meeting competitive bids from other producers.

CHEAP TALENT SPURS INDIES

Hollywood, Sept. 30.

The independents are making the most of the studio lay-off situation by producing intensively while the larger studios are minimizing or curtailing their production activities for the next few months.

Indies find that a host of talent, including some important box office names, are available at prices within their reach, whereas ordinarily a plan to borrow a contract player from a larger company would bring a tilt in scale.

The new crop of indie releases will show many box office names under the banner of lesser companies.

NO COMPROMISE ON PATENT LITIGATION

High electric spokesmen say there will be no compromise with DeForest over its talker patent victory in the lower courts.

The electrics are determined to go to bat in the U. S. Supreme Court early this winter on the appeal, it is added.

Fox-Col Again

A. C. Blumenthal is again on the Fox and Columbia deal.

It is reported as warm, but it is said depends upon how R-K-O will stand in the matter.

Tiff. Calls Off 'Barbarian'; Glennon Off the Lot

Hollywood, Sept. 30.

"Barbarian" is off again at Tiffany. Bert Glennon, engaged to direct and working on the story for the past three months, is out. No new director has been assigned.

The picture has been set for production four times, but never got started.

Ruben as Director

Hollywood, Sept. 30.

J. Walter Ruben has had his writing contract renewed, with the understanding that he will also have an opportunity to direct.

Blasphemous Theme in Russian Film Comedy Tickles Natives

By Eugene Lyons

Moscow, Sept. 17.

Soviet cinema business has many virtues, but a sense of humor is not one of them. It is long on drama, good acting, mass effects and sheer photography, but lamentably short on comedy. Not for lack of trying, either. One Soviet director after another has attempted to produce ticklers, but succeeded, at most, only in giving birth to rather heavy-footed satire.

The sudden appearance, unheralded, of a first-rate comedy picture is therefore so much the more remarkable. It is so strikingly good and so hilariously funny that it is a matter of serious regret that it cannot possibly be shown elsewhere in the world, except perhaps in private closed showings. The theme is anti-religious in a tone so rollickingly blasphemous it would bring down the combined anathemas of all the churches if it were ever thrown on a public screen outside of atheist Russia.

"St. Iorgen's Day," as this comedy is called, was written and directed by a talented member of the Mejrapom-Film Co. here, Y. A. Protazanov. The picture is ample promise that Protozanov will be heard from a lot in the future.

The picture is based on a supposed legend that in a certain Italian town the population on St. Iorgen's day—if there is such a saint and such a day—the population calls hopefully for the holy man to reappear and work his miracles. Comes a day when the call is answered. A clever super-crook who has a striking resemblance to the saint answers the prayers—and

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'Kultur' Films on Nudes, Budapest Cans 'Em

Budapest, Sept. 19.

Traveling salesmen for a German factory try to propagate so-called "Kultur" films in Budapest. On the plea of artistic physical culture, these pictures present life in Berlin night clubs and a profuse selection of nudes.

Although not shown publicly in Germany, shorts of this kind have done such good biz that synchronized and even sound films of this description have been produced lately. Private shows at night clubs make their production worth while.

As long as the censor in Budapest is such an authority, no one can think of presenting this kind of picture here. But a private company has been formed to exploit a few of these specialties, shown on private premises at exorbitant entrance fees. "Physical culture propaganda" is the high-sounding title for this kind of entertainment.

Meanwhile the censor has vetoed a more innocent German sound picture, "Eine Stunde Gluck" ("One Hour's Bliss"), Cicero picture directed by Wilhelm Dieterle, with music by Jean Gilbert. No one had anything against it in Germany, but the Hungarian censor thought it too naughty.

Specialties with Films

Paris, Sept. 30.

A specialty bill in conjunction with pictures is the new policy by Pathe-Natan at the Moulin Rouge.

Currently Loie Fuller heading an elaborate ballet in addition to an augmented orchestra.

On Sound Abroad

Believing American instruction or supervision of talker projection is needed abroad, Paramount-Publix will send Harry Rubens to Europe for a two months' stay as supervisor of picture projection in its theatres there.

Rubens is one of the Rubens Great States (Illinois) theatres family and an expert on projection. He will leave New York Oct. 4.

"Raffles" Off at Tivoli

London, Sept. 30.

"Raffles" (U.A.), which was expected to remain at the Tivoli until Christmas, has suddenly dipped.

It will be succeeded by "Whoopee" Oct. 13.

Types

Los Angeles, Sept. 30.

A chart of Spanish equivalents to recognized Hollywood players is the idea of Adalberto Elias Gonzalez, film columnist of a local Mexican daily. He noted them for the convenience of version directors who want players resembling in type and ability the Hollywood originals. Three or four of those mentioned are already being so cast.

Wallace Beery, De Landa.
Louise Fazenda, Delia Magana.
Marie Dressler, Rosario Pino.
Pauline Frederick or Ruth Chatterton, Elvira Morla.
Richard Barthelmess, Jose Bohr or Roberto Rey.
Dorothy Mackail, Maria Alba.
William Powell, Ramon Pereda.
Dorothy Jordan, Carmen Guerrero.
Clara Bow, Conchita Montenegro.
Buddy Rogers, Barry Norton.
Lewis Stone, Juan de Homs.
Constance Bennett, Rosita Moreno.
John Gilbert, Jose Crespo.
Lon Chaney, Ernesto Vilches.
Harold Lloyd, Pepito Martinez.
Robert Montgomery, Tito Davidson.
Buster Keaton, Romualdo Tirado.
George Bancroft, Daniel F. Rea.

It is assumed, adds Gonzalez, that comparisons should be given some benefit of make-up.

Swiss Booking Synd.

Berlin, Sept. 30.

Syndicate of Swiss exhibitors has gone into a booking pool for the purchase of Terra Films product under a blanket contract. Conditions are similar to other like transactions, with Melnitz still member of the control board.

Julius Aussenberg, former European representative for Fox, is proposed as representative for the new group in its operations.

Par. Execs in Paris, Discuss Foreign Versions

Paris, Sept. 30.

Paramount's conference yesterday (Monday) at the Ritz was concluded with Mel Shauer, Joe Seidelman and Eugene Zukor in attendance. All European Par sales heads and the Joinville studio execs sat in.

Various countries' sales possibilities were discussed with a view of defining what language versions the studio should favor. The Par bunch previously visited Joinville where a screening of "Monte Carlo" followed dinner.

Sidney Kent appeared but briefly at the conference, due to the illness of his wife.

Most of the execs are now leaving for England to attend the new Manchester opening.

Thornton Leaves G-B

London, Sept. 30.

William Thornton, West End circuit manager for Gaumont British, left the combine suddenly this week, to take over the management of the new Buchanan theatre in Leicester square under direction of Walter Gibbons.

His berth with British Gaumont is filled now by Sam Lindon who gives up the management of the Tivoli for the supervision of the London circuit.

Lindon is succeeded at the Tivoli by Fisher, previously head assistant there.

Klangfilm's Pictures

Berlin, Sept. 30.

Tobias Klangfilm begins its own production here. Plant is the Staaken studio near Berlin.

BOB WEST
FEATURED
Singing, Talking Organist for the past TWO YEARS at Fox's Brooklyn Theatre and STILL there, going bigger and better, thanks to Mr. Marco and Mr. Harry Arthur.
The only organist doing an M.C.
Fox Theatre, Brooklyn, indefinitely

Latins on Coast Attempt Union; Would Name Casts

Hollywood, Sept. 30.

An attempt is being made by Latin actors to organize and put the official okay on performers who they think should be working. Idea is a result of the battle that is being continually staged here among those working in Spanish picture, as to who speaks proper Spanish.

Most of the actors who are trying to band together, insist that criticism of the Spanish used in pictures comes from within Hollywood. They argue that every foreign official stationed here has an axe to grind and claims that the Spanish spoken in pictures is all wet for his country. In reality, they insist, Spanish is Spanish and can be understood in any Spanish-speaking territory.

If the orgnization goes through, the actors will ask the studio to employ only those actors who are members of their group. They claim it will insure the studio against any kickback on the quality of the language spoken.

As far as the language itself is concerned, Spanish has been the stumbling block of the studios. Every time a picture is shown to the local foreign colony there are howls from the different factions that the Spanish spoken will not be understood in Argentina, Spain, Mexico or other Latin countries.

These squawks, according to the actors, come from people who have been unable to spot their friends in the picture, and for the most part are minor officials in the consul offices of Latin countries.

Osso Sells on Titles

Paris, Sept. 30.

Contrary to the local habit, the new Osso film company has been able to sell most of its product on titles and names before the pictures are made.

New company is showing considerable activity. Payment of the second quarter of the nominal capital has been called in. According to French law the first quarter only is paid in when incorporated, balance to be called later.

SEASON NEAR OVER IN BUENOS AIRES—2 HITS

Buenos Aires, Sept. 30.

"Innocents of Paris" (Par), opening at the Suipacha, hung up a record for that house for a Sunday (28), demonstrating Chevalier is a best bet for South America.

"Dawn Patrol" (FN) is playing both the Palace and the Grand-Splendide simultaneously, to medium takings.

"Taming of the Shrew" (UA) is far from a world beater for this land. "All Quiet" (U) continues big in its second month.

Fox's "One Mad Kiss" has gone into its 120th day and is still strong.

Season is now nearing its end, with the warm weather due shortly.

Bostock Directing for Pathe-P.D.C. at Ellstree

Pathe, through Producers Distributing Corp., will make six pictures at British International's Elstree studio, near London, before April 1, 1937, under the direction of Gordon Bostock. This procedure is along similar lines followed last year, when P. D. C. made six features at Elstree with stars loaned by Pathe.

Players under contract to Pathe tentatively scheduled to go abroad include Helen Twelvetrees, Daphne Pollard, Constance Bennett, William Boyd and Eddie Quillan. Female stars are more in demand in England than ever before for feature pictures, which on that side is anything over 3,100 feet. Miss Pollard, English comedienne, will play in shorts to be made by P. D. C., while Miss Twelvetrees and Miss Bennett will appear opposite English male leads in the drama pictures.

Wm. de Haan Dies

The Hague, Sept. 30.

News has been received here of the death in Berlin of the Dutch composer, Willem de Haan, who gained fame in Germany as a conductor and composer.

His best known composition was "Der Koenigs Sohn." He also wrote two operas. He has been in retirement since 1923.

British Film Field

By Frank Tilley

London, Sept. 19.

It's becoming more and more evident you can't tell what any picture will do. Except that it either goes over or flops. There doesn't seem any middle course. "All Quiet," playing Portsmouth, pre-release tailed off from the start, in a naval and garrison town, while "King of Jazz" in the same town went upwards from opening and grossed nearly 40% more than "All Quiet." Yet every exhibitor tells you musicals are fading. They are getting tougher to book despite the business done on some of them still. "Rio Rita" general release this week, opened moderate and then bounced up each day, with most houses doing S.R.O. Last week "High Society Blues" worked the same way. In a south coast town it topped the local grosses with "The Mighty" and "Not So Quiet" (native made song and dance) as opposition.

Home Product On Up-and-Up

When "All Quiet" comes off the Alhambra tomorrow (30) and is replaced by British International's "Murder"—concurrently at Regal—there will be six houses in the West End playing British features.

This situation keeps developing "On Approval," "A Warm Corner," "Murder" and "Escape" are rated the four best current pictures and the London "Times" classes "Escape" best of the four. It goes into Marble Arch 21st, indef.

Apart from British International and British & Dominions companies, nothing very much seems set. Though constant denials are made the belief Paramount and Fox, apart from what develops with P.D.C. (Pathe) will go into large scale production here still persists.

Pasting Par

Meantime Par. is getting a continual pasting from the Exhibs National Body, which both at headquarters and through its branches picks away at Graham over the alleged "Shyster" episode. It is the first time any definite and continuous feeling has really been stirred. Exhibs all over the field show no inclination to laugh it off.

South Africa From This End

Kinemas, Ltd., of South Africa, has most of its material lined up from this end for the action it is bringing against the 'Sjambok,' an I. W. Schlesinger owned newspaper in Africa, for libel and slander. Claim is for $750,000, and is against

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No More Mexican Revolutions Looked For—Show Biz Just Fair

Mexico City, Sept. 23.

While the show business now is not as good as it could be, managers and actors are not crying. World wide economic depression, especially acute in this sunny land, has put something of a dent into the amusement business.

Managers of the first line film houses confess business is about 30% under. This is attributed to two talkers in English and raising the scale from a peso (about 25c) to a peso and a half (37½c) per customer.

English spoken films pretty well rule here. Some all-Spanish big business for a while. These films were not quite up to par and patrons soon got wise.

What corresponds here to U. S. neighborhood picture shows are always well filled. Big house chiefs are talking about dropping the tariff back to a peso.

Manager Fernando de Fuentes of the Cine Olympia, the largest picture house here and the first to introduce the "talkies," is of the opinion that the Hollywood producers could do handsomely in this market if they made some really good Spanish language spoken films.

New Co. and Studio

A company known as Empire Productions and of which President Ortiz Rubio is honorary president and Maurice A. Chase, reported lately associated with several large American picture producers, is president, has been organized to produce Spanish silent and musical pictures and talkers. The enterprise announces in its newspaper advertising it has 3,000,000 gold pesos (about $1,500,000) capital and that it intends to establish a studio here to go after the Latin American market.

Operators of legit houses are bawling about competition from the talkers. Their troubles are largely

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$760,000 Gross Rental Estimated for Talker 'Pere Gynt' in Sweden

Stockholm, Sept. 20.

Tancred Ibsen, grandson of the late Henrik Ibsen, has taken the initiative of forming a picture company to film "Pere Gynt." Several years ago Tancred Ibsen secured from his father the rights to picture it and the newly formed company has secured the rights to use Grieg's music. Production costs are figured at $260,000. The company estimates $780,000 in gross rentals. Picture is expected to play in all countries.

Negotiations are under way to have Lars Hanson, former Metro player, appear in the title role with the Norwegian actress, Aase Bye, as Solveig.

The suggestion to have a Swede play Pere Gynt has aroused strong opposition in Norway.

New London Suburban House of 4,000 Opens

London, Sept. 30.

Astoria Cinema, Finsbury Park, North London, latest theatre in the Astoria chain, opened yesterday (29) after intensive ballyhoo.

House is designed along atmospheric lines, seating 4,000. U. A.'s "Condemned," starring Ronald Colman, opening, supported by a lavish variety show on the stage.

Astoria is one of a string gradually going up around greater London under general management of Charles Penley. Paramount was in a deal to control this circuit some time ago.

"Jazz" Delayed Week

London, Sept. 30.

The double premiere of "King of Jazz" (U) at the Alhambra and Royal set for Oct. 3 has been put forward a week to extend the dual engagement of "Murder," British International's subject.

Universal's contract stipulated an opening date in September, with British International now negotiating for an extension of their tenancy following the hit of the film.

B. I'S. 'EYE FOR EYE' HERE

Danish Exhibs and Distribs Now Openly Fighting—Charges Made

Copenhagen, Sept. 30.

The long battle between the Danish exhibitors and the distributors, in which the theatre men seek to force lower rentals, reached a climax Sunday (28) when the exhibitors made public serious charges against several distributors.

These allegations include the declaration that two distributors in this territory have been forced by the general body of film renters to break new agreements on delivery of product.

Statements continue that after this "disciplinary" action, the distributors entered into a solemn agreement which, under penalty of fines up to $3,000, calls upon the distributors to compel theatre owners to take service only from the distributors who have supplied them hitherto and entering into individual contracts to this effect.

The exhibitors at their meeting declared the alleged understanding is an attempt to rob them of independence. They assert there is no hope of a peaceful settlement of their case.

The meeting took up the question of declaring a boycott against Paramount and Fox, and to further eliminate the distributor-middlemen discussed the plan of creating their own distribution machine.

As a final move, the theatre men say they will now approach the Government in connection with the impending revision of the picture law, demanding an investigation into the practices of the film renting business.

WIRING IN EGYYT, AS SOUND MAKES BIG HIT

Cairo, Sept. 30.

Talking pictures having scored great popularity at the Eden Palace, Alexandria, the spread of the sound theatre has been rapid here. Palace is equipped with the Western Electric system.

Now the Empire and Royal here are to be wired, as well as the Luna Park theatre in Heliopolis.

Sydney's Tough Week of Film Biz—Elections

Sydney, Sept. 30.

Sydney has just gone through the worst week of business of the current depression.

"Ladies of Leisure" (Col) peppy subject and title that should have done well on its record turned out a flop.

Every long run talker theatre is changing its attraction in hope of stimulating business. Impending general elections are blamed.

Europe or Coast?

Paris, Sept. 30.

Intentions of American producers as to studio work here or in Hollywood seems to change from hour to hour.

At the moment there is an apparent switch-back to the idea of Hollywood making of foreign versions.

At least that is the interpretation of a sudden activity in scouting for French leading women for the purpose.

Filmcraft's Sound News

London, Sept. 30.

British Screen News, silent current service released by Audible Filmcraft and Paramount, proposes going sound. It will use recording process just completed by British Brunswick.

The newsreel is the chief trading asset of the Filmcraft group.

BERLINER ACOUSTICS DEAL

English Company Forming—Prominent Showmen in Directorate

London, Sept. 30.

An English group is forming here to purchase the British rights to the Berliner Acoustic System, of New York. Included are Charles Gulliver, Jack Buchanan, J. J. Bamberger and Harry Edwards.

Edwards, stage producer, leaves next week for New York to close the deal with the Berliner company.

The Berliner System has been installed here in the new Jack Buchanan theatre in Leicester square. It was approved by Andrew Mathew, the theatre's architect.

Through Mather's indorsement, it is said British International, upon leasing the George M. Cohan theatre on Broadway for its native-made talkers, ordered that the Berliner System be installed in that house.

A program displayed note on the Cohan theatre program of British International's features states the house is equipped with the Berliner System. A review of its current picture, "Young Woodley," in this issue of "Variety," comments upon the clarity of the reproduction in the Cohan.

SONIN IS REPLACED BY MELNIKER AS S. A. HEAD

Buenos Aires, Sept. 30.

Carl Sonin, the Metro chief in this territory, now on a trip to the States, will not return here, according to a statement issued by William Melniker, formerly in charge of the Brazilian office in Rio Janeiro and now taking up his headquarters here as head of South America.

Sonin was in charge of this territory for two years and made a host of friends. He was instrumental in breaking the syndicate of theatre owners which threatened the American trade in the Argentine market. In spite of this successful campaign, he held on to the friendship of exhibitors and many regrets are expressed at his departure.

Film trade here regards the choice of Melniker as his successor favorably, the promotion being his due upon his record of reorganizing the Brazilian territory, which he capably administered during the last three years.

Paris, Sept. 30.

Jack Edelstein, formerly assistant to the Metro-Goldwyn head for French territories, and reputed in the trade to have got highest prices for his company's product, has been elevated to chief representative of the same company for Spain.

He takes the place left vacant by transfer of Jean Letsch, who goes to the Argentine Republic in place of Sonin. Latter retires from that post.

More Central Europe Protests Over Germans

Belgrade, Sept. 30.

The city of Zagreb followed the lead of Belgrade in registering a protest against the exhibition of talkers in German, with the fans sending written demands to various exhibitors for dialog in Yugoslavia. Following this there were demonstrations in the audiences.

Paramount was the first company to make a pacifying gesture by means of an announcement that it would engage native opera singers and would embark upon the production of pictures with them to supply the musical accompaniment and dialog where practicable.

Metros at Twickenham

London, Sept. 30.

Metro is reported starting production here through an independent unit, now at Twickenham.

ENGLISH MAKER AFTER AM. TRADE

40 British-Mades by British International Ready for Cohan Theatre on Broadway—Difference in Import Taxes and Conditions

OWN DISTRIBUTION

Socking the American industry on one cheek with ever-mounting tariffs that threaten shortly to pull the latch on all accountable world trade, the same foreign producers are nearing the height of their activity in this country, bringing their product in at a half and less in tribute than their own governments are demanding of American film exporters.

England, Germany and Russia head the list of foreign countries scheduling quantity releases of their own film goods over here. Of these, British International is making the most decisive move. It has a Broadway show window, the Cohan theatre, tied up for the next two years, during which time it contemplates showing 40 all-English made features at popular Broadway prices.

Where B-I is paying the U. S. government one cent tax on every foot it is bringing in, American producers are taxed double that for the entrance of American reelage into England.

Giving the Cohan its first taste of British atmosphere, with the

(Continued on page 64)

'BIG HOUSE' GETS EUROPEAN TOP; $70,000 WEEK

London, Sept. 30.

"The Big House" (M-G-M) grossed $70,000 in its first week at the Empire, beating "The Broadway Melody" (M-G-M) record mark by $125.

This is the biggest week's gross ever piled up in Europe on a picture.

"Big House" remains for an additional fortnight. Its stay is limited owing to Metro's schedule.

PITTALUGA BRINGS UP AGAIN "KONTINGENT"

Rome, Sept. 30.

The question of an Italian film kontingent is being resurrected by Pittaluga, who, as practically the sole native producer, would like to promote sales of his product in those countries furnishing Italy with her film supplies.

That means chiefly the United States and Germany. Whole matter is still only in the proposal stage.

It was brought up once before, but the entire idea was turned down by the government.

Pittaluga is not getting much support from the trade, since the vast maority of Italian theatres show foreign product, particularly American.

Am. Films Heavy

Berlin, Sept. 30.

Heavy offering of major product by American producers, particularly Metro and Paramount, marks the opening of the new season in October.

In the group are "Abie's Irish Rose," "White Shadows," "Sands," "Hallelujah," "Flying Fleet," "Spite Marriage" and "Love Parade."

Soviet Seen as Competitor in Foreign Talker Mart with U. S.; Rep on Coast Studies Art, Biz

Hollywood, Sept. 30.

That the Soviet is going into the foreign talker field in competition with the American picture industry is seen in the visit here of Leon J. Monosson, representative of Russian motion picture interests and the president of the Amkino.

Monosson has been here several days studying the local talker field, with an eye especially to business management. It is also understood that while here he will engage several sound engineers to work in Russia on preliminary installation.

Through Monosson, Joe Kaufman, New York consultant sound engineer, who also has been engaged at the studios here, was sent to Russia for the initial survey and to train Amkino employees in the art of sound. Other sound men engaged will be sent to Europe for similar work.

To date Russia's only sound activity has been of the synchronized type, dubbed in Germany. Plan now is for direct shooting in the major European languages.

In connection with Monosson's stay here, it is also reported that negotiations were recently made by the Soviets for a number of Paramount silent pictures, for immediate release in Russia.

SID KENT'S SHORT TRIP

Mrs. Kent's Illness Obliges Abrupt Ending of Foreign Tour

Paris, Sept. 30.

Owing to Mrs. Kent's illness, Sid Kent is cutting his current visit abroad abruptly. Mr. and Mrs. Kent will sail tomorrow (1) on the "Paris." They reached here last Tuesday.

Kent had intended to remain over here for from six to eight weeks, touring the Continent.

Nature of Mrs. Kent's ailment is not disclosed, but not thought serious. Just the desire of the Kents to be at home if Mrs. Kent's illness is protracted.

'HELL'S ANGELS' HELD UP BY CANADA'S CENSORS

Toronto, Sept. 30.

Howard Hughes' million-dollar air baby, "Hell's Angels," faced a count of two out, two strikes and no balls, so far as Canadian distribution was concerned, when censors and patent owners came gunning for trouble Saturday (27). The censors said its boudoir scenes had to go.

When the Northern Electric Co. of Canada, which holds a lot of sound and projection patents, decided the special type of projection outfit necessary to screen this picture would have to be bought in Canada. United Artists in charge of its U. S. distribution expected to import the special outfit for the road show dates at the local Royal Alexandra and His Majesty's, Montreal. Then they would re-export the outfit and get their money back, Northern Co. said nothing doing. Not only did the outfit have to be bought here for $9,300, but something else would have to be paid for using it in Quebec Province.

This particular trouble is annoying to the Hughes people. The picture was partly canned as a silent. When the sound remakes were made, picture was on one screen and talk on another; hence the special projection outfit. This double idea also makes it tough to cut, even if Hughes were willing to make them, because it's not too easy to pick up word motions at the particular spots where the censors point.

Good Publicity

Meantime, Jean Harlow had gotten a fair break in personal publicity here, and the picture had enjoyed plenty word-of-mouth stuff, all favorable.

Railway traffic between Toronto and New York has been heavier lately than for years past, in spite of biz decline. Trains from here run in three to six sections day and night. Most of the returning native firemen have had a good word to say for "Angels."

Even if patent and censorship squawks are ironed out, picture cannot get away in the Royal, because the Shubert house has been taken solid until Thanksgiving.

Milan Goes for Jolson

Milan, Sept. 30.

Jolson's picture, "My Daddy" (apparently "Say It With Songs") scored a huge success at the Corso here. Although few here understand English the audience responded readily to the sentimental appeal of the story.

Davey Lee again captivated the natives.

"Singing Fool" is still doing big business at the Centrale theatre and Jolson is at the peak of a remarkable local vogue.

PAR'S ITALIAN MADE JEERED IN MILAN

Milan, Sept. 30.

"Perche," announced as the first of 12 all-Italian dialog pictures from Paramount's Joinville studios near Paris, was received with jeers at its opening before a packed house at the San Carlo theatre here.

Somebody shouted "Give us American pictures," apparently under the impression that the subject was of French origin.

Maria Jacobini, Livio Pavanelli and Oreste Bilancia, all old legit favorites here, appear in the cast; but the recording and reproduction of dialog in their hands is not a success, whether due to the inexperience of the players with the camera and sound angle or because of comparison with dialog in the Hollywood manner.

Synchronization of the subject is fair, but the action of the play itself is deadly slow.

The title "Perche" defies translation into English.

COMMUNIST AGITATION OVER S. A. BANNING

Cape Town, Sept. 30.

Communist emissaries here making a great flurry over the banning of Russian films and agitating for the screening of "Storm Over Europe," "End of St. Petersburg" and "Potemkin," represented as works of art deliberately withheld from the public.

Russians seek to ridicule the commercial pictures approved by the authorities, which they characterize as "mediocre."

Shauer Recovered

Hollywood, Sept. 30.

E. E. Shauer, Par foreign chief out here several months for his health, is reported considerably improved. He may return east in two or three weeks.

Shauer has been suffering from kidney trouble for nearly a year.

'Half Shot's' $25,000 in L. A. Big Money; 'Satan' Doing Well on Laughs, $18,000; 'Angels' $36,000 to $4,200 in 18 Wks.

Los Angeles, Sept. 30.
(Draw Pop, 1,500,000)
Weather: Fair and Cool

Following a scorching Saturday, the turn in weather Sunday, decidedly cooler, boomed the box offices. Extraordinary business all over was recorded.

The Orpheum may do $25,000 or more for "Half Shot at Sunrise," which means a cinch holdover. The sister R-K-O theatre with Universal's re-talkerized "Outside the Law" also is doing right by itself with $15,000 indicated.

Among other outstanders are "Office Wife," which will go three weeks, doing $22,000 after a $30,000 opening week at Warners' Downtown. They wouldn't take Milton Sills' last, "Sea Wolf," the State only going along at a $23,000 pace. Navarro's "Call of the Flesh" will be another disappointer at the Pantages at perhaps $13,200.

Grauman's Chinese, which dropped the Saturday midnight shows during the ebb weeks of "Hell's Angels," will not revive them for Fox's "Big Trail." This film has a light advance sale so far. No special showing for the critics.

Another studio disappointment was "Monte Carlo" at the Paramount, only doing $22,000, despite big ballyhoo and stage show. "Madam Satan," however, started snappily at the Criterion, and should get $18,600, the customers reacting smackingly to the sexy newspaper advertisements which had been barred by the billboard people. Metro studio people splurging and not the theatre.

Opera season started Monday (29) for fortnight, but no important effect on film patronage anticipated.

Estimates for Last Week

Boulevard (Fox), "Let Us Be Gay" (M-G-M) (2,164; 25-50). Shearer tilting grosses everywhere here, $8,000 increasing by $3,000 over preceding week.

Carthay Circle (Fox), "Holiday" (Pathe) (1,500; 75-$1.50) (8th week). Slipping in sequences of $3,000; now down to $8,000 on 8th week.

Chinese (Fox), "Hell's Angels" (Caddo) (2,028; 50-$1.50) (18th, final week). Howard Hughes' epic cost the boy magnate about $150,000 for 18 weeks here, which gave the Chinese its best and worst weeks this year. Air special opened with $36,000 and closed at $4,200. "Big Trail" here Oct. 2.

Criterion (Fox), "Mme Satan" (M-G-M) (1,600; 25-75) (1st week). $18,000 healthy trade for DeMille comedy, which, despite vamp title, is getting strong word-of-mouth publicity as laugh picture.

Egyptian (UA - Fox), "Animal Crackers" (Par) (1,800; 20-65). $7,500 average business here.

State (Loew-Fox), "Sea Wolf" (Fox) (2,024; 25-$1). $23,000 near considering strong Rube Wolf draw otherwise. Spurted business done by neighboring houses indicates customers are shopping for their pictures.

Orpheum—"Half Shot at Sunrise" (R-K-O) (2,270; 50-75) (1st week). Cliff Work switched opening to Saturday from Friday as his new scheme of things for all houses. The $10,000 week-end substantiates judgment. Sunday's $5,300 was house record. Can do $25,000 and hold over. Change in schedule gave "Little Accident" eight days last week for $14,700.

Pantages (Fox), "Call of the Flesh" (M-G-M) (2,700; 20-40-65-90). Navarro only at $13,000 gait, not good.

Paramount (Publix), "Monte Carlo" (Par) (3,595; 25-75). Stage show augmented by Rubinoff could not offset this picture's lack of drawing power; $22,000 only fair.

President (Fox-Principal), "Birth of Nation" (Griffith) (1,000; 10-50) (2d week). At $1,200 here synchronized "Nation" not bad.

R-K-O—"Outside the Law" (U) (2,950; 30-65). Doing all right. Helped by Dobsie and Radio Pals personal appearance for last three days. Maybe $15,000, light.

United Artists (Pub-UA), "What a Widow" (UA) (2,100; 25-$1) (3d week). Third and final week of Swanson will ease off to $8,000, drop of $9,000. "Heads Up" fills in until 8th, when "Whoopee" starts at $5 with Cantor and George Olsen's personal appearances. Grind thereafter.

Downtown (WB), "Office Wife" (WB) (1,800; 50-75) (2d week). Strong 2d week at $22,000, dropping from $30,000.

Hollywood (WB), "Dawn Patrol" (FN) (2,756; 25-75) (1 week only). $16,000 equals last week's gross, second and final week for "Girl of Golden West." "Big Boy" starts **Oct. 3.**

NO STAGE SHOWS IN NEWARK DON'T HURT

Newark, N. J., Sept. 30.
(Draw Pop, 850,000)
Weather: Fair

The effect of dropping all vaude and music so far hasn't hurt, with profits better even where grosses are lower. At Branford dropping of Publix units seems to have helped.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65), "Scarlet Pages" (FN). Sensational advertising accounted for fine $19,000.

Capitol (WB) (1,200; 15-25-35-50), "Three Faces East" (WB). Usual $5,000.

Loew's State (2,800; 35-50-60), "Animal Crackers" (Par). Held well at $14,000.

Mosque (WB) (3,281; 25-50-65), "Moby Dick" (WB). Not bad at $17,000.

Playhouse (Mindlin) (473; 25-65), "Rain or Shine" (Col). $2,600.

R-K-O Proctor's (2,650; 25-35-50), "Outside Law" (U). Only house to cut prices; $12,000.

ACTS AT LYRIC, IND., AND 'SAILOR' UP TO $10,500

Indianapolis, Sept. 30.
(Draw. Pop., 450,000)
Weather: hot

Despite hot weather, Hoosiers refused to "Go Native" last week and let the Indiana down to a skimpy $20,200. This house has been sailing along for several weeks as if no depression existed, making the figure hard to take.

"Animal Crackers" opened with a bang at the Circle and looked like record breaking class for four days, then something happened and picture yanked after eight days. Last seven grossed $15,000, far above normal for this house. Business picked up at the Lyric with the opening of the new six-act vaude policy. Olsen and Johnson made initial screen appearance in "Sailor, Behave," boosting gross to $10,500. R-K-O acts will be shown with first run pictures from Fox and Warner studios.

Estimates for Last Week

Indiana (Publix) (3,133; 35-50-65) "Let's Go Native" (Par). Failed to excite. Stage show didn't help much; $20,200.

Circle (Publix) (2,500; 25-40-50) "Animal Crackers" (Par). Opened big but bottom fell out. Some say weather and others too many laughs covered by audience. Good at $15,000.

Ohio (Publix) (1,400; 25-35) "Manslaughter" (Par). House no cooling system. Normal $2,400.

Palace (Loew's) (2,800; 25-35-50) "Madame Satan" (M-G-M). Slow for three days then picked up. Fair at $13,800.

Apollo (4th Ave) (1,100; 25-35-50) "The Sea Wolf" (Fox). Boosted gross about 10%; $7,200.

Lyric (4th Ave) (2,000; 25-35-50) "Sailor, Behave" (WB). Helped out by "Starlight Revue" with opening of Lyric's six act vaude policy; $10,500, up.

STRIKE'S EFFECT HITS DETROIT—GROSSES OFF

Detroit, Sept. 30.

Continued strike hurt most of the downtown theatres. Although this has meant cut in overhead due to elimination of stage shows, grosses have correspondingly dropped.

Estimates for Last Week

Michigan — "Let's Go Native" (WB) (4,045; 20-25-35-50). Feeling the strike. $23,700.

Fox — "The Squealer" (Fox) (5,100; 15-25-50). Very good without slight, nut meaning profit with this gross. Hurt less by strike than other houses; $25,200.

Fisher—"Girl of Golden West" (Pathe) (2,300; 20-25-35-50). Old-time melo well liked. $20,100.

R-K-O Downtown — "Leathernecking" (Radio) (2,700; 15-25-50). Not up to what house should do; $10,000.

United Artists—"What a Widow" (UA) (3,000; 35-50-75-90). Pretty good. $18,900.

State — "Monte Carlo" (Par) (3,000; 35-50-75). 2d week plenty. Billed "Lubitsch's Racy Romance." Raced right out. $8,900.

Paramount—"The Spoilers" (Par) (3,000; 35-50-75). Did enough to warrant holding over for 2d week. $10,500.

Madison—"Way of All Men" (FN) (1,750; 35-50-65). Weak picture billed as melodrama; should have been billed as a comedy. $4,000.

SWANEE
Washington D. C.

RIGHT

Now, take Washington. It's a beautiful city. Splendid theatres and other diversions. Always keeps abreast of the times. But it remained for MEYER DAVIS to contribute to the younger set a marvelous dancing place that puts the city on a par with New York, Chicago—take your pick—it's called SWANEE.

'Santa Fe' and 'Bad Man' No Go in Providence, but Other Houses Did O. K.

Providence, Sept. 30.
(Draw pop., 315,000)
Weather: favorable

With a couple of exceptions film houses got neat grosses last week. Standouts were State and Paramount.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Love in Rough" (M-G-M) and short. Strength largely due to Laurel-Hardy comedy. $20,400. Good.

Paramount (2,200; 15-50)—"Dawn Patrol" (FN). Over very good. $15,000 reported. Excellent.

Majestic (Fay) (2,200; 15-50)—"Moby Dick" (WB). Held up fine first part of week and looked headed for record. Petered last half. $13,000. Well over average.

R-K-O Albee (2,500; 15-50)—"Santa Fe Trail" (Par). House just can't get out of a slump. Although plenty ballyhoo, feature lucky at $8,000, lowest house has had since all-sound.

R-K-O Victory (1,600; 15-50)—"Africa Speaks" (Col). Picture plugged heavy. $10,500 reported. Splendid.

Fay's (1,600) (15-30)—"Bad Man," vaude. Feature failed to draw. Walter Huston meant nothing. Vaude no help. Poor at $6,500.

GOOD FILMS IN TACOMA

Broadway Far Above Others at $8,600—"Moby Dick" Got 2d Wk.

Tacoma, Sept. 30.
(Draw pop, 125,000)
Weather: Fair

Varied bills got the folks. All had some "it," and box-office averages oke. Not big, but moved along nicely.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Animal Crackers" (Par). Marx Brothers did it again. $8,600; big.

Orpheum (R-K-O) (1,500; 25-50)—"Holiday" (Pathe). Good campaign back of it. $3,900; fair.

Blue Mouse (Hamrick) (650; 25-50)—"Moby Dick" (WB). $2,500; 2d week's drop.

Rialto (Fox) (1,200; 25-50)—"Sea God" (Par) and "Man Trouble" (Fox) split week. $3,600.

'Whoopee,' Montreal Smash, $18,000 And H. O.; 'Grumpy' Film Goes Floppo

Montreal, Sept. 30.
(Draw pop, 600,000)
Weather: Very Hot

Grosses tilted, despite tropical weather, Jewish holiday and golf tournaments. Good shows the reason.

Palace climbed to $20,000 on "Blushing Brides." Capitol tuned in at $14,500. House coming back with better ballyhoo and publicity.

Loew's again vaude-less, still suffering from low admish and pictures without special pull. "Grumpy," featuring Cyril Maude, didn't mean much to picture fans here. $10,500 nothing like average.

Princess had wow of week with "Whoopee," $18,000, with capacity from opening. Held over.

Neighborhoods beginning to get into fall swing and had excellent week.

Estimates for Last Week

Palace (FP) (2,700; 40-75)—"Blushing Brides" (M-G-M). Joan Crawford sure-fire here. Back to big figures. $20,000.

Capitol (FP) (2,700; 40-75)—"For the Defense" (Par). Fans always for Powell. Picked up to $14,500.

Princess (CT) (2,300; 35-60)—"Whoopee" (UA). Panicked town with turnaway every night and good matinees. $18,000, one of best grosses ever at this house.

Loew's (FP) (3,200; 25-50)—"Grumpy" (Par). Fans thought Cyril Maude new film queen till they saw picture, when they walked out on it. This in English Montreal! Poor gross at $10,500.

Imperial (FP) (1,900; 50)—"Song My Heart" (Fox). Good first two nights; afterward folded. $8,000.

Roxy (Ind) (600; 50)—"Throw of Dice" (British) (4th week). Picked up about $1,800, which made fair four weeks' gross to $10,000.

"Crackers" in Par's Keith's, Phila.; High-Sounding Grosses Last Week

Philadelphia, Sept. 30.

First hint of a really seasonable theatre weather late last week had a healthy effect in the downtown film houses. Business on the week consistently good, despite complete absence of stage shows, due to the strike. The advent of Paramount as an indie at Keith's resulted in a big boost in advertising on the part of the other local companies, and probably stimulated trade.

The Mastbaum, with Joe E. Brown in person on a little wooden platform built out over the empty orchestra pit, and with "The Little Accident" on the screen, got $48,000, according to the management. That figure sounds pretty high, but at all events, it was a good week for the town's biggest house.

"Animal Crackers," opening at Keith's Friday morning, got $7,000 in two days, top notch, and represented close to capacity on all but the morning shows. Looks as if this house would be a gold mine for Paramount, especially for afternoon trade, because of convenience. Policy here will call for single week stay. "Girl of Golden West" panned heartily by all critics, claimed $27,000 on first week, which, in itself, was indicative of the general improvement in business. Another picture turned down by the critics, but satisfactorily at the box office, was "Captain of the Guard," which reported $9,000 at the Stanton. That it was not held over makes that gross seem too big.

Stanley got $12,000 for the second and final week of "Dixiana," very bad. Picture disappointed.

Earl got $18,000 for "Sailor, Behave," a little under normal, but nothing to sneeze at. Carlton had a corking week with "On Your Back," $7,000, in small capacity house. The even smaller Arcadia across the street got $4,000 with "The Silent Enemy."

Fox reported $27,000, good average trade for "The Sea Wolf."

Addition of Keith's gives Philly nine first run houses downtown. There will be 10 when the Aldine joins the procession, Oct. 8, with "Abraham Lincoln" at $1.50 top and two shows a day to reserved seats.

This Week

This week's line-up of pictures: "What a Widow," at Mastbaum; "Anybody's War," at Fox; "The Squealer," at Earle; "Scarlet Pages," at Stanton; "A Lady Surrenders," at Stanley; "Queen High," at Arcadia; "She's My Weakness," at Karlton; "Animal Crackers," at Keith's, and "Girl of Golden West" (only holdover), at Boyd.

Estimates for Last Week

Mastbaum (4,800; 35-50-75), "The Little Accident" (U). First Universal in this house in long time. Also Joe E. Brown on stage without music. Management claimed $48,000. Looks high, although trade good.

Fox (3,000; 40-50-75), "Sea Wolf" (Fox). About $27,000, slightly under previous week, but good average business.

Keith's (1,800; 35-50-75), "Animal Crackers" (Par). Opened Friday and got $7,000 in two days. Sensational.

Boyd (2,400; 35-50-75), "Girl of Golden West" (1st N). Panned, but fans seemed to like it. Got $27,000 or close to it in first week.

Stanley (3,700; 35-50-75), "Dixiana" (R-K-O) (2d week). Flopped badly in 2d week. Only $12,000.

Stanton (1,700; 25-65), "Captain of Guard" (U). Reported $9,000, pretty good, but went out after single week.

Karlton (1,000; 50), "On Your Back" (Fox). Unusual booking of Fox picture in this Warner house. Very fine at $7,000.

Arcadia (500; 50), "Silent Enemy" (Par). Quite good at $4,000.

Earle (2,000; 25-65), "Sailor, Behave." About $18,000, little under normal.

BROOKLYN BUMPED

Not So Good Over There Last Week —Good Weather But Light Trade

Brooklyn, Sept. 30.

Light business, good weather. Paramount up the ladder with "The Spoilers," western, and stage show with Rudy Vallee; $53,300, not bad.

Strand perked up with "Dawn Patrol"; Albee okay with "Dixiana," vaude; Loew's Met, pale, "Romance," vaude; Fox, "Last of the Duanes" and stage show.

Estimates for Last Week

Paramount — "Spoilers" (Par) (4,000; 35-50-75). Good western. Stage show appealing; $53,300, satisfactory.

Fox—"Last of Duanes" (Fox) (4,000; 15-25-50). Stage show. Uneventful, $30,500.

Albee — "Dixiana" (R-K-O). Vaude. $22,900.

Strand—"Dawn Patrol." Good results. $19,800.

Loew's Met—"Romance." Vaude. $27,600.

2 L'SVILLE HOLDOVERS DID $4,400 EACH—OKE

Louisville, Sept. 30.
(Draw. Pop., 500,000)
Weather: Warm

"Common Clay," which might have held up for another two weeks, if exploited from the angle of being the product of a local writer, folded at the Strand after 14 days, to $12,300.

The h. o. of "Holiday" was unexpected on the basis of first week's returns but it held to average business in the face of mediocre competition.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "Sea Wolf" (Fox). Comfortable, $4,400.

Brown (Brown) (1,509; 15-25-40) "Holiday" (Radio). Held over and slipped only a little to $4,400; $9,300 for two weeks.

Mary Anderson (R-K-O) (1,387; 30-50) "Grumpy" (FN). Cyril Maude meant something to older patrons but too draggy for younger; $4,100.

Rialto (R-K-O) (2,940; 30-50) "Top Speed" (Par). Nice, $5,200.

State (Loew) (3,252; 35-50) "Love in Rough" (M-G). Somewhat rough on take; programer; $9,800.

Strand (4th Ave.) (1,865; 35-50) "Common Clay" (Fox). Shame to let this out after second week; $4,800.

'GOOD NEWS' BELIED IN FRISCO, $14,000

San Francisco, Sept. 30.

Business generally disappointing among downtown picture houses. Few good spots, but more bad ones. Weather alibi is out since the sky has been kind. Attractions average and the competition nil except from the flea golf courses.

Fox opened fairly heavy, sliding off with afternoons but coming back evenings.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Love in Rough" (Metro). Started well and hit about average stride, with large night play compensating for light matinees. $40,000.

Warfield (Fox) (2,672; 50-65-90)—"Good News" (Metro). Belied title at box office, which pulled reversal. Bare $14,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Scarlet Pages" (FN). Not even average. That stage version closed three weeks back may have had something to do with low $16,000.

California (Publix) (2,200; 35-50-65-90)—"Monte Carlo" (Par). In 2d week on slide, dropping almost $10,000, to $9,000.

St. Francis (Publix) (1,375; 35-50-90)—"The Spoilers" (Par). Gatherer from start. SRO at nearly every night show. $16,000, very big for small house.

Orpheum (R-K-O) (2,270; 25-35-50)—"A Lady Surrenders" (U). Flopped. Good notice, but $8,500.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Wild Company" Fox). At $14,500, normal pace.

Embassy (Wagnon) (1,365; 50-65-90)—"Matrimonial Bed" (WB). Taken out after five days. $7,000.

Davies (Wagnon) (1,150; 35-50)—"Primrose Path" (Co-op). Sensational angle spotted, this did $6,000, which above house's average.

"All Quiet" $119,500 at Roxy to H. O.; "Africa" Sent Up Globe to $23,000; "Spoilers" Out at Par, but $75,000

As the test house for $2 toppers in their pop runs, Roxy last week decided a contest between war specials. Universal's "All Quiet" did a cool $30,000 over Tiff's "Journey's End," projected there several weeks ago. The U battler at $119,000, for which it is being given an extended invitation, came close to the phenomenal summer top of "Common Clay."

Broadway has started a little house cleaning to its own advantage, "Whoopee," the Cantor color special, replaced "Monte Carlo" at the Rivoli last night (30), and Gloria Swanson's "What a Widow" eases out "Animal Crackers" at the end of the week in the Rialto.

Winter Garden is starting big with "The Office Wife" (WB). It did $14,000 Friday and Saturday. If the takings keep up somewhere near this pace picture should come near proving a record-maker in draw and run.

"Outward Bound" has settled all uncertainty as to pulling quantity by garnering $23,000 in its first week. Looks like a healthy $2 run in the Hollywood.

The Globe is happy after many weeks of under 20. "Africa Speaks," freak tribal specimen, got $3,000 above the line, which is $10,000 over what "Leathernecking" did in its week. Alleged big-lipped boys tom-tom the mob so that the lobby is usually crowded out into the street.

The U. A. pub boys got behind "Abraham Lincoln" the past week, and it responded immediately, going up $2,000 over the previous week at the Central. "The Big House" also raised the usual $1,000 in the Astor at $19,000.

"Hell's Angels" took it on the nose on the Gaiety end with only around $14,000, but the Criterion held up to $18,000.

"The Spoilers," for which Par announced an indefi run policy for the Paramount, lasted just a week and a comparatively poor one, in view of the expectations, with $75,000.

Capitol at $62,000, quite low, and $10,000 with "Doughboy" (Keaton) the feature, under previous week.

Estimates for Last Week

Astor — "Big House" (Metro) (1,120; $1-$1.50) (15th week). At $10,300 prison picture looks like a long time yet before moving.

Capitol — "Doughboys" (Metro) (4,620; 25-85-$1.50); $62,900, low money for here.

Criterion — Gaiety — "Hell's Angel's" (Caddo) (1,678; $1-$2.50) (8th week). Caddo special slipping in Gaiety at $14,200. Starting to take shell off the nut money. Criterion's $17,600 is okay there and total of $31,800 fair.

Central — "Abraham Lincoln" (UA) (916; $1-$2) (4th week). Publicity department exerted itself on this with bigger ad spreads. Responded too, getting up $2,000; $18,400. No reason why it shouldn't stay on quite a few weeks more.

Globe—"Africa Speaks" (Columbia) (1,066; 30-50-75). Broadway will go for thriller, first week's gross at $23,500 proves. Almost $10,000 above week before.

Hollywood — "Outward Bound" (WB) (1,066; $1-$2) (1st week). Excellent money at $23,400. While a great picture some doubt at first as to how payees would take to it. Uncertainty at $2 is ended with such figures. Picture should have duration.

Paramount—"The Spoilers" (Par) (3,665; 65-85-$1). Poorly cast picture, didn't have to wait another week before leaving, Par having counted on it lasting at least that long. But $75,000 nothing to squawk about.

Rialto—"Animal Crackers" (Par) (2,000; 40-60-85-$1) (4th week). At $30,500 "Crackers" is finishing, "What a Widow" coming in Thursday (2). Several thousands under previous week, another dent into steady decline.

Rivoli — "Monte Carlo" (Par) (2,200; 40-65-85-$1) (5th week). Doing $34,900, "Carlo" gave way last night (30), to Eddie Cantor's "Whoopee." Boudoir feature did better than expected for four weeks in view of its general lightness.

Roxy—"All Quiet" (U) (6,205; 50-75-$1.50). Socking it up to $119,500, Universal film in its first pop price run on Broadway stepped ahead of its sister, "Journey's End" in the same house several weeks ago, by around $30,000. Fox people have it in hold-over for current week and possibly next.

Strand—"Way of All Men" (FN) (2,900; 25-50-75). Not bad money for this house, one of most economically operated on street; $35,900.

Warners—"Old English" (WB) (1,400; $1-$2) (5th week). Arliss special drooping, $18,800; low enough to continue on this level at a sacrifice.

Winter Garden — "The Office Wife" (WB) (1,418; 35-85-$1). Friday and Saturday started with wow total of $14,000. Looks as though it will exceed $35,000 on week, big money. Winchell-Hellinger short subject, also figures in draw.

'Danger Lights' Called Bang-Up R.R. Picture; Did $10,800, Portland

Portland, Ore., Sept. 30.
(Draw. pop. 400,000)

Putt-putt athletes and high pressure sports had a big week at the State Fair, 60 miles from town, at Salem. Punting on the ponies was the big card, but no riot. Local houses hardly felt it.

For a railroad picture, better than most, "Danger Lights" did well at the R-K-O Orpheum, which also had vaude.

UA's second week of "Holiday" still got raves and okay biz.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Love in Rough" (M-G-M). Comedy picture. F. & M. "Wild and Woolly," stage show, okay. $15,200.

Paramount (Publix) (3,500; 25-50)—"The Spoilers" registered. Publix stage show. $13,600.

Orpheum (R-K-O) (2,000; 25-60)—"Danger Lights" (Radio). Bang-up railroad picture. Vaude. $10,800.

United Artists (Parker-Fox) (1,200; 25-60)—2d week of "Holiday" (Fox). Big. $7,000.

Rialto (Publix) (2,000; 25-50)—"Sea God" (Par). Strong sea adventure. Good for this house. $3,600.

Music Box (Hamrick) (2,000; 25-50)—"The Squealers." Fairly.

'SEA GOD' DREW WOMEN AND $16,500, HIP, BFLO.

Buffalo, Sept. 30.
(Draw pop, 500,000)
Weather: Fair

Business up. Well-balanced cards brought uniform good takings.

Estimates for Last Week

Buffalo (Publix) (3,600; 35-50-65)—"Follow Through" (Par), "High Speed." Picture hardly distinguished, but fair returns. $30,800.

Hip (Publix) (2,400; 40-60)—"Sea God" (Par). Excellent notices, but just another for the women. Good at $16,500.

Century (Publix) (3,400; 40-60)—"Western Front" (Par). Started with rush and held up. Previously played five weeks at Teck at $2 top. Held over. $18,000.

Great Lakes (Fox) (3,400; 25-35-50)—"Good News" (M-G-M). Timely. Held up well with six shows daily. $15,000.

"Follow Thru" $16,000; Average in Denver

Denver, Sept. 30.
(Draw Pop, 400,000)
Weather: Cool

"All Quiet" drew the evening crowds at Paramount. For first time in months Huffman's houses, America and Aladdin, did not have a Fox or Warner picture; showed Columbias at both houses, and the grosses satisfactory.

"Florodora Girl" went into the Rialto because M-G-M would not cancel the charges on it. No advertising or exploitation other than regular newspaper space, and suffered.

With the current week Tabor goes to Harry Huffman, who will close it for about a month.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75), "Rain or Shine" (Col). $8,000; satisfactory.

America (Huffman) (1,500; 20-35-50), "Hell's Island" (Col). Above average; $5,000.

Denver (Publix) (2,300; 25-35-65), "Follow Thru" (Par). Average; $16,000.

Paramount (Publix) (2,000; 25-35-50), "Western Front" (U). Better than week before; $15,000.

Rialto (Publix) (1,040; 25-35-50), "Florodora Girl" (M-G-M). Way down; $3,300.

Tabor (Bennett) (2,200; 25-35-60-75), "The Furies" (FN). Stage show helped keep gross up to $6,000.

Film Trade Average in Cincy—Legit Openings

Cincinnati, Sept. 30.
(Draw Pop, 700,000)
Weather: Warm

Downtown picture houses experienced their first opposition from legit last week when the Shuberts reopened with "Sons o' Guns" and the Cox ushered in a new season of stage stock to $22,000.

The Albee, in maintaining weekly average, was helped Thursday night by the personal appearance of Paul Whiteman as guest director of the Curtiss-Wright Band. Paul returned a courtesy that the R-K-O stage folk paid him earlier in the week at the Hotel Sinton, with the theatre getting the better of it, as Whiteman jammed 'em to the walls.

The Palace made the biggest gain on the week, doing $6,000 over the previous week, while the Capitol dropped off $9,000.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75), "Call of Flesh," vaude; $28,000.

Palace (R-K-O) (2,700; 30-50), "Anybody's Woman"; $20,900.

Capitol (R-K-O) (2,000; 30-50), "Leathernecking"; $13,300.

Lyric (R-K-O) (1,400; 30-50), "Monte Carlo"; $13,100.

Keith's (Libson) (1,600; 30-50), "Good Intentions"; $5,300.

Strand (R-K-O) (1,350; 30-50), "Flirting Widow"; $5,000.

Family (R-K-O) (1,140; 25-40), "Women Everywhere" and "Animal Crackers"; $4,200.

Minn.'s $40,000, Special Stage Card; Milton Sills' "Sea Wolf" Fell Down

Weather, Fairly Favorable
(Draw. Pop., 500,000)
Minneapolis, Sept. 30.

Charles "Buddy" Rogers in person, at the Minnesota, provided last week's box office fireworks. In giving the Minnesota theatre one of the biggest weeks in its entire history, he furnished the toughest sort of opposition for other loop houses. Excepting at the Minnesota and at the Century, where "The Dawn Patrol" held forth, business was very much off.

"The Dawn Patrol" did surprisingly well in view of everything and from a comparative standpoint. So well, it is holding over for a second week.

Taking advantage of the front page newspaper publicity given to the death of Milton Sills, the State hurriedly shoved in his last picture, "The Sea Wolf," ahead of schedule. Trade held up at a brisk pace for the first three days, but fell off badly the last four days and the aggregate box office results were far under par.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Top Speed" (WB). Charles "Buddy" Rogers in person and Publix unit stage show, "Lanterns." Rogers entirely responsible for immense business, although entire show, including picture, gave utmost satisfaction. Manager Gordon Greene and Press Agent Cliff Gill staged sensational advertising and exploitation campaign for Rogers, arousing interest in his visit to a fever pitch and stimulating patronage to no small extent. Two opening days set one of the fastest paces in local theatrical history. Balance of week failed to maintain this clip, but nothing to be sneered at. $40,000. Splendid.

Century (Publix) (1,600; 75)—"Dawn Patrol" (FN). Picture made fine impression and exceeded expectations as draw. Held over. $12,000.

State (Publix) (2,200; 60)—"Sea Wolf" (Fox). Many came first three days to see Milton Sills in his last picture. Strong, red-blooded stuff for male patrons, but fems found it too harrowing in spots and did not help it by word-of-mouth. Sharp drop last four days. $6,000. Not good.

R-K-O Orpheum (2,890; 50)—"Leathernecking" (Radio). Vaude. One of best vaudeville bills house has had in some time and fair picture, but no name screen or stage attractions to pull at box office in face of tough Rogers' opposition. $9,000. Not good.

Lyric (Publix) (1,300; 40)—"Grumpy" (Par). Picture won praise and pleased, but not strong draw. Cyril Maude meant nothing. $3,500. Below average.

Aster (Publix) (900; 35)—"Careless Age" (FN). Fairly well liked picture. Attractive front helped to attract. $2,000. Better than most recent weeks.

Grand (Publix) (1,100; 35)—"Anybody's War" (Par), 1st half; "Romance" (M-G-M), 2d half. 2d loop runs. $2,500. Satisfactory.

'Africa' Balloons to $19,800, Big; 'Widow,' 2d Loop Wk., $32,600, Strong; 'Lincoln,' Smash in $2.50 350-Seater

Chicago, Sept. 30.

Variety of figures distributed over the loop, with disappointments and sweet surprises galore last week.

"Africa Speaks," traveloger, placed in the Woods only as a one-week filler, started off with a tremendous push. In spite of all the other Africa talkers in the loop this past year, it brought in $19,800, niftiest figures at the Woods in months.

Oriental remained in the soup with "Sea God," getting its feet wet with red at $28,500. Company in misery at the Palace, where "Love o' Lil" meant only $16,000, which doesn't pay off everything.

Switches of product in two run houses. "Spoilers" dropped almost half of its previous gross to $17,500 and gave way to "Moby Dick." "Journey's End" lasted 11 days at the Roosevelt, and "Monte Carlo" came in.

"Lincoln's" Supper Show

"Lincoln" continues at a swift pace at the tiny Punch and Judy. Added a supper show due to biz. Third show has not caught on yet, although it is building. Mats and evenings continue at capacity; $9,950 last week was juicy.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Melody of Heart" (Ufa). All German musical opened big, getting $2,400 on its first two days. Audience 95% German speaking. Nearby Orpheum some months ago broke its house record with all-German "Royal Box." "Bride of the Regiment" (FN) closed weakly, taking $3,400 for closing five days.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Love in Rough" (Metro). Stage show means Jack Oakie in flesh. But flicker not so hot; $53,100, under prediction.

McVickers (Publix-B. & K.) (1,865; 50-75-85)—"Moby Dick" (WB). First two days so-so at $8,800. "Spoilers" (Par) closed two-week run with $17,500 for 2d stanza, dropping brutally from first week's $31,500.

Monroe (Fox) (1,000; 25-40)—"Common Clay" (Fox). In spite of six-week previous run and neighborhood release, this tear-starter showing strength at $4,600.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Sea God" (Par). Stage show. Pulled house up six grand from previous week, but not enough for the right side. Still a headache at $28,500.

Orpheum (Warner) (750; 35-50)—"Manslaughter" (Par). Another picture in the small house suited for drop-in trade. Nice at $4,600. Closed Sunday (28) for two-week renovation program. Opens Oct. 11 with new inside and front.

Palace (R-K-O) (2,300; 50-75-85)—"Love o' Lil" (Col). Vaude. Dropped badly; $16,000.

Punch and Judy (Machat) (350; $1-$1.50-$2-$2.50)—"Abraham Lincoln" (UA). Smash for this capacity at mats and evenings. New supper show added. After weak start, building; $9,950.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Monte Carlo" (Par). Opened to fair pace, with first day's take at $3,000. "Journey's End" (Tiff) on its belated pop price run, started to slide after nice opening and yanked. For 11 days, $27,000.

State-Lake (R-K-O) (2,700; 35-50-75)—"Last of Duanes" (Fox). Vaude. So-so week at $20,000, with westerner bringing 'em in, in spite of squawks about continuity.

United Artists (Publix-UA) (1,700; 50-75-85)—"What a Widow" (UA). After terrific start, slowed up slightly, but not enough to keep house from getting excellent $32,600.

Woods (R-K-O)—"Africa Speaks" (Col) (1,200; 50-75-85). Brought house from low $7,700 of previous week to near-record $19,800. Doing fast trade with turnover remarkable. Show running less than two hours, grinding 10 and 11 shows a day.

Floodlight Football And Quarantine for All The Children—Topeka

Topeka, Sept. 30.
(Draw. Pop., 85,000)

Second week of the children's quarantine sent Topeka box office levels down to rock bottom, and the opening night of floodlight football didn't help a bit.

Estimates for Last Week

Grand (1,400; 50) (Fox). Third edition of "The Spoilers" suffered from "I've seen it before"; $2,600, low mark for theatre.

Jayhawk (1,500; 50) (Fox). "Anybody's Woman"; $1,900, good. "Good Intentions" just another racketeer talker, dropped to $1,600. Stage show. Night football and Saturday night opening of big department store hurting a lot; total, $3,500.

Novelty (1,200; 50) (Fox). "For the Defense" for full week held up normal at $1,700.

Pavilion (1,200; 25) (Waddell). "My Son," by stock company took slide into red. Waddell Players leave next week for Wichita; $900.

K. C. 'DANGER LIGHTS' & VAUDE FAIR AT $18,200

Kansas City, Sept. 30.

When every opening in town reported extra business, managers thought the break had come. It let down badly during the week in spite of the excellent amusement offered.

Uptown, one of the Fox-Friendlies, splurged last week with the first local showing of "King of Jazz." It was first rumored the Whiteman feature would go into Loew's Midland. Next reported set for the Royal, one of the Publix string, and the house had paper in the lobby for it. Next, a story it would go to Pantages. At the Uptown it is claimed to have broken the house opening record.

Estimates for Last Week

Loew's Midland—"What a Widow" (UA) (4,000; 25-40). Looked like fans waiting for this one as Friday and Saturday openings much better than for several weeks. Nice reviews and business up. $15,800.

Mainstreet—"Danger Lights" (Radio) (3,200; 25-35-50-60)—"Thrilling and sensational" read the billing and biz fair. Stage show. $18,200.

Newman—"Let's Go Native" (Par) (1,980; 25-35-50-60). Jack Oakie, from Oklahoma, but claimed by Kansas City, gets funnier in every picture. Good start and held up. $14,200.

Royal—"Last of Duanes" (Fox) (840; 25-35-50). Another horse opera. Good for the dime novel lovers. $4,000.

Pantages—"Once a Gentleman" (2,200; 25-50). Good comedy. Stage show. $6,100; under average.

Uptown—"King of Jazz" (U) (2,000; 25-35-50). Given extra publicity and drew capacity for opening. Night business strong balance of week. $11,400.

R-K-O's Very Bad Wk. in Boston, $15,000-$11,100

Boston, Sept. 30.
(Draw pop, 850,000)
Weather: Warm

Nothing but the good old weather stood in the way of grosses last week. That was enough. Only the Met, with an exceptional drawing bill with "Old English," did any real business. Gross was $43,100.

At the Keith-Memorial, bad at $11,000. Other R-K-O house did $15,000, very bad.

"Hell's Angels," at the Tremont, grossed $17,000. Run of that show disappointing.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Old English" (WB); $43,100.

Keith-Memorial (4,000; 35-50-65)—"Africa Speaks"; $11,100.

Keith-Albee (3,000; 50-60)—"He Knew Women" (Radio); $15,000.

Loew's State (4,000; 30-40-50)—"Madame Satan" (M-G-M); $16,200.

Uptown (1,700; 30-60)—"Spoilers" (Par); $9,000.

Olympia (2,400; 35-60)—"Spoilers" (Par); $12,500.

Tremont (3d week)—"Hell's Angels"; $17,000.

Scollay Sq.—"Let's Go Native" (Par); $13,000.

Fenway—"Anybody's Woman" (Par); $6,000 (2d week).

"Big Trail" at White House

Washington, Sept. 30.

President Hoover will see Fox's "Big Trail" at the White House Friday evening (3).

KAUFMAN FLIES EAST

Hollywood, Sept. 30.

Al Kaufman left Saturday by plane for New York in advance of the other Par. studio execs who leave Oct. 10. Illness of Kaufman's mother necessitated the advance-schedule trip.

Walter Wanger, B. P. Schulberg, et al., go east Oct. 10, four days later than was originally scheduled, with the latter to work into the eastern studio end.

'Scarlet Pages,' 'Pinked' by House in P'ts'b'gh, Did Big $17,800 and H. O.

Pittsburgh, Sept. 30.
(Draw pop. 1,000,000)
Weather: warm

After local happenings of the last week, picture producers will probably start hustling back into their files for stories like "East Lynne" and "Nellie, the Beautiful Cloak Model." The tear-stained melos appear to have come back.

Chief among the surprising clicks was "Scarlet Pages," an Elsie Ferguson drama, rated barely on an outside chance, chalked up a great $17,800 and rated hold over. Majority notices contrary, but women flocked with their dainty hankies, giving this site its best mat biz in months. Voluntary pink probably helped, too.

Right across the street at the small-seater Harris, where a $4,000 gross brings cheers, "Common Clay," in its 2d run downtown, carried this stand to a fine $6,300, and this after it had had a $35,000 week at the Penn.

Stanley climbed back into the dough with "The Office Wife," picture proving another of those not infrequent b. o. naturals, and to $27,500. Ed Lowry's first week on stage as m. c. may have helped, newcomer creating plenty of interest. "Follow Thru" managed to squeeze by at the Penn, not on strength of picture but on cast names, and turned in fair $28,300. "Animal Crackers" fell off a bit in 2d week at Aldine to $10,300, and out after profitable fortnight.

That Al Jolson is washed up as a screen draw was determined when Warners gambled on a second run for "Big Boy" at Enright, and house had its worst week in a long time. Barely $7,300, terrible for this big house. Picture previously had disappointing week downtown at Stanley, but East Liberty has usually been partial to Jolson.

Sheridan Square had no kicks coming with $4,800 for "Sea God," first of Par product for this neighborhood site.

Estimates for Last Week

Aldine (Loew's) (1,900; 25-35-50)—"Animal Crackers" (Par) off several grands in 2d week and out after fortnight. About $10,300, giving around $28,000 for engagement and plenty of profit. Gene Dennis on stage for 4th week, keeping up her end of it and stays over again to help out western, "Duanes."

Enright (WB) (3,700; 25-35-40-60)—"Big Boy" (WB). Miserable at $7,300 in 3,700-seat house. Second run, although first in East Liberty, Warners figuring Jolson might still be good in neighborhood, despite disappointment downtown.

Harris (WB) (1,800; 10-20-30-40)—"Common Clay" (Fox). Good for sizzling $6,300 here, after at Penn month ago to $35,000.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Follow Thru" (Par). Fair at $28,300, due primarily to cast names, inasmuch as picture pretty roundly panned. Week only between this and "Good News" didn't help, either.

Sheridan Sq. (Radio) (1,200; 25-35-50)—"Sea God" (Par). Liked and profitable at $4,800. Marks beginning of Par product at this site since company's split with Warners. House needs pictures.

Warner (WB) (2,000; 25-35-60)—No accounting for surprise click of "Scarlet Pages" (WB); unless management's voluntary "pink," with picture "not being recommended for children." Old-fashioned melo over big at $17,800 and holds over.

Stanley (WB) (3,600; 25-35-60)—"Office Wife" (FN). Caught on immediately for neat $27,500, music to this moaning b. o. Ed Lowry on stage, first week as m. c., created interest and looks set.

Von Stroheim Sailing and Will Remake 'Husbands'

Paris, Sept. 30.

Eric von Stroheim sails tomorrow (1) for New York, en route to Hollywood, where he has been called to remake "Blind Husbands" for Universal.

Reference is to the making of a sound version of "Blind Husbands," written, directed and played by Von Stroheim and released by Universal as a silent in 1919.

Picture was a rave at the time, Stroheim being new to the American studio and screen.

Academy Awards Nov. 6

Hollywood, Sept. 30.

Academy's awards for the best performances and achievements in pictures during the past year will be announced Nov. 6 at the Ambassador hotel.

At the same meeting officers for the coming year will be elected. This is the first time the Academy has combined its award dinner with the annual business meeting.

STYLE SHOW, SEATTLE, GOT ORPH. $17,900, BIG

Seattle, Sept. 30.
(Draw. Pop., 450,000)
Weather, Warmer

First half of the week hurt by fine weather and the Puyallup fair, biggest expo in Washington. Draws heavily from Tacoma and here.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"The Spoilers" (Par). This town always strong for Alaska stories, as Seattle is gateway to Alaska. Many sourdoughs live here. Nice biz, $12,300, but weakened toward end of week.

5th Ave (Fox) (2,500; 25-60)—"Dough Boy" (M-G-M). Same old war comic but no dough in the b. o. Colorful stage show no wow. $12,900.

Fox (2,500; 25-60)—"Holiday" (Pathe). Started slow but builded. Well liked. Sweeten band in "tintypes" novelty okay. $12,500.

Blue Moose (Hamrick) (900; 25-50)—"The Squealer" (Col). Jack Holt has moderate following. $6,000.

Music Box (Hamrick) (1,000; 25-50-75)—"Moby Dick" (WB). After good first week, fair 2d. "Whoopee" next. $4,500.

Liberty (Jensen-Von Hergberg (2,000; 15-25-35)—"Inside Lines" (WB). Started slowly, $6,300.

Coliseum (Fox) (1,800; 25-50)—"Song My Heart" (Fox). Third straight week in town and oke. Got more younger people at this house. $3,100.

Orpheum (R-K-O) (2,700; 25-60)—"Strictly Modern" (FN). Pages of free publicity due to style show helped. This house has 'em coming. Vaude good with picture same. Three way attraction, fashion show, picture and vaude clicked, $17,900, big, with the style show real draw.

'OLD ENGLISH' FAIR AT WASH., TO $10,800; H. O.

Washington, Sept. 30.
(Draw. Pop., 500,000)
Weather: hot

Interest centered in Milton Sills' "Sea Wolf" at the Fox last week. The house was celebrating its 3d anniversary. Business was not up to expectations. Earle has the Sills-Mackail "Man Trouble" currently. Earle had "Maybe Its Love" last week and got below average.

Palace was off with "Good News," but Loew found compensation at the Columbia with "Animal Crackers."

"Little Accident" started off like a whirlwind due to barring the kids and sensational advertising. Soon found out and business dropped.

R-K-O had the "Spoilers" and got a good week.

Met above ten with "Old English" and held it a second week anyhow.

Estimates for Last Week

Columbia (Loew) "Animal Crackers" (Par) (1,232; 35-50). Plenty at $12,600 and held over.

Earle (Warner) "Maybe It's Love" (FN) (2,244; 35-50). Fairly good in vicinity of $11,900. House billing Waring's Pennsylvanians. Return for this orchestra within few weeks, after at opposition Palace.

Fox (Fox) "Sea Wolf" (Fox) Stage show (3,434; 15-25-35-60). Many angles on week expected to be better; no complaint at $24,000.

Met (Warner) "Old English" (WB) (1,585; 35-50). Everybody raving but only fair at $10,800; held over.

Palace (Loew) "Good News" (M-G) Stage show (2,263; 25-35-50-60). Off at $17,800.

Rialto (U) "Little Accident" (U) (1,978; 35-50). Plenty on opening easing off to about $15,500; big here.

R-K-O (Keith's) "Spoilers" (Par) (1,875; 35-50). All right at $12,500.

Dixie Lee Married

Hollywood, Sept. 30.

Dixie Lee, Fox player, married Bing Crosby of the Rhythm Boys in Los Angeles yesterday (29).

TWO-TIMING DIVORCE

Hollywood, Sept. 30.

Hugh Huntley, actor, was granted a second decree of divorce from Ruth Lycett Huntley in Superior court.

Prior to the present divorce, Mrs. Huntley had divorced Huntley in Rhode Island and married Maitland Rice, Fox writer. Later, the Rhode Island divorces were declared void by the Supreme court, and Rice had his marriage annulled. This left Mrs. Huntley married to her former husband, who immediately started new divorce proceedings here.

BALTO HEAT KEPT DOWN GROSSES; $16,000 HIGH

Baltimore, Sept. 30.
(Draw Pop, 850,000)
Weather: Hot

Tropical heat last week and the "fall season" wilted. Only houses approaching nominal were the Parkway and the Rivoli. Elsewhere grosses way below averages.

Estimates for Last Week

Century (Loew), "Bright Lights" (3,100; 25-60). Not big enough to offset heat; $16,000.

Stanley (Loew), "The Bad Man" (3,600; 25-60). On b.o. skids; $15,500.

Rivoli (Wilson), "Sweethearts on Parade" (2,000; 25-60). Off during heat, but finished strong. Satisfactory at $7,500.

Valencia (Loew), "Way of All Men" (1,500; 25-35). First-runner in this usual follow-up house. Ahead of average; $2,800.

Parkway (Loew), "Follow Thru" (1,000; 25-35). House most consistent in town; $4,000.

New (M. Mechanic), "Song o' My Heart" (1,400; 25-50). Held over. First week very good, but skidded badly on 2d week; $7,500.

Keith's (Schanbergers), "Leathernecking" (2,500; 25-50). House first-running instead of following up the Auditorium's road show fare. Satisfactory at $8,500.

Auditorium (Schanbergers), "Old English" (1,500; 25-$1). Got press raves and class draw; $7,000.

Metropolitan (Warner), "Man Trouble" (1,300; 25-50). Advertised as Sills' last. Business off; $4,000.

Hippodrome (Pearce & Scheck), "What Men Want" (2,300; 25-50). Picture plus stage show reported at $8,000.

OHIO LIFTS BAN ON "BIG HOUSE"

Columbus, O., Sept. 30.

Ohio Board of Film Censors at a special meeting held yesterday here lifted the ban on "The Big House."

The action, according to Dr. J. L. Nilfton, head of the board, was taken in response to "what seems to be a state-wide demand for the picture."

The Democratic state convention made an issue of the barring of this prison picture.

Because of the exceptional advertising the picture has had as the result of this controversy exhibitors are clamoring at the Metro exchange for prints.

TREND TO FLESH IN CHI WARNER GROUP

Chicago, Sept. 30.

Warner Brothers houses, which last summer tossed out all stage shows from every theatre, with the one exception of the Capitol, are on their way back to flesh.

Stratford, which formerly played three acts, booked in Koran, mind-reader, for a week's stay. Avalon gets a lobby act and a memory expert on the stage.

Both mind-reader and memory expert move to the Symphony for a week apiece, following their present bookings.

Stone and McNulty, 2-Act

Hollywood, Sept. 30.

Georgie Stone and Dorothy McNulty are teaming to do a vaude act. They will break-in around here before hopping eastward.

Stone is now finishing the principal part in Radio's "Cimmaron."

French Writer Engaged

Paris, Sept. 30.

Vicomte Alain de Leche sails tomorrow (1) for Hollywood where he has been engaged as a Metro writer for the studio staff.

He is taking with him an unproduced play, "Debutante, which he will seek to have done on Broadway.

"Smiling" Called Off

"Smiling Thru," scheduled for production with Joan Bennett starred, will not be made this season.

Miss Bennett, now in New York, recently completed "Scotland Yard," opposite Edmund Lowe.

Coldeway at Metro's

Hollywood, Sept. 30.

Anthony Coldeway, former scenario editor for First National, has been engaged by Metro to prepare Ursla Parrott's "Gentlemen's Fate." William Haines starred.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Conversion of a plaza into an immense pleasure ground, with a gambling casino and theatre and possibly horse racing later, is contemplated in Mexico's plan to build up Mexico City as an international winter resort, competing with Havana, Florida, California and Caliente.

Among New Yorkers contracted is John Eberson, architect, asked to provide plans. Fred Perry, Havana casino director for several years, was approached on the gambling concession.

Countries ignored by foreign versions of American talkers are talking of producing their own product, this including Norway, first with "Eskimo" to open in Oslo Oct. 13. It was produced by Norrna Film, with versions in German and French and shot in Greenland, with some talking and singing in the Eskimo language.

Manila will also have its own pictures, Far Eastern Theatrical Enterprises providing outlet with a new 1,000-seater to open in November.

Buster Keaton's next, "The Cactus Kid," with English locale, will probably be made in Britain with all-English supporting cast and an English director megging under Ed Sedgwick. Under this plan the picture would come under British quota.

George Olsen's roadhouse at Culver City, one of several involved in padlock proceedings, was raided again last week on suspicion of supplying "accessories." No specific "selling" alleged in any of the cases pending.

"Rosalie," Marion Davies' next scheduled and reported not highly favored by the star, may not be made at all because of her indifference.

With latest treatment on "Connecticut Yankee" for Will Rogers, by Harlan Thompson, with Harlan Talbot and Emmett Flynn collaborating, Fox studio is hard put trying to decide which of the 15 submitted shall be used. Possibility is that finished script may embody best features of all treatments.

Success of rough-and-ready type of radio acts similar to Beverly Hill Billies and Arizona Wranglers has brought a deluge of imitators, all trying trick costumes as avenue to jobs.

E. Lloyd Sheldon, Par associate producer, goes east this week to supervise a picture at the Long Island studio, that leaving only Louis B. Lighton as an associate on the Coast.

Joseph L. Schnitzer's Coast visit is of "significance," according to insiders. Returning east are Jules Levy, R-K-O film buyer, and Carl Dreher, sound recording expert, both en route.

WB will make "Beauty and the Beast" with Dorothy Mackaill and Joan Blondell, as a sequel to "Office Wife." Story is being done by Charles Kenyon, adaptor of the former yarn.

Herbert Asbury, whose bid for fame was "Hatrack," the "American Mercury" yarn that caused consternation among the bluenoses, is the latest acquisition of the Paramount writing staff.

Dominant Film Production, new company planning pictures in Spanish and Italian, has Alfredo Verrico as its head. Verrico organized Italatone, but resigned before it made its first picture. Concern will include grand opera in its production program.

Ben Stoloff is making retakes of "Tonight and You" at Fox, originally directed by Bud Erickson. Latter will get the screen credit.

Excepting Harry Garson, at head of the outfit, all members of Universal's company shooting "The White Captive" ("Ourang") in the Far East, has been stricken with jungle fever. Worst affected was Leonard Galico, cameraman, who was in a hospital in Singapore several weeks. Unit expected back here in November.

Fox will be a busy lot in October with seven features slated to go in. List is "Seas Beneath," "Network," "Once a Sinner," "This Modern World," "East Lynne," "Wyoming Wonder," and "The Man Who Came Back."

Columbia will join the majors and make versions for the Spanish, French and German speaking markets. First to get the three-way treatment will be "Madonna of the Streets." Ben Pivar is in charge of the new department.

Marjorie Rambeau's first of three pictures for Metro will be a part in "Inspiration" with Greta Garbo. Her next will be opposite Wallace Beery in "Secret Six."

New executive line-up for the Catholic MP Guild has James Ryan, president; Johnny Hines, John J. Gain, James Gleason, John W. Considine, Jr., Jack Coogan, Sr., Winfield Sheehan, James J. Dunn, Joseph P. Kennedy and Edward Mannix.

Advisory board includes Wm. K. Howard, Neil Hamilton, C. C. Burr, John McCormack, Nancy Carroll, John Ford, Sam Taylor, Robert McGowan and George Cooper. Entertainment committee is headed by Robert Emmett O'Connor, publicity by Erle Hampton and membership by Frankie Dolan.

Making a trailer for Fox, Walter C. Kelly ("The Virginia Judge") will get a chance in a feature. It will be "The County Chairman," from the old George Ade play.

Jimmie Gleason's definition of Los Angeles: "Six suburbs in search of a city."

Publix stage production may be

(Continued on page 53)

JOHN BALABAN IN N. Y. OVER 500 P-P HOUSES

Big job at Paramount slated for John Balaban when he shoves out of Chicago and B. & K. to come east. Entails direct supervision of recently acquired circuit in Canada, in addition to present B. & K. territories, including Chicago and Detroit. Altogether about 500 theatres.

Inside is that Balaban will have adjoining offices with Dembow and Katz and operate as one of triumvirate running Publix. Dave Wallenstein will be Balaban's assistant. He is also from B. & K. Lew Goldberg is slated to be Balaban's p. a. contact with various territories. Goldberg is now on special detail planning opener campaigns for new Publix houses.

WARNERS' STAGE BANDS DEPEND ON NEW YORK

Warners may establish a stage band circuit before the end of the year.

Besides the Beacon, New York, which adopts the stage band policy Oct. 10, with the Strands, New York and Brooklyn, to follow, if successful at the Beacon, Warners may use the same policy in many of its out of town houses.

Latter proposition all rests upon the showings of the stage bands around New York.

Hughes Staff Without Studio, and Worried

Hollywood, Sept. 30.

Howard Hughes' production staff is still up in the air about whether it is going to produce pictures. With "Front Page" scheduled to go into the work Nov. 1, the staff figures the picture will be made at Metropolitan, as it would be impossible for them to get into a studio of their own and prepare the picture for work within the next six weeks.

Hughes, still abroad, is keeping the staff in the dark regarding his next move.

Photophone Always Alone

"Most emphatically, not so."

Charles Ross, executive head of Radio's Photophone subsidiary, thus dismissed reports regarding the sale of his company's talker recording and reproducing interests.

"Not only are no negotiation underway, but Photophone is in the business for good," Ross adds.

That General Theatres Equipment Corporation, headed by Harley Clarke, is taking over Photophone, was the report circulated in Hollywood.

BROWN
Drugs
SEE & HEAR VITAPHONE
JOE E BROWN in "TOP SPEED"
with JACK WHITING and LAURA LEE
JOE E BROWN
"TOP SPEED"

It's lines like this that have given First National the EDGE on the Industry!

Richard Barthelmess in "Dawn Patrol," Walter Huston in "The Bad Man," Ann Harding in "The Girl of the Golden West," Elsie Ferguson in "Scarlet Pages," Joe E. Brown in "Top Speed" put a permanent line in front of America's Largest Theatres. Now you can

HOLD THAT LINE

WITH

COLLEGE LOVERS

- Tells a most unusual story of an unusual hero. A champ in a backfield, but a chump on a back porch. He loses his mind over a campus cutie and doesn't miss it for weeks.

●

BOOK IT NOW AND CASH IN ON THE FRONT PAGE FOOTBALL HEADLINES

with

JACK WHITING • MARIAN NIXON
Frank McHugh • Guinn Williams

First National Pictures

VITAPHONE
REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

FIRST NATIONAL GIVES YOU THE EDGE ON YOUR COMPETITORS

The Whole World *asks*

Would
conde
whose

World Premiere at Metropolitan, Washington topped all business since last winter. And the LAST DAY broke the HOUSE RECORD!

Sc
P

A FIRST NATIONAL

YOU

nn a woman

only crime

vas LOVE

ELSIE FERGUSON

returns triumphantly to the screen in the strongest theme that any theatre ever advertised!

ARLET

AGES

MARIAN NIXON . . . GRANT WITHERS

and VITAPHONE REG. TRADE MARK PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

and the verdict is written in

S.R.O. business!

Started a long run at Warners, Pittsburg with best opening day in years!

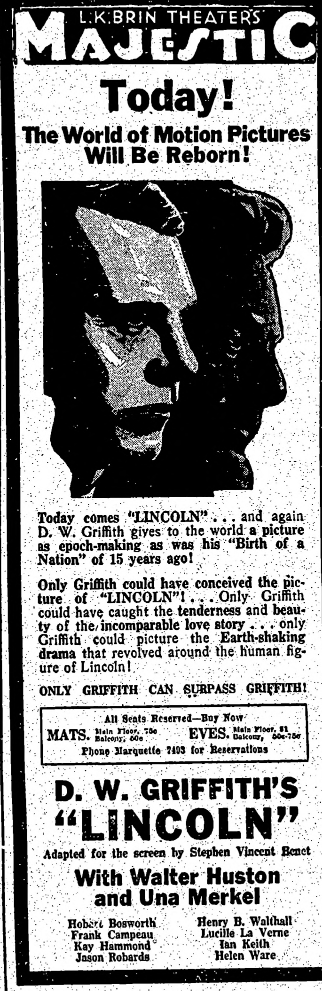
Set for run Stanton, Philadelphia.

Beat everything in sight in Newark and Jersey City including the oppositions' expensive stage show.

Brought the cold cash that beat the hottest of weather in Albany.

First National Pictures

MILWAUKEE



L. K. BRIN THEATERS
MAJESTIC

Today!

The World of Motion Pictures Will Be Reborn!

Today comes "LINCOLN" . . . and again D. W. Griffith gives to the world a picture as epoch-making as was his "Birth of a Nation" of 15 years ago!

Only Griffith could have conceived the picture of "LINCOLN"! . . . Only Griffith could have caught the tenderness and beauty of the incomparable love story . . . only Griffith could picture the Earth-shaking drama that revolved around the human figure of Lincoln!

ONLY GRIFFITH CAN SURPASS GRIFFITH!

All Seats Reserved—Buy Now
MATS. Main Floor, 75c Balcony, 50c EVES. Main Floor, $1 Balcony, 50c-75c
Phone Marquette 7403 for Reservations

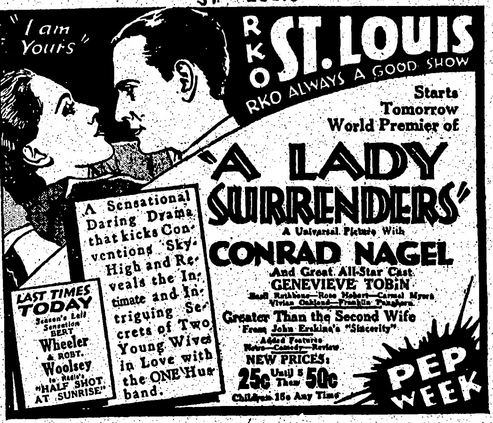
D. W. GRIFFITH'S "LINCOLN"

Adapted for the screen by Stephen Vincent Benet

With Walter Huston and Una Merkel

Hobart Bosworth	Henry B. Walthall
Frank Campeau	Lucille La Verne
Kay Hammond	Ian Keith
Jason Robards	Helen Ware

ST. LOUIS



"I am Yours"

RKO ST. LOUIS
RKO ALWAYS A GOOD SHOW

Starts Tomorrow
World Premier of

"A LADY SURRENDERS"

A Universal Picture With
CONRAD NAGEL
And Great All-Star Cast
GENEVIEVE TOBIN
Basil Rathbone—Rose Hobart—Carmel Myers
Vivian Oakland—Franklin Pangborn

Greater Than the Second Wife
From John Erskine's "Sincerity"

Added Features
News—Comedy—Review

NEW PRICES:
25c Until 5 Then 50c
Children 15c Any Time

PEP WEEK

A Sensational Daring Drama that kicks Conventions Sky-High and Reveals the Intimate and Intriguing Secrets of Two Young Wives in Love with the ONE Husband.

LAST TIMES TODAY
Season's Laff Sensation
BERT Wheeler & ROBT. Woolsey
In Radio's "HALF SHOT AT SUNRISE"

Practical Advertising

Not a far cry that the public will get what it demands, if it demands long enough. That the array of advertising on this layout is as extraordinary frank as it may be, is not a purposeful selection.

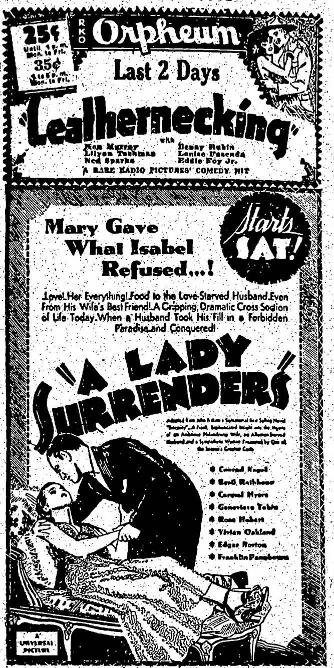
Picked as they come, these ads and pictures may indicate a trend of public opinion. Maybe that trend is too thick. Maybe it's inverted—it's all-present.

Analysis of the ads and the staccato detailing of the films' inside measure betrays a peculiar psychological sincerity that cannot be gainsaid. Public pulse takers including economists and philsophers may take it as the block and tackle on which to hang consideration for deep study. That may mean frankness of the printed word as well as the unspoken has pushed somewhere to a new boundary of definition.

As evidence of the elegance of advertiser's art and ingenuity of exploitation in attempting to serve the public taste these ads declare eloquently in both illustration and typography.

(Continued on page 15)

SAN FRANCISCO



25¢ Until 4 p. m. Mon. to Fri.
35¢ 4 to 6 p. m. Mon. to Fri.

RKO Orpheum

Last 2 Days

"Leathernecking"
with

Ken Murray	Benny Rubin
Lilyan Tashman	Louise Fazenda
Ned Sparks	Eddie Foy Jr.

A RARE RADIO PICTURES' COMEDY HIT

Mary Gave What Isabel Refused...!

Starts SAT!

Love! Her Everything! Food to the Love-Starved Husband Even From His Wife's Best Friend! A Gripping, Dramatic Cross Section of Life Today. When a Husband Took His Fill in a Forbidden Paradise and Conquered!

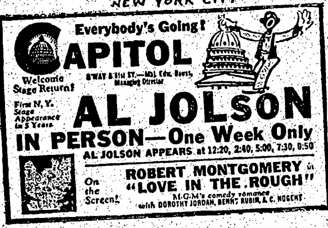
"A LADY SURRENDERS"

[illegible]

- Conrad Nagel
- Basil Rathbone
- Carmel Myers
- Genevieve Tobin
- Rose Hobart
- Vivian Oakland
- Edgar Norton
- Franklin Pangborn

A UNIVERSAL PICTURE

NEW YORK CITY



Everybody's Going!
CAPITOL
B'WAY & 51st ST.—Maj. Edw. Bowes, Managing Director

Welcome Stage Return!

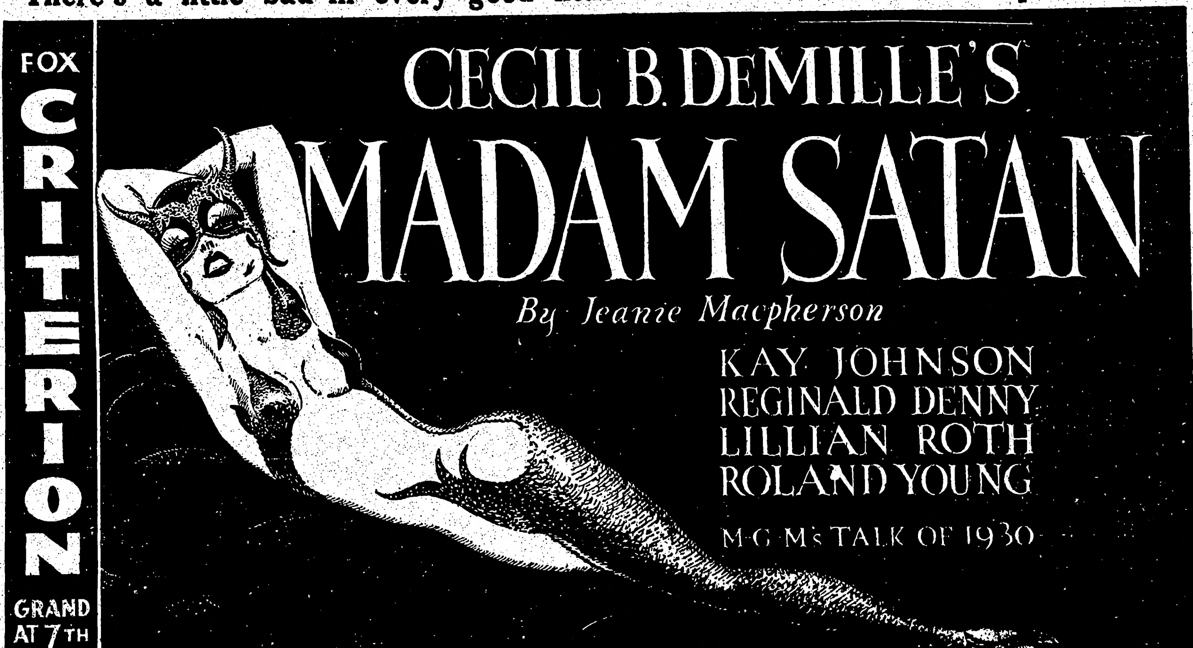
First N. Y. Stage Appearance in 5 Years

AL JOLSON
IN PERSON—One Week Only
AL JOLSON APPEARS at 12:20, 2:40, 5:00, 7:30, 9:50

On the Screen!
ROBERT MONTGOMERY in "LOVE IN THE ROUGH"
M-G-M's comedy romance
with DOROTHY JORDAN, BENNY RUBIN, & C. NUGENT

LOS ANGELES

There's a little bad in every good little wife "Madam Satan" proves it!



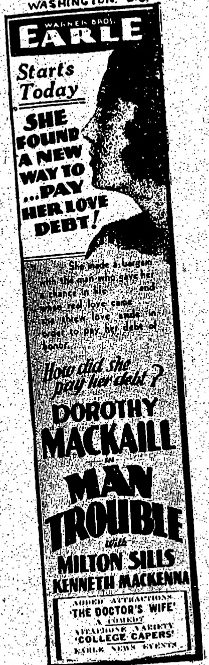
FOX CRITERION
GRAND AT 7TH

CECIL B. DEMILLE'S
MADAM SATAN
By Jeanie Macpherson

KAY JOHNSON
REGINALD DENNY
LILLIAN ROTH
ROLAND YOUNG

M-G-M's TALK OF 1930

WASHINGTON, D.C.



WARNER BROS.
EARLE

Starts Today

SHE FOUND A NEW WAY TO ...PAY HER LOVE DEBT!

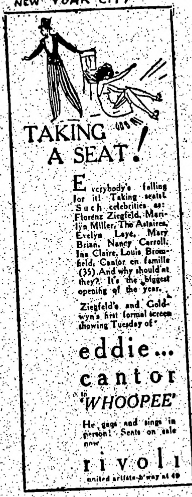
She made a bargain with the man who gave her a chance in life . . . and when real love came she threw love aside in order to pay her debt of honor.

How did she pay her debt?

DOROTHY MACKAILL in MAN TROUBLE with MILTON SILLS KENNETH MACKENNA

ADDED ATTRACTIONS
'THE DOCTOR'S WIFE'
A COMEDY
VITAPHONE VARIETY
'COLLEGE CAPERS'
EARLE NEWS EVENTS

NEW YORK CITY



TAKING A SEAT!

Everybody's falling for it! Taking seats! Such celebrities as: Florenz Ziegfeld, Marilyn Miller, The Astaires, Evelyn Laye, Mary Brian, Nancy Carroll, Ina Claire, Louis Bromfield, Cantor en famille (35). And why should'nt they? It's the biggest opening of the year.

Ziegfeld's and Goldwyn's first formal screen showing Tuesday of

eddie... cantor in 'WHOOPEE'

He gags and sings in person! Seats on sale now

rivoli
united artists-b'way at 49

PHILADELPHIA

A Challenge to every man and woman

How would YOU judge this woman? Would you Condemn . . . or Comfort this Sinner whose story is told in . . .

"SCARLET PAGES"

. . . that blazon forth to the world a daring revelation of man's lust and woman's faith . . . mad infatuation and blind surrender . . .

"SCARLET PAGES"

. . . that tell the heart-gripping story of a woman's shame and dishonor . . . her heroic battle with life . . . her brilliant success in the world of society . . . and then . . . ruin . . . the inevitable exposure of her crimson past . . .

"SCARLET PAGES"

. . . that run the entire gamut of human emotions and actions . . . love . . . hope . . . fear . . . seduction . . . and even Murder . . .

"SCARLET PAGES"

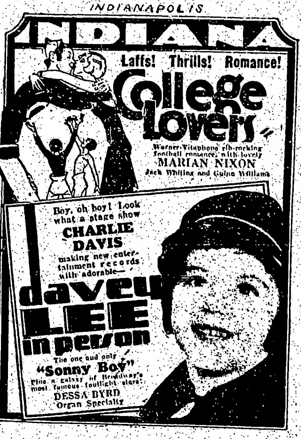
. . . First National and Vitaphone's masterful drama with

ELSIE FERGUSON
MARIAN NIXON JOHN HALLIDAY
GRANT WITHERS

MIDNITE SHOW TONITE—12:01 A. M.

STANTON Sixteenth & Market Sts.

INDIANAPOLIS



INDIANA

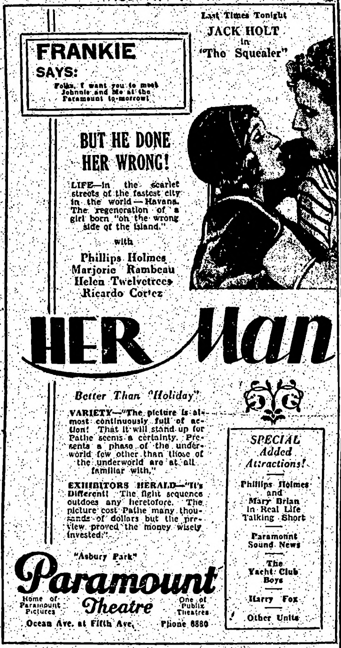
Laffs! Thrills! Romance!

"College Lovers"

Warner-Vitaphone rib-rocking football romance, with lovely MARIAN NIXON
Jack Whiting and Guinn Williams

Boy, oh boy! Look what a stage show
CHARLIE DAVIS
making new entertainment records with adorable—
davey LEE in person
The one and only "Sonny Boy"
Plus a galaxy of Broadway's most famous footlight stars!
DESSA BYRD
Organ Specialty

ASBURY PARK



Last Times Tonight
JACK HOLT in "The Squealer"

FRANKIE SAYS:
Folks, I want you to meet Johnnie and Me at the Paramount to-morrow!

BUT HE DONE HER WRONG!

LIFE—in the scarlet streets of the fastest city in the world—Havana. The regeneration of a girl born "on the wrong side of the island."

with
Phillips Holmes
Marjorie Rambeau
Helen Twelvetrees
Ricardo Cortez

HER Man

Better Than "Holiday"

VARIETY—"The picture is almost continuously full of action! That it will stand up for Pathe seems a certainty. Presents a phase of the underworld few other than those of the underworld are at all familiar with."

EXHIBITORS HERALD—"It's Different! The fight sequence outdoes any heretofore. The picture cost Pathe many thousands of dollars but the preview proved the money wisely invested."

SPECIAL Added Attractions!
Phillips Holmes and Mary Brian in Real Life Talking Short
Paramount Sound News
The Yacht Club Boys
Harry Fox
Other Units

"Asbury Park"
Paramount Theatre
Home of Paramount Pictures
One of Publix Theatres
Ocean Ave. at Fifth Ave. Phone 6880

Practical Advertising

(Continued from page 14)

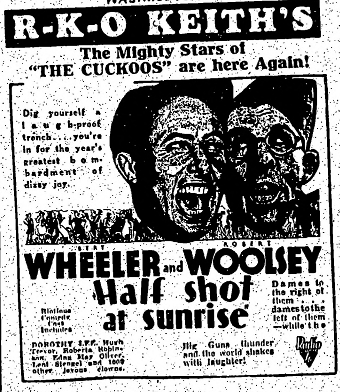
The b. o. will rate the morbid angle value and the following bookings will relate the value of lifting the lid of imagination. All codes notwithstanding.

Psychologists may refine an extra thought from these ads. It is that morbidity can be sliced into degrees. Take that "Madame Satan" ad on the page bottom, for instance. It might be called "sparkling" that way. The one on "Scarlet Pages" might be "threatening" while the one on "Office Wife" may be defined as "familiar."

"A Lady Surrenders" on top can be described as "unsophisticated." That one on "Her Man" looks "usual" and "Man Trouble" is simply "underworld morbidity."

Other ads on the layout show standard advertising principles. Capitol (N. Y.) emphasizes the value of a "name" appearance above the film and is logical. Ladder ad from Willimantic shows kind of tie-up that could be made with public situations. This one an election period.

WASHINGTON D.C.



R-K-O KEITH'S

The Mighty Stars of "THE CUCKOOS" are here Again!

Dig yourself a laugh-proof trench. . . . you're in for the year's greatest bombardment of dizzy joy.

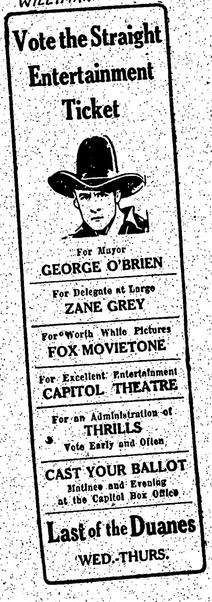
BERT WHEELER and ROBERT WOOLSEY
"Half shot at sunrise"

Dames to the right of them . . . dames to the left of them —while the Big Guns thunder and the world shakes with laughter!

Riotous Comedy Cast Includes
DOROTHY LEE, Hugh Trevor, Roberta Robinson, Edna May Oliver, Leni Stengel and 1000 other joyous clowns.

Radio

WILLIMANTIC CONN.



Vote the Straight Entertainment Ticket

For Mayor
GEORGE O'BRIEN

For Delegate at Large
ZANE GREY

For Worth While Pictures
FOX MOVIETONE

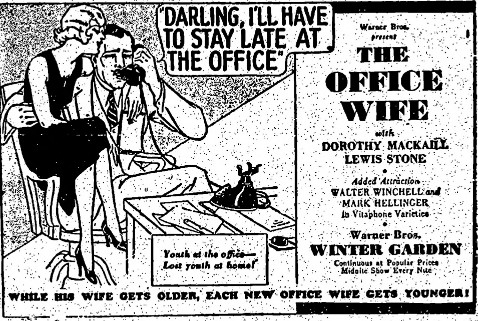
For Excellent Entertainment
CAPITOL THEATRE

For an Administration of
THRILLS
Vote Early and Often

CAST YOUR BALLOT
Matinee and Evening at the Capitol Box Office

Last of the Duanes
WED.-THURS.

NEW YORK CITY



"DARLING, I'LL HAVE TO STAY LATE AT THE OFFICE"

Warner Bros. present
THE OFFICE WIFE
with
DOROTHY MACKAILL
LEWIS STONE

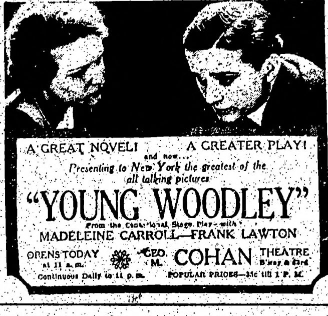
Added Attraction
WALTER WINCHELL and MARK HELLINGER
In Vitaphone Varieties

Warner Bros.
WINTER GARDEN
Continuous at Popular Prices
Midnite Show Every Nite

Youth at the office— Lost youth at home!

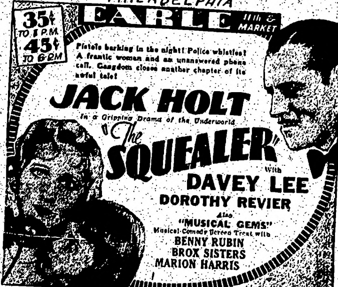
WHILE HIS WIFE GETS OLDER, EACH NEW OFFICE WIFE GETS YOUNGER!

NEW YORK CITY



A GREAT NOVEL! and now . . . A GREATER PLAY!
Presenting to New York the greatest of the all talking pictures
"YOUNG WOODLEY"
From the Sensational Stage Play—with
MADELEINE CARROLL—FRANK LAWTON
OPENS TODAY at 11 a.m.
GEO. M. COHAN THEATRE B'way & 43rd
Continuous Daily to 11 p.m.
POPULAR PRICES—35c till 1 P. M.

PHILADELPHIA



35¢ TO 1 P.M.
45¢ TO 6 P.M.

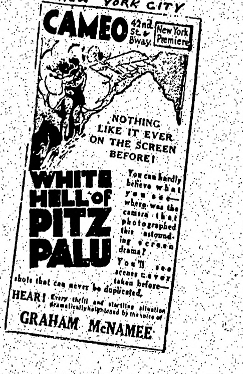
EARLE 11th & MARKET

Pistols barking in the night! Police whistles! A frantic woman and an unanswered phone call. Gangdom closes another chapter of its awful tale!

JACK HOLT
in a Gripping Drama of the Underworld
"The SQUEALER"
With
DAVEY LEE
DOROTHY REVIER

Also
"MUSICAL GEMS"
Musical-Comedy Screen Treat with
BENNY RUBIN
BROX SISTERS
MARION HARRIS

NEW YORK CITY



CAMEO 42nd St. & B'way
New York Premiere

NOTHING LIKE IT EVER ON THE SCREEN BEFORE!

WHITE HELL of PITZ PALU

You can hardly believe what you see— where was the camera that photographed this astounding screen drama? You'll see scenes never taken before— shots that can never be duplicated.

HEAR! Every thrill and startling situation dramatically heightened by the voice of
GRAHAM McNAMEE

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Toronto.

Jimmy Lynch, master of the Par-Publix Tivoli, had to side-step a week in the hoosegow Saturday (27) when one of his exploitation ideas for "Monte Carlo"

Picture had bowed in to a good start. Jim went to Woodbine race track with a flock of tips in the Bert Collyer lingo, and started dishing them out to the gullible. Yellow envelopes bearing words "Today's Best Bet" were handed around to a few thousand before three different types of cop, including the Royal Northwest Mounted, had Jim on the grill. The Mounties were on deck as special guards to the cash wickets. Jim couldn't laugh them off, but after the usual viewings with alarm warnings and what not, Jim was allowed to go.

He's decided not to show any more pictures making heroes out of Mounties. Here's the high-powered information seized in the envelopes:

"Well, folks, I am going to slip you a real winner in the laugh and entertainment handicap, which will be run off at the Tivoli theatre for one week, commencing today.

"This bird that I am going to whisper to you has been the crack sensation at the laugh derbies in New York and Chicago. This will be his first Canadian start.

"Now get the monnicker of this 'baby' and don't keep it a secret, 'Monte Carlo,' good-time weight, 100%; owner, Jeanette MacDonald; trainer, Ernst Lubitsch; jockey, Jack Buckanan.

"Lubitsch, trainer of this natural, has this entertainment 'marvel' all pepped up for to give you race trackers an ace in the hole for the family's good time.

"Tivoli theatre, 'House of Hits.' Post time—11 a. m., 1 p. m., 3 p. m., 5 p. m., 7 and 9 p. m."

Milwaukee.

Fifi Dorsay, during her personal appearance at the Wisconsin, was given the key to the city by the mayor. Unable to reach up far enough for his honor, Fifi planted a good hot kiss on the mayor's secretary, much to that young man's embarrassment.

Fifi was in the front line of the reception committee that welcomed the French fliers, Coste and Bellonte, who spent part of a day here. She did her welcoming in approved Gallic fashion. A parade was given in Miss Dorsay's honor as part of the key presentation at the mayor's office.

The Fox staff is now resting following the strenuous publicity.

Providence.

R-K-O Albee tried different ballyhoo stunts here last week to plug "Santa Fe Trail," feature. Outstanding one was staging of Indian pow-wow one night during run. Mayor Dunne initiated members of council.

Stunt cost nothing and had no value.

Los Angeles.

In tieing up on "Madame Satan" (M-G-M), at the Criterion, a woman was engaged to dress as Madame Satan, wearing daring gowns from the picture for a sort of living fashion show in the window of a downtown department store.

Besides posing the woman walked around store.

San Diego, Calif.

Inaugurating his regime as manager of the Spreckels here, Jack Edwards, for the last year with R-K-O on the coast, launched a publicity and exploitation campaign, tying up for three contests, to run simultaneously in two dailies, "Union" and "Tribune." Having booked the Universal serial, "The Indians Are Coming," to start along with the feature picture, "The Bad Man," Edwards tied up with "The Union," with that paper sponsoring a special Saturday morning Kiddies matinee. Saturday morning "The Union" printed a coupon good for a single admission for any boy or girl under 12 if presented before 1 p.m.

Chicago.

Publix-Great States is tying up with the pee wee golf courses through Indiana, using cut-out hazards to plug pictures. At South Bend, Madeline Wood, p. a., had cut-outs of the Marx Bros. placed about several courses. The lucky ones who putt the ball through the smiling phiz of Harpo won a free ticket to "Animal Crackers."

Warners' Beacon is one of the first of the class neighborhood houses to tie in with miniature golf courses for mutual exploitation. A pass for two, good Mondays, Tues- [illegible] anayone making a hole in one on certain holes of either Murray's or Riverside links, the two which are now co-operating.

This idea has been previously tried out, and subsequently abandoned, by Loew theatres in various key cities. A survey revealed that the golfies reaped all the benefits, through cash patronage and that the publicity afforded the houses was inconsequential.

Dallas.

Through tie-up with Dallas "Dispatch" and dailies in three neighboring towns, Publix-Palace made good stunt on "Follow Thru" via golf putting marathon. At given time a boy started from each burg, Kaufman, Terrell and McKinney, all within 50 mile radius, socking a golf ball, with chamber of commerce, mayor and news cameras to see him off. All headed for Dallas and the first to reach Palace received $100 set of golf clubs; second, golf outfit; third, golf bag. Papers got theirs from the boosting angle, bringing in the city pride gag.

While doubtful as to direct b. o. benefit, publicity worth it for the small expense.

Milwaukee.

Milwaukee has just had an elaborate campaign on Metro-Goldwyn and Ziegfeld's "Whoopee."

The picture was run a week ahead of release, advertised as a "premiere." The first week's regular showing given to the twin Brin theatres, Garden and Majestic. It packed them from the start, the twin opening being the first in Milwaukee.

A special ad campaign was laid out with Howard Kamin of the News doing the art work. The copy was laid out by the house advertising man.

The exploitation campaign was handled by Charles Baron for United Artists and Herb M. Israel and Alex Katz of the Brin advertising department.

Among the stunts pulled were: 100,000 handbills, Walgreen Drug Stores using one side and the theatres the other, Walgreen did the distribution; "Whoopee" ice cream sundaes were served in all Walgreen stores and the F. & W. Grand chain stores, each store sprinkled with diamond shaped cards on strings.

The Wisconsin "News" and other agencies distributed several thousand caps to newsboys all imprinted "Whoopee"; 25 music dealers gave the picture windows; 25 Victor dealers did likewise.

All Saturday Evening Post dealers were given mounted reproductions of the multi-color ad on "Whoopee" run as a double truck on Sept. 20 issue. Every downtown jewelry store was tied up on pictures of Ziegfeld girls wearing jewels; Kindy Optical Company used a window on Cantor's glasses; Kosher shops featured "Eddie Cantor" omelettes.

Seattle.

With a 16-page section in the Sunday "Times" supported by advertising of the town's leading stores, for the Fashion show, R-K-O-Orpheum found itself in the midst of a vast exploitation plan, and it helped.

"Times" had run page ads for 10 days and Orpheum was played up. Joe Cooper, pub. director for district for R-K-O, tied in with this in his own house ads. Stirred up lots of interest.

Denver.

During "Follow Thru" at the Denver, tieup with sporting goods store featuring guessing contest of number in a stack of golf balls in window and tickets as prizes. "Follow Thru" sundaes were featured on soda fountains and banners called attention to the showing. Tied in with tea room for full week of tea-cup readings in lounge. Tea room paid for 10,000 heralds and distributed 6,000 of them. Gorgeous lingerie window display in class store with stills of Nancy Carroll and others in locker room scene.

The Paramount put on a preview for prominents for "Western Front." The American Legion loaned a display of service machine guns in the outer lobby and this attracted a lot of attention. Letters to high school teachers urged them to see the picture.

Trenton, N. J.

One of the most unusual tie-ups ever attempted by a Trenton house created interest here when the management of the R-K-O theatres got the benefit of a review of "The Big House," playing at the Trent, written by Lawrence M. Maynard, re- [illegible] state prison after serving three and a half years. Maynard is now a reporter on a Trenton newspaper.

Maynard, who wrote "Murder in the Making" and "The Pig Is Fat" while serving his state prison term, was asked by the R-K-O management to review "The Big House" for the newspaper and testify as to the accuracy of the scenes within the prison walls. The newspaper granted Maynard permission to write the review, with a by-line. Result was entirely flattering to the producer and director of the prison film.

In opening his review, Maynard said:

"For 39 months I 'did time' in the New Jersey state prison. When I left there on parole last June I swore I would never go back. I went back this week at the Lincoln theatre and lived once again some of my experiences in 'The Big House.'"

Newark, N. J.

R-K-O Proctor's uses for "Half Shot at Sunrise," two sentry boxes on the sidewalk with four soldiers with M. P. on their arms, and two men to represent Wheeler and Woolsey.

In addition three men are sent out on roller skates.

Los Angeles.

UA has effected a co-operative exploitation camgaign on "Whoopee," opening at United Artists theatre, Oct. 10, with the Stetson Hat company, whose sombreros are used in the production. Every Stetson window will have special displays, with costumes from the picture on exhibit.

Billboards and daily advertising are also included, with Stetson paying.

Los Angeles.

Publix has effected a tie-up with the Bell Potato Chips organization through which it gets space in all L. A. street cars through covering cost of printing, which averages around $100 a week.

Tie-up is of a permanent nature and started with pictures in local engagements in the Paramount. Now Publix is swinging local stage shows into the free ad matter.

The angle is that star and stage unit matter attracts the curious to their advertising and they save card-printing cost in the bargain.

Ft. Wayne, Ind.

A 10-page Paramount section included in "Journal-Gazette" for new Paramount opening Oct. 4. Formal premiere set in regulation Hollywood style.

Washington.

Fox tie-up with "News" for a femme hostess for four weeks at $100 a week started interest.

New York.

Collins and Peterson at the State this week got a break in publicity. Twelve sandwich men paraded the streets bearing signs "You're a wise guy if you see Collins and Peterson at the State." That "You're a wise guy" line is the punch line of their act.

PERMISSION

Owing to thoughtlessness, "Variety" neglected to state when mentioning the copyrighting of its weekly contents, that all theatres and publicity departments of the show business are exempt.

Anything in "Variety" is free for use or reproduction by any theatre or publicity department, in any way, including house organs.

No permission from "Variety" for this use is now required.

'MONEY BACK' BY CHAIN HOUSE DISPLEASES

Syracuse, N. Y., Sept. 30.

Practice of a local Main Stem chain house in distributing cards to patrons on which is printed a "money back if you are not satisfied" offer has competing exhibitors burning.

Cards are distributed a week in advance as a ballyhoo for the coming attraction, and go to each patron. They purport to be presented by the usher as a member of the theatre's "service staff."

Rival exhibitors criticize the showmanship angle of the stunt, claiming it's bad business to implant the idea in the patrons' minds that they can, after seeing a program, claim a refund on the basis it failed to entertain.

BEHIND THE KEYS

In this department is placed minor matters in connection with theatre operation.

By reason of this, these items can be collated here instead of as formerly distributed through the paper, on news pages or in the Correspondence from various cities.

New York.

Herman Whitman is back managing R-K-O 86th St., N. Y. Charles Eagles, handling the 86th, is managing the Dyker, Brooklyn.

Oyster Bay, L. I.

Four changes a week with two features on Saturday with admish ranging from 15c to 40c top pulling the Lyric, an 800-seater, out of the red.

Harry Reiners, personally managing the house, now looking around for one or two more of the neigh type to comprise a sound string he has in mind.

Hollywood.

Fox West Coast closes the Florence, Pasadena, Oct. 9. It has leased the Strand there to H. R. Haines, now operating the Park, Pasadena.

Los Angeles.

C. A. Leonard has been appointed district advertising head by R-K-O for the San Francisco territory. He comes out from Chicago later this week, succeeding A. Erickson, who becomes manager of the Orpheum in Tacoma.

Centerville, Ia.

Nell Rose, cashier at the Ritz theatre was forced to hand over $500 theatre receipts the night of Sept. 21 by a bandit who threatened her with a gun.

Syracuse, N. Y.

Edwin Masury, veteran manager and exploiteer, is at Loew's State here on indef assignment, to learn the Loew ropes.

Scranton, Pa.

Par has renamed the Poli here, Ritz, and is altering preparatory to reopening Oct. 6 with vaud-film.

Jack Goodwin is Ritz manager.

W. Kline, at the State moves to Shenandoah, Pa., and house manager there replaces him here. J. L. End, tranferred from Rye, N. Y., replaces Goodwin at Publix Riviera.

Alta, Ia.

The American Legion theatre, which has been operated by the post since its erection but has been closed the past year, has been leased for five years by C. R. Seff, Sioux City, who will reopen it.

Chicago.

Ned Williams, from the Publix publicity office in New York, will be sent to Chicago Oct. 1 to take C. A. Leonard's post.

Leonard leaves to go with R-K-O on the west coast

West Chester, Pa.

Through delay in completing the new Warner theatre here, opening deferred to about Nov. 1.

Reading, Pa.

Group of business men intend taking over Auditorium, convention hall, experiencing poor business for years. They will spend $250,000 in reconstructing it. Three baby golf courses, dance pavilion, all-tile underlit swimming pool and 250-seat luncheon bar planned.

Dallas.

Tabulations by local office of Foreign and Domestic Comm[illegible] Bureau indicate some 600 [illegible] golf layouts in Texas, employing around 2,000 people, in 60 Texas cities and small towns. Craze starting to chill.

Bloomfield, Ia.

Wallace Tharp, picture house operator at Farmington and Salem, has leased the Milton opera house here and will call election to determine Sunday shows.

Lexington, Ky.

Phoenix Amusement Co., this city, opened its new picture house, Madison, at Richmond, Ky. Seats 1,100, equipped for sound. W. R. Burnett in charge of Richmond house.

Spokane.

The name of Dr. Howard S. Clemmer once more is identified with the Audian theatre, formerly Clemmer. Ray A. Grombacher, owner and operator. Dr. Clemmer is its manager, replacing Bert Albright

Dr. Clemmer is one of the best known showmen in the Northwest.

Pittsburgh.

John H. Harris has been appointed gen. mgr. for Warners in the Pittsburgh division, succeeding J. Reeves Espy, who returns to St. Louis in an executive capacity. Harris is probably one of the youngest district managers in the Warner employ. He is 32 and formerly was general manager of the Harris Amusement Co., which sold to WB.

Denver.

Local Fox exchange won first money in the Harley L. Clarke week contest, Sept. 7-13. This makes the fifth straight first money won by the local branch in Fox drives. J. R. Morrison is manager and Ben Dare booker.

Denver.

Empress, Hugo, Colo., has been sold by C. M. Leiber to his daughter, Fay M. Leiber.

Syracuse, N. Y.

Charles Sesonske, veteran Northern New York theatre operator, will invade the Syracuse Rialto early next month when he will manage the Empire for the Muriel Amusement Co.

Mr. Sesonske, at present controlling theatres in Carthage and Lowville, has acquired a financial interest in the Syracuse corporation, which holds the Empire lease. At one time active in the Watertown moving picture field, he disposed of his holdings there to Fox Metropolitan Theatres.

Portland, Ore.

Fox W. C. city mgr., Floyd Maxwell, has been made Oregon division mgr. of the chain, replacing E. Port Major, ordered to L. A. as asst. film buyer for Fox. Marc Bowman, [illegible] now managing local Fox Broadway.

Asheville, N. C.

C. H. Amos will have charge of the new Paramount, 2,000-seater, opening this week in Nashville. Frank Laban becomes Publix city mgr. here.

Oklahoma City.

William Warner is asst. mgr. at Capitol. Warner Theatres here have O. L. Wiegand as contact agent, Fred Welley as asst., and [illegible] Higbie, booker.

WB Theatre and Office Bldgs. Reach $4,000,000

Close to $4,000,000 is being expended by the Warners in theatre-office building combinations. These properties in the east and middle west will all be ready for occupancy early in 1931.

Coming immediately after a successful Wall Street financing deal, it is stresed at the Brothers home office, that the fast tempo which the Warners pursued just before the flotation of another 750,000 shares of common stock will not be continued for some time.

At the same time properties for new theatres are being recorded with the idea in mind of gradual take-over.

In Milwaukee, Warners has steel work completed on a 12-story office building which will accommodate a 2,600-seat theatre. Structure is estimated to cost $1,250,000.

Late next months the Brothers expect to open a new 1,600-seater in Westchester, Pa., costing around $400,000.

In March, theatres of slightly under 3,000 seats each will be opened in Erie, Pa. and Youngstown. These two will cost in the neighborhood of $900,000 each.

With the new structures, Warners will control early next year 15 important office buildings in almost as many key centers.

Bogus Promoter

Denver, Sept. 30.

Claiming to be promoter of a benefit concert at the Woman's Club for a local organization, a man giving his name as Roy Rupert, about 35, hired girls to peddle the pasteboards.

Under the agreement he was allowed a percentage, satisfactory until it was discovered he had sold over $1,000 worth of bogus tickets and skipped.

He has not been located.

PIAZZA HEADS EAST

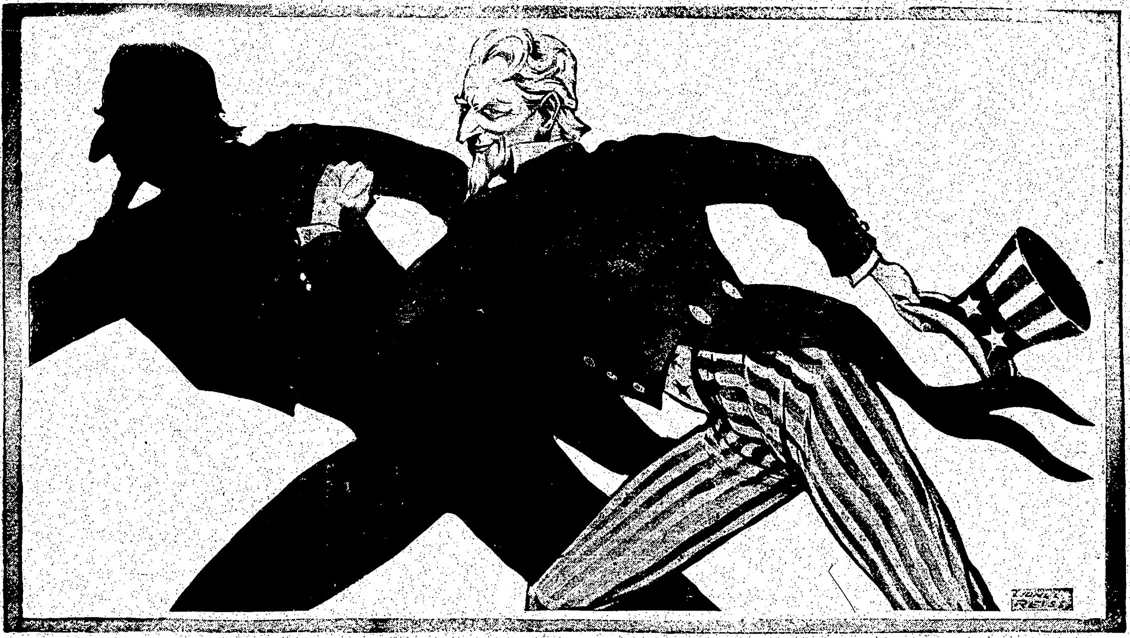
Hollywood, Sept. 30.

Ben Piazza, now personal contact man for Louis Mayer and Irving Thalberg at Metro, left Saturday (27) for New York on a special mission.

Piazza will probably remain on the isle four or five weeks, with his next destination subject to command from the studios.

PROSPERITY WEEK!

OCTOBER 5th to 11th



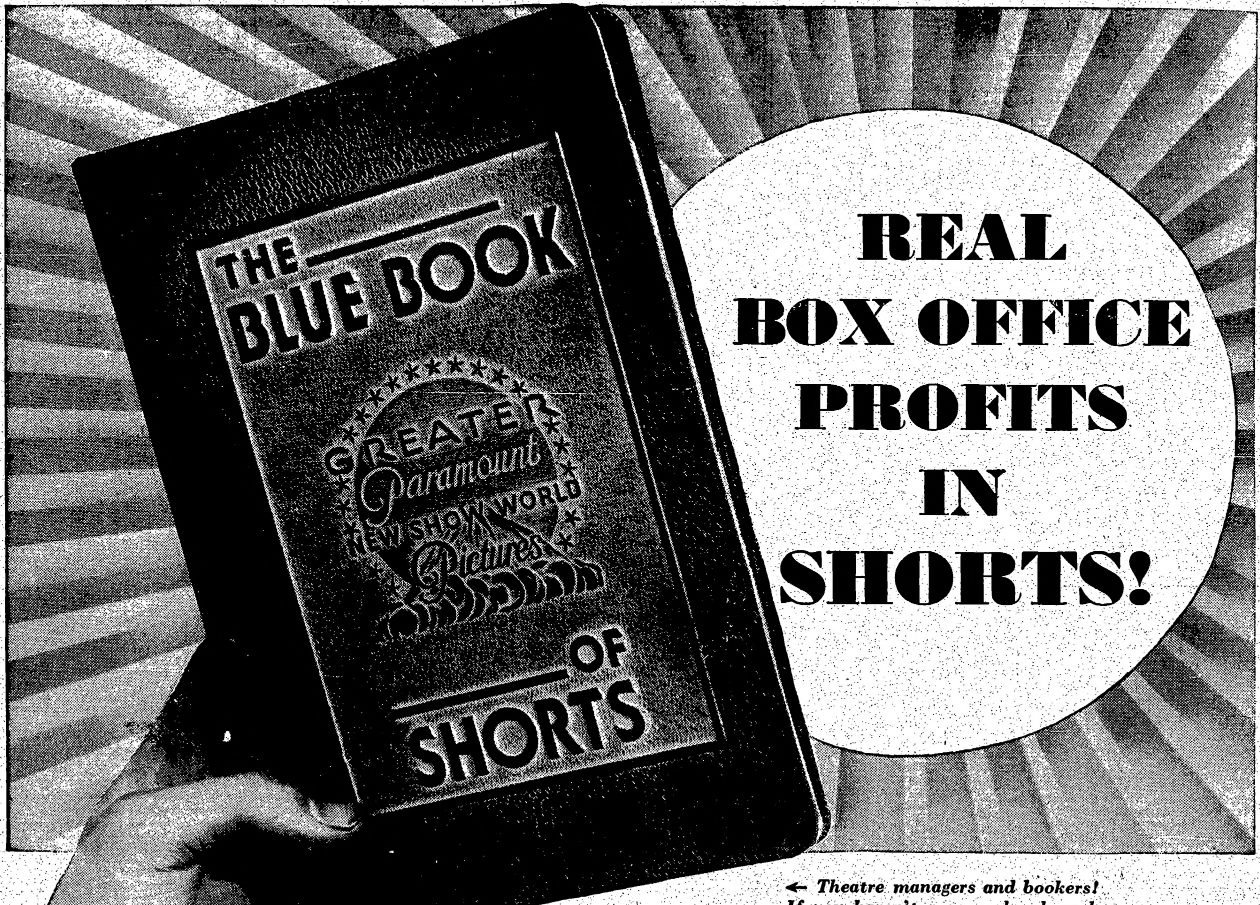
A Nation-wide Celebration to Help Stimulate Business in General and Picture Theatre Box Office Grosses in Particular

●

CASH IN WITH THESE PARAMOUNT AIDS:

1. Special 14-page PROSPERITY WEEK press sheet packed with ads, press stories and sane, practical, inexpensive stunts.
2. Special full-page color ad on PROSPERITY WEEK in the Saturday Evening Post issue of October 4th.
3. Special PROSPERITY WEEK window cards, tie-up cards and other exhibitor ad sales items. Available at PARAMOUNT exchanges.
4. Special PROSPERITY WEEK trailers, starring Charles Rogers. Available at cost at National Screen Service offices.
5. Most important—an army of BIG PARAMOUNT PRODUCT concentrated at this season: "ANIMAL CRACKERS," "ANYBODY'S WOMAN," "MONTE CARLO," "THE SPOILERS," "FOLLOW THRU," "MANSLAUGHTER," "LET'S GO NATIVE" and other money-getters.

Paramount Pictures for Prosperity

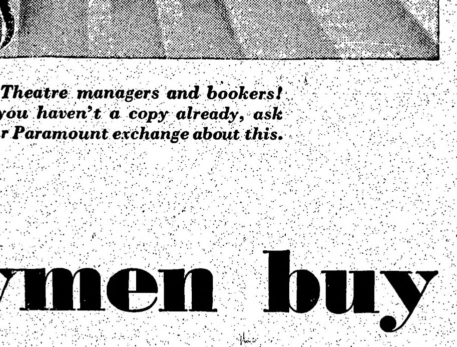


REAL BOX OFFICE PROFITS IN SHORTS!

← Theatre managers and bookers! If you haven't a copy already, ask your Paramount exchange about this.

Smart showmen buy complete programs of Shorts from this book!

You can put real crowd-drawing power into your shorts if you'll book them from this book, containing detailed descriptions of PARAMOUNT'S COMPLETE 1930-31 PROGRAM OF 1- and 2-REELERS. You and your audiences will discover why the class of the shorts market is found in PARAMOUNT SOUND NEWS, the industry's ace news reel; PARAMOUNT ACTS, starring the greatest headliners on stage and screen; PARAMOUNT COMEDIES, the funniest show-lettes on earth; the amazing PARAMOUNT SCREEN SONGS; the mirthful PARAMOUNT TALKARTOONS; and the new, brilliant PARAMOUNT PICTORIAL!



PARAMOUNT

CHANGING SHORTS FROM A PROBLEM TO A PLEASURE

Talking Shorts

"THE BARD OF BROADWAY"
with WALTER WINCHELL
12 Mins.; Comedy-Drama
Winter Garden, N. Y.
Vitaphone

A quick fast screen playlet such as this, to make a freak attraction like Walter Winchell stand up with it, sends credit directly to its author. Here the author is Wallace Sullivan.

So smartly has Sullivan written it both Winchell and the short will be credited as first class on Winchell's first screen appearance. For value, it's okay wherever Winchell is known. In those towns where his "Mirror" column is daily syndicated, of course it's a pipe. There should be a hook-up in those towns with the subscribing Winchell daily.

Where Winchell may not be known, it will need explanation as to his identity and connections, but withal, it's still a good short and can stand up also in those spots because there's a nite club raid in it, besides a school for girls.

It starts in the school, with the principal firing nearly an entire class caught reading Winchell's column rather than doing their studies. Just previously they had listened in on Winchell at the mike. That's where Winchell appears, doing a snatchy bit of scandal stuff, his own talk.

Later the girls decide to go to a nite club to see the mugg they got fired for. Winchell is there but the headwaiter tips him and he does not disclose himself. He is pinched with the girls in the raid and squares them at the police station, as the principal comes in under arrest. She's soused and hearing the desk lieutenant address Winchell, goes into a panic at possible publicity.

Winchell tells the old dame unless she reinstates the girls the next morning he will give her a blast for the side stuff she's pulling. That winds it up, with Winchell slipping the looker among the girls a mush finale spiel. The looker is Madge Evans, who suits admirably in dialog as well.

Short runs very smoothly with Winchell doing oke in talk and appearance. Also in dough for this one; he got $1,750, without commission.

But Sullivan splits all the credits with all of them. This sort of material writing is the hardest of all short story telling, and Sullivan's writing job here is A1. *Sime.*

"SHAKESPEARE WAS RIGHT"
Musical playlet
10 Mins.
Strand, New York
Vitaphone No. 3989

All in Technicolor, this is one time when color is the picture's chief asset. Comedy very insignificant and used chiefly as a brief preface to three songs and some tap dancing. Songs are: "If I Can't Have You," "Help Yourself to My Love" and "Brand New Rhythm."

None of the singing numbers very hot, particularly two as soloed by a blonde. Her voice reproduces raucously. Dancing is much better.

Idea centers the action in a courtroom, with Shakespeare brought up to the times. Too sing-songy and routine in treatment to carry any more weight than the regular hodge-podges of this calibre. *Waly.*

"LIVE and LEARN"
20 Mins.; (Comedy)
Arena, New York
Pathe

Throwback to the two-reel slapsticks of silent days in theme and action, with dialog to bring it up to date. It fits as comedy filler for grind bills now, as it did before.

About four different basic ideas strung together in this one. First is the wife's mischievous kid by a first marriage. The second husband gets in his first and second jams through the boy. First is at the breakfast table, and second when the kid gets the measles. Husband No. 1 was visiting the ex-wife and kid when the house was quarantined. That left deucing hubby barred outside. The other jam was with the guy next door, jealous, and whose wife was a flirt.

It almost winds up with the second husband, or double for him, in a box of lime, but finishes funnier. From the street he yells "I know you're in my apartment with my wife. Get out!" and 16 other guys shinny down various fire escapes. The old "throw down the key" gag. *Bige.*

"HOT TIME IN OLD TOWN"
Screen Songs
7 Mins.
Loew's New York, New York
Paramount

Max Fleischer screen song produced with the object of community singing in accompaniment to the lyrics on the screen. That very old but still familiar ditty, "There'll Be a Hot Time in the Old Town Tonight," is the song subject of this release.

Antics of cartoon character mice leading up to the song being flashed on the screen, with a white ball bouncing over the lyrics.

Oke production and nicely woven.

"AT THE ROUND TABLE"
With JAMES J. CORBETT, DE WOLF HOPPER, DAMON RUNYON and MARK HELLINGER
8 Mins.; Comedy
Winter Garden, N. Y.
Vitaphone

A short to display the celebs featured in it. No story, just a skeleton of a frame. Good novelty anywhere with publicity possible because of personages.

Jim Corbett does most of the work. Skit opens in his gym, where he is putting girls through exercises. DeWolf Hopper drops in, tells Jim a newspaper man wants to see him at the club.

Next scene is a round table in what looks like the grill of the Friars. The four men are seated for lunch when the newspaper man, unbilled, enters to see Corbett. He's one of the burn-em-up Barnetts of Pittsburgh. Never heard of Corbett, but Hopper and Runyon are his pals, while Hellinger couldn't live if he didn't slip Hellinger all of his stuff.

Introduced to each at the table, then newspaper man waves that aside as a frame; he knows them all but Corbett and these fellows are not the ones.

Then the explanation and the laugh, with Hellinger hooked for the check. *Sime.*

SMITH and DALE
"Accidents Will Happen"
11 Mins.; (Comedy)
Loew's Circle, New York
Paramount

Sort of hokum comedy exhibs are supposed to want in shorts nowadays, rather than drama, is abundant in "Accidents Will Happen." It's a good brief of the comedy type for any straight picture house.

A point that helps strengthen the demand for laughs in short subjects, and obtained to a high degree in this short, is the natural pace that usually accompanies hokum. With hoke, there are more chances for a director to step on the gas than with any other subject matter. As often, enough hokum in one short will carry the direction unconsciously along.

Sometimes a bad comedy short is saved here and there along the footage by strong shots of hoke, and once in a while these separated laughs will save the short from an utter flop, or make it playable and fairly entertaining. But with the dramatic there are no periodical comedy moments to wind it up, and when a dramatic short is bad it's terrible. Strong dramatic bits along the way will not save a bad dramatic short to the extent strong comedy moments every so often will revive a comic.

That pace lent naturally to a short by hokum jabs, if the hoke is oke, is the edge always possessed by comedy here on the screen and there on the stage. While nothing is more natural as entertainment than plenty of comedy in the short space of a talking short.

"Accidents Will Happen" is one of Smith and Dale's series for Paramount. If not the situation itself, the dialog seems written specially for this team. It fits their fast responsive delivery style.

Joe Smith does a faking victim of an auto accident and Charlie Dale the ambulance chasing attorney. They cook up a story for a law suit but the mitt is tipped later to the insurance inspector. Considerable comedy material in both lines and situations. In the examination sequence they contributed their own piece of biz from the old Dr. Kronkheit scene.

Billy Halligan, another ex-vaudevillian, plays the inspec. *Bige.*

'EVERYTHING HAPPENS TO ME'
with JAMES CARSON
Comedy Sketch
8 Mins.
Loew's New York, New York
Vitaphone No. 1046

Something went wrong in the production of this short. Barely a line in it. All during the running Carson, as a hebe, moans "Everything Happens to Me," giving the impression that that is the punch line which will end the short with a laugh. Instead another line is used for the ending which is meaningless, although the action naturally leaned toward the use of the punch line.

Hebe's son and daughter borrow money from him, his stocks go floocy and there is no biz. A crystal gazer walks in the office and tells the Hebe that if he looks in the crystal he will see his future. He asks to see a newspaper of a year ahead. He sees it in the crystal and reads that his stocks have gone up, his business is prospering and his daughter will shortly be wed. In the latter item it says, "daughter of the late Mr. Arnowitz."

That situation readily fitted into the use of the punch line for a laugh, since it had been used four times before, but instead the hebe moans another line.

Short was authored by Sam Kopp ("Variety") and Harry Hayman.

Miniature Reviews

"Young Woodley" (British International). Not big enough in story or making for first runs. Chances otherwise speculative.

"Her Wedding Night" (Paramount—Clara Bow). Gay comedy in the Avery Hopwood vein, with excellent seasoning of spice. Ought to make women talk.

"The Office Wife" (Warners). Sure fire. Everything everybody wants.

"Love in the Rough" (Metro). Made silent in 1927 as "Spring Fever." Talker can stand up as programer in the neighborhoods without carrying enough weight for de luxers. Golf theme. This and "Follow Thru" should not follow one another too closely.

"Jazz Cinderella" (Chesterfield). Small-time programer, with little to recommend it.

"The Bad Man" (FN). Walter Huston the works. Casting and considerable of the story treatment poor. Good for a week in some of the key houses, but better for second run and neighborhood changes. If amounting to anything, Huston must do it.

"A Night at the Shooting Gallery"
With Rasch Ballet
Musical (Colortone)
14 Mins.
Arena, New York
Metro

Badly butchered musical short in color. It would be a better break for the Metro name to have kept this one on the shelf.

Whatever the original intent, it took a wide detour in the cutting room. Specialties are sliced right in the middle and bits hooked together in patch-work fashion. There are a few minutes of prettiness in the color, but they don't stand up against the defects.

Boy and girl at a shooting gallery. When the boy shoots at a figure, it comes to life for a song or dance, mostly dance. Albertina Rasch ballet of 24, in the billing, is lost in the usual manner of girly lines before the limited camera scope, although the girls are in for the two best shots. These are overheads.

For an anti-climax, after the boy and girl had finished shooting and the proprietor closed up for the night, is the original idea of bringing dolls to life. It's not so interesting this time because the dolls had previously done their stuff.

Attractive set needs time to convince as a shooting gallery.

Exhibs inclined to be self-conscious needn't take the title to heart. *Bige.*

"WHO'S THE BOSS"
Comedy Sketch
10 Mins.
Loew's New York
Vitaphone No. 4240

Script is too old for this short to hold much interest. It's a wonder the story was screen-produced by Warners, as it is familiar to the majority of film goers. Any audience will know how it is going to end.

About the husband who squawks because he can't find a tie and the buttons are not sewed on his shirt. Says his wife has an easy job and he wouldn't mind leading her life. She tells him he can take over her duties for the day while she goes out. Then follows the expected.

Franklyn Panghorn is the husband and Estelle Howard the wife.

"HONOLULU WILES"
Krazy Kat Cartoon
6 Mins.
Loew's New York
Columbia

Fair cartoon. Subject good but producer didn't get the most out of it.

Scene is in Honolulu. Trees, insects, animals, et al., dance to Hawaiian music. Some oke novelty ideas but not as amusing as others.

Musical synchronization is its best.

HARRY FOX
10 Mins. (Comedy)
Strand, New York
Vitaphone No. 1035

Light and familiar comedy, with little of the slapstick. Enough laughs to be fair program material.

Harry Fox is the inventor of an unbreakable mirror. It breaks at the big test before manufacturers.

Then the landlord moves Harry's furniture out on the street. This sequence has the laughs. Glenda Farrell and Walter Regan assist. *Waly.*

YOUNG WOODLEY

(BRITISH MADE)

(All Dialog)

British International production and release. From English stage hit, also played on the Broadway stage about five years ago. Directed by Thomas Bentley. Featured Frank Lawton, Madeleine Carroll, Sam Livesey and Gerald Rawlinson. At Cohan, New York, on grind to pop scale, week Sept. 26. Running time, 80 minutes.

Too slow and not enough meat in this English made "Young Woodley" to please the mass American. Besides built around a locale not familiar over here, an English school for boys with a head master and his wife. About only selling point is that over here; something this side has not seen.

As a stage play this created quite some comment around when produced in New York in 1925, after a London hit. But not a stage hit here.

What struck the English head master as incongruous will also strike Americans; that his wife could fall in love with an 18-year-old kid student. The wife's plaint of hasty marriage, unsuited conditions, etc., will never square her in America. The whole thing listens as just a bit too chumpy.

Besides the indefinite age of the wife. Madeleine Carroll in this picture would be no riot with any American 18-year-old, on age or looks.

It's that kind of a slow story, working out the angles surrounding this brief love affair, that the husband is aware of. He threatens to expel the boy, not for loving his wife, but drawing a knife on a student companion who steamed him up over Mrs. Head Master.

One scene is of the father hearing the story and admitting he had never gotten close enough to his son. Perhaps just as well, as the story gives the boy leanings toward poetry. Frank Lawton looks like a poet and seemingly tries to act like one. He isn't highly successful either way. The only standout of the actors is Sam Livesey as the head master. Miss Carroll is miscast.

Sound reproduction at the Cohan excellent at all times, although no bouquets on the photography, often dim and as often recalling the camera work of the old silents. A notice on this picture in "Variety" from London last July mentioned the dialog at times as muffled. Perfectly audible and clear at the Cohan.

Well made picture otherwise, with intelligent direction. *Sime.*

HER WEDDING NIGHT

Paramount production and release. Starring Clara Bow. Directed by Frank Tuttle. Story by late Avery Hopwood. Screen adaptation by Henry Myers. Photographer, Harry Fischback. Running time, 78 minutes. At Paramount, New York, week Sept. 26.

Norma	Clara Bow
Larry	Ralph Forbes
Bertie	Charles Ruggles
Bob	Skeets Gallagher
Gloria	Geneva Mitchell
Lulu	Rosita Moreno
Eva	Natalie Kingston
Smithers	Wilson Benge
Mrs. Marshall	Lillian Elliott

Smart showmanship. Combination of jaunty comedy of the spicy Avery Hopwood type, generous flavoring of spice in title and action and a wealth of gay romance in hoke farcical setting are bound to turn the box office trick. In particular it ought to attract the femmes and make 'em talk afterward.

Whole production is deftly handled for smartness and taste. It does Clara Bow no harm by putting her in a highly seasoned comedy surrounding. She needs a lot of something after the kind of publicity she is ever jamming into.

Finishing touch of showman skill was to cast Charles Ruggles into a fat comedy character part, which would almost make the picture stand up of itself. Picture has a source of assets and entertainment angles and only one liability, the tendency to hang on 15 minutes too long, always a dangerous experiment in a comedy subject. A vigorously hoked up final sequence with rather brutal playing down to the peasantry may have been the reason for this.

Romantic angle is interesting, indicating in all probability the adaptor took some liberties with the Hopwood original, while the director, following the same cue, has turned out a trim bit of work in the build up of the roguish coquette angle.

Settings and atmosphere beautifully managed to set off the gay tone of the whole affair. Finally the cast surrounding the Paramount redhead has been fitted to tailor-made roles with nicety. Miss Bow plays the racy heroine with a vigor that compensates for some of her shortcomings of voice and diction, making the best impression of her recent product.

The final roughhouse finish is one of those house party bedroom mixups, with opening and shutting doors. It may have been lifted as an afterthought from any old school of farces. All it has is speed and acrobatic comedy, probably as intended. Material purveyable to the lesser tastes of cinemania, of course, but an untidy finish to some excellent fun that has gone before.

Best is an inspired bit of foolery in which Ruggles as the feeble-minded friend of the hero, who tries to tip him off in pantomime that he is to explain his absence by saying he was putting out an invading cat. It's a great bit of clowning by a comedian who has the unique gift of elevating rowdyism to high comedy.

Plot doesn't matter except that Larry, composer of sentimental songs, persuades his friend, Bob, to impersonate him to escape hero-worshipping flaps. Bob goes off on a romantic spree under his pal's name, inadvertently marrying Norma before a rural Italian magistrate under the mistaken impression they are engaging separate rooms for the night.

It appears that in the spot (somewhere near the Riviera proxy marriages are legal) and when the unintended bride and her vicarious bridegroom project themselves into the composer's villa, the complications are delicate, not to say bedroomy.

Foreign atmosphere is nicely handled and the settings are the last word in super elegance. *Rush.*

THE SEA WOLF

Fox production and release. Directed by Alfred Santell. Scenario by Ralph Block, adapted from Jack London's novel of the same name. Dialog by S. N. Behrman. Photography by Glen MacWilliams, and William Abbott. Soundmen, Frank MacKenzie and Emmett O'Brien. At Fox, Brooklyn, week Sept. 26. Running time, 90 minutes.

"Wolf" Larson	Milton Sills
Lorna Marsh	Jane Keith
Allen Rand	Raymond Hackett
"Death" Larson	Mitchell Harris
Smoke	Nat Pendleton
Mugridge	John Rogers
Leach	Harold Kinney
Johnson	Harry Tenbrook
Neilson	Sam Allen

Jack London's story of the swashbuckling sea captain "Wolf" Larson, who feared neither man nor the elements, as brought to the talking screen with Milton Sills as "Wolf" is a most fitting climax to that actor's career. It is Sills' second and last talking picture role, and one of his best he-man characterizations.

Following the book story closely Sills dominates every scene, smashing his way through all opposition, boasting of his strength, crushing the weak and glorying in his own interpretation of the "survival of the fittest" theory. As in the novel, stage play and silent picture, Larson, the terror of the seas, expires in the final reel, leaving the way open for a happy ending for the light romance running through the film.

Picture, crammed full of action, makes a fair programer, and exploited, should hold up.

High spots in action are "Wolf's" battle with his brother and his free-for-all fight with the mutinous crew along with the escape of the two young people in a small boat.

Alfred Santell's direction merits attention, as does S. N. Behrman's dialog and Ralph Block's adaptation. Even the most ardent of admirers of the work of Jack London will find little to criticize in this production.

Minor roles are all neatly cast and skillfully handled. John Rogers, as a cockney cook, supplying comedy relief in the early sequences, stands out.

THE OFFICE WIFE

Warner Bros. production and release. Dorothy Mackaill and Lewis Stone featured. Directed by Lloyd Bacon. Adapted by Charles Kenyon from book by Faith Baldwin. At Winter Garden, New York, Sept. 25, indef. on grind. Running time, 58 minutes.

Anne Murdock	Dorothy Mackaill
Lawrence Fellows	Lewis Stone
Mr. McGowan	Hobart Bosworth
Kate Halsey	Blanche Frideriel
Catherine Murdock	Joan Blondell
Linda Fellows	Natalie Moorhead
Mr. Jameson	Brooks Benedict
Miss Andrews	Dale Fuller
Ted O'Hara	Walter Merrill

Interesting to the Upper Ten and the Lower Five. That spells box office anywhere. Besides the title.

There's mob psychology here the producers might analyze. It kicks the pants off the Hays' quadruple code and yet remains so clean no censor can censor it. That's quite a feat, dodging everything much better than that was even done in "Common Clay."

Take "Common Clay" and "Office Wife," put them together, find out the exact appeal in each, and the Hollywood producers may at last have the secret of the box office. It is here, in both, somewhere.

It may be something besides the human element, known as a touch of human nature. It's more sympathy; more subconsciously sympathetic; seeing the poor girl getting something, and at the same time suggesting many things that may have happened as in "Common Clay," or never happen as in "Office Wife."

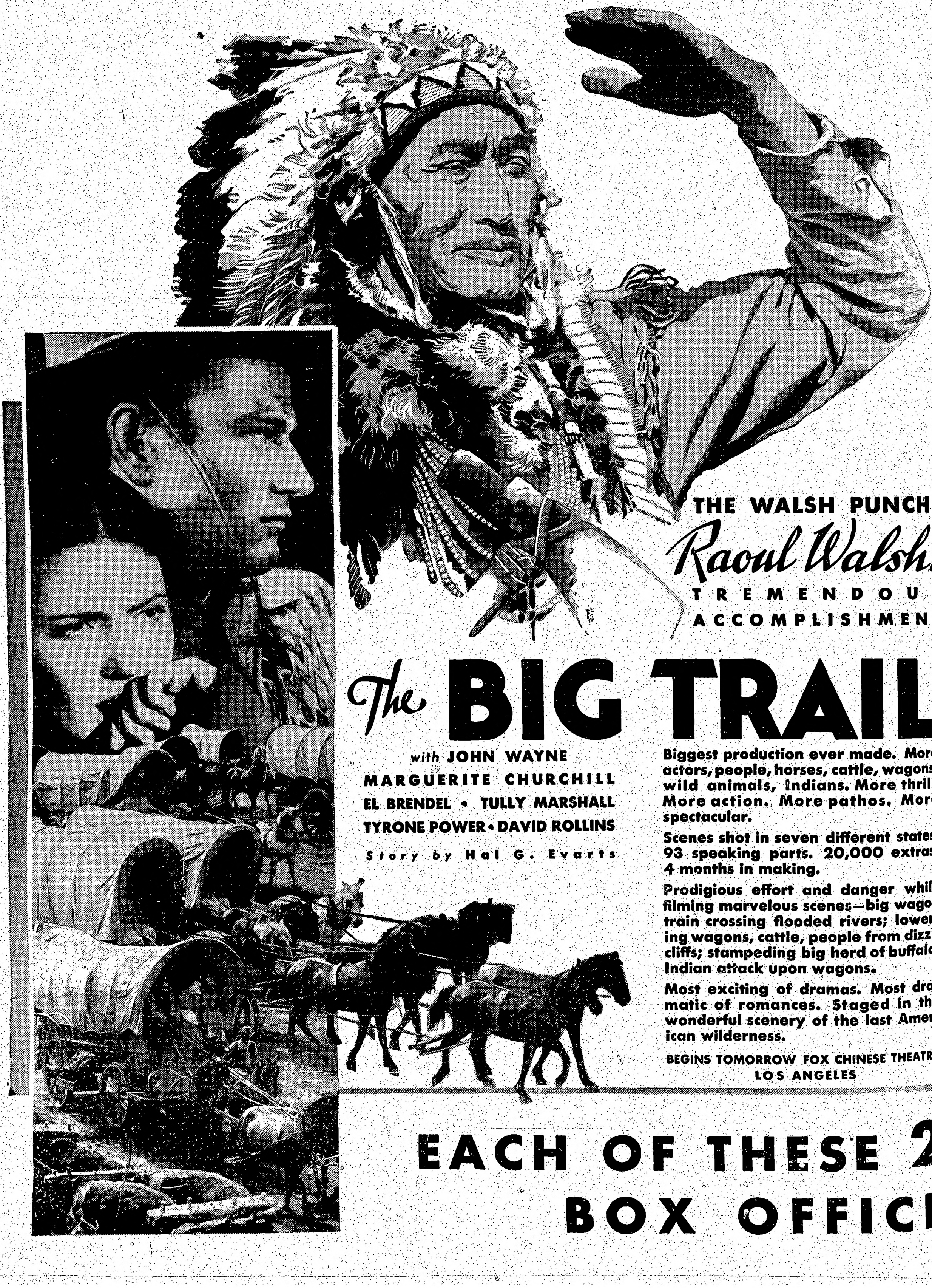
Maybe suggestion after all is the best always for the screen. It appears to win the audience while defeating the reformers, a double trick worth putting the researchers on.

Though there is a difference in the moral of both pictures. In "Common Clay" the girl became common but won out in the end, not so hot; while in "Office Wife" the girl remains good and ends good, much better.

This tale is of the usual wifely

(Continued on page 34)

FOX HITS WILL DOMINATE AS THEY



THE WALSH PUNCH!

Raoul Walsh's

TREMENDOUS ACCOMPLISHMENT

The BIG TRAIL

with **JOHN WAYNE**
MARGUERITE CHURCHILL
EL BRENDEL • TULLY MARSHALL
TYRONE POWER • DAVID ROLLINS
Story by Hal G. Evarts

Biggest production ever made. More actors, people, horses, cattle, wagons, wild animals, Indians. More thrill. More action. More pathos. More spectacular.

Scenes shot in seven different states. 93 speaking parts. 20,000 extras. 4 months in making.

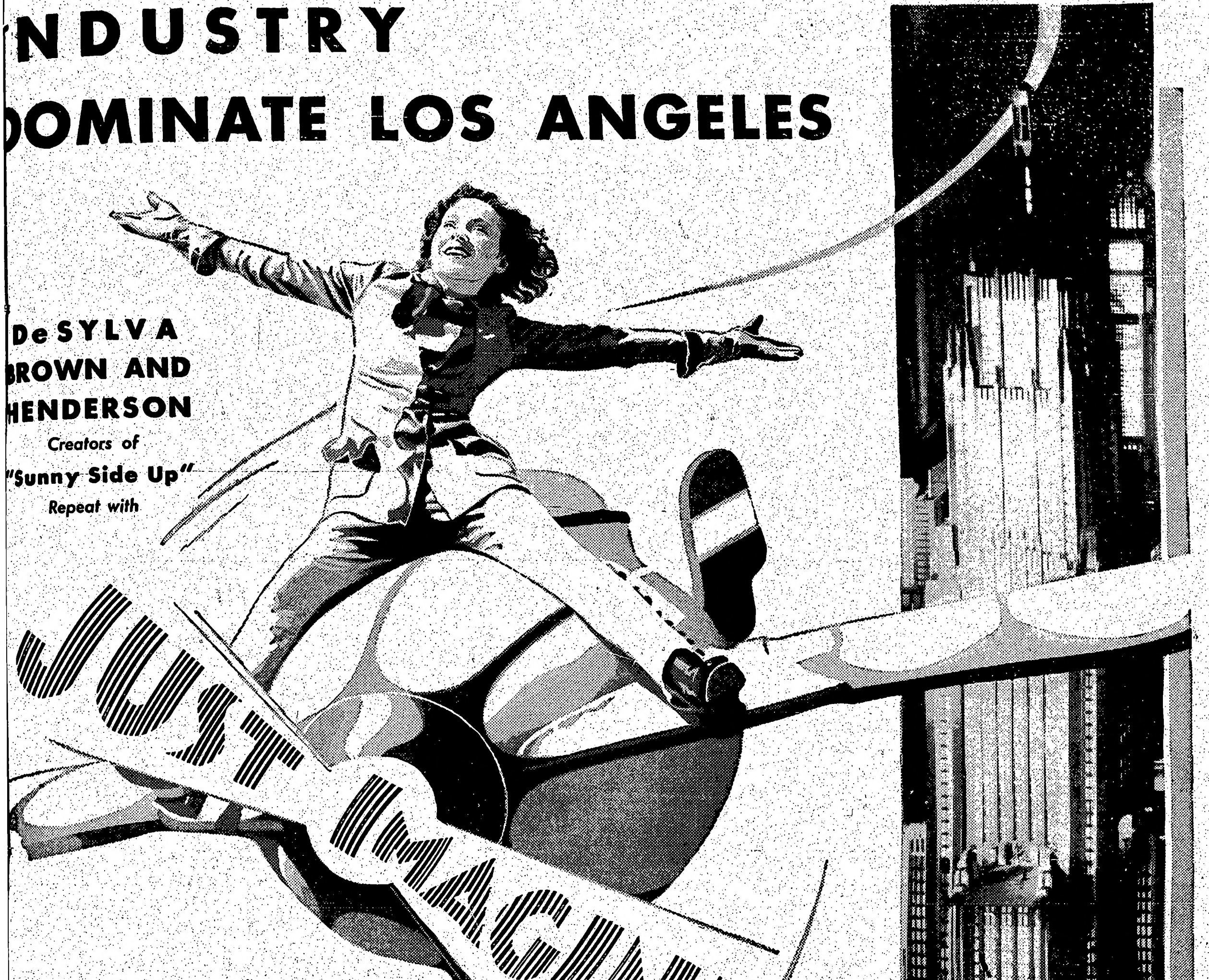
Prodigious effort and danger while filming marvelous scenes—big wagon train crossing flooded rivers; lowering wagons, cattle, people from dizzy cliffs; stampeding big herd of buffalo; Indian attack upon wagons.

Most exciting of dramas. Most dramatic of romances. Staged in the wonderful scenery of the last American wilderness.

BEGINS TOMORROW FOX CHINESE THEATRE,
LOS ANGELES

EACH OF THESE 2 BOX OFFICE

NDUSTRY DOMINATE LOS ANGELES



DeSYLVA BROWN AND HENDERSON

Creators of

"Sunny Side Up"

Repeat with

with

EL BRENDEL

MAUREEN O'SULLIVAN · JOHN GARRICK

MARJORIE WHITE · FRANK ALBERTSON

Directed by **DAVID BUTLER**

DeSylva, Brown and Henderson. Master makers of hits. Creators of one of the biggest, "Sunny Side Up".

David Butler, director of that same picture. What a combination!

How will the boys and beauts look, act, dress, talk and make love in 1980?

New sensations pour on you like rain. Ballet of 100 in gorgeous hypnotizing dances.

Startling, beautiful, original, funny, tuneful, spectacular!

OPENING AT CARTHAY CIRCLE,
LOS ANGELES, OCTOBER 10

SUPER-HITS IS BIGGER THAN ANY 2 PICTURES EVER MADE

Held for 2nd Big Week at the Roxy!

"ALL QUIET ON THE WESTERN FRONT"

WARNER BROTHERS books the entire Universal product including features, shorts and newsreels for its nationwide circuit of more than 800 theatres.

"A LADY SURRENDERS"—Booked for Paramount, big Publix New York Theatre, Oct. 3. Booked for 9 key cities on R.K.O. Circuit. Booked for Warners' Pittsburgh house for extended run Oct. 10.

"THE INDIANS ARE COMING"—Playing daily at the Roxy, New York, first time a serial has been shown in a big Broadway House. Booked in 54 Fox Theatres in Greater New York. Booked in 12 R.K.O. Theatres. Booked in Paramount Theatre, Brooklyn. Also in the Blue Mouse theatres in Seattle and Tacoma.

SHORT SUBJECTS—George Sidney-Charley Murray Series, Leather Pushers, Slim Summerville Universal Comedies booked by the Music Box, Class "A" House in Portland, Ore.

SLIM SUMMERVILLE—Universal Comedy No 2—Booked on wide screen at Criterion, big first run house in Los Angeles.

"LITTLE ACCIDENT" — Rialto Theatre, Washington, did $7,500 business in first three days, a sensational figure.

UNIVERSAL TALKING NEWSREEL — With Graham McNamee, now playing in George M. Cohan Broadway House. Also at Beacon, Winter Garden and New York and Brooklyn Strand.

UNIVERSAL First in Features . . First in Shorts First in First Runs Everywhere !!

Once Turks, Now Arty Tabs, Hit Old Town Halls on Guarantees; Clean Up as Exhibitors Burn Up

Chicago, Sept. 30.

Unusual condition, in the midwest, where flesh shows are wanted, but can't be had, has brought out a flock of independent tab producers through Iowa and sister states.

These, selling to civic organizations and factories, are doing business. All are keeping away from the theatres and selling through salesmen who know nothing about the show biz. All they sell is the idea.

Picture men, through the section, have started to bawl at the new idea, as a flesh show in a small town for one or two days hurts the picture house. Business for these independent producers has reached such a peak they are hiring salesmen from St. Louis and Chicago to keep up with the demand.

$500-$800 Price

Most of the units being sold are nothing but musical tabs, using, in rare cases a local prima donna. All come in for from one to two days and show in any hall, using all dye scenery. Civic bodies, telling the natives they are offering something brand new, peddle the tickets, reap a profit and everyone is happy. Average price for one of these units, which employs from 10 to 15 people, runs from $500 to $800 a perform-

(Continued on page 50)

B'klyn Dispute Settled; Fox Playing 13 Pars

Block placed by Loew's against Fox in Brooklyn playing Paramount pictures is said to have been removed. Fox is now allowed 13 Paramounts during the year over the bridge.

Figuring up it was found Loew's will have that many excess features for its Brooklyn Metropolitan. Paramount was passive in the argument.

The block was not understood by the picture people. Fox holds stock control of Loew's, but Fox has no physical direction over Loew's.

ERPI Licenses

Hollywood, Sept. 30.

Reports are current that ERPI will license one or two independently made sound trucks here to get in on indie production. Present condition has a dozen indie trucks selling sound recording for $300 per day, against the $500 in footage royalty asked by major rental studios.

Move is supposed to be mainly against Phonofilm and Cinephone.

Aaron Fox's Slot Candy Machines Back in Fox Houses by Injunction

Candy-vending machines are still on display and working again in Fox theatre lobbies. This despite an exec order to remove the automatics.

The working position gained by Laz-Fox Corp., owner of the machines, was by a temporary injunction granted in Brooklyn Supreme Court. Suit was brought by Laz-Fox following the removal order by Fox execs. The injunction is in force until final adjudication, which may be in a month or longer.

Both sides are looking forward to some kind of a settlement, it is said. Squabble affects about 125 machines in about 40 Fox theatres, in addition to slots hooked on backs of chairs in some houses. These are also owned by L-F.

Aaron Fox, brother of William Fox, is half owner of Laz-Fox. Other owner is Joseph Lazarus. Fox Theatres takes the angle that the five-year contract negotiated between the two companies was made when Aaron Fox was an officer of both corporations, etc. Another Fox Theatre alleged objection is that lobby merchandising is unfair to neighborhood business men.

'BILLY' ON WIDE SCREEN IN SIX LOEW HOUSES

Metro plans first wide film exhibit week of Oct. 17, when "Billy the Kid," first M-G-M picture photographed wide, gets a simultaneous premiere in six cities and as many theatres, including the Capitol, Broadway.

Film is known by trade mark, "Realife." It differs from other wide film in that it's not screened as photographed on 65 mm., but is reduced to go through ordinary projection machine as 35 mm., getting same results as projection of 65 mm. by use of magnifying lens.

Loew's is also only circuit outside of some Fox houses to be equipped for wide film. Fox houses built for "Grandeur," which is different and 70 mm.

Theatres on Loew time besides Capitol to have the Metro showing include Stillman, Cleveland; State, Providence; Midland, Kansas City; Columbia, Washington; Aldine, Pittsburgh.

Hughes' Declaration on Color Doesn't Disturb Technicolor

With the film industry cooling on color, having ruled against mass production of musicals, and with Technicolor holding all of the biggest companies under non-cancelable contracts, for which each has already paid in advance an initial $25,000, Howard Hughes is heard from.

The "Hell's Angels" creator, according to H. H. Roemer, one of his general managers in from Hollywood, is going to force color and take every chance, even though it may cost $5,000,000 or $10,000,000, with Multicolor, a process Fox and Universal discarded long before Hughes took it over.

The color and oil man can color everything and thus prove to the trade that the rainbow correctly distributed is far more effective in mellers, society dramas and the run of program material than the plain black and white.

Adv Agency

For general business for Multicolor the Hughes contingent, which has retained, Lord, Thomas & Logan to handle the ballyhoo, which in turn is personally looked after by Jack Pegler, 30% is figured from industrials, while the remainder is expected to come out of the regular picture industry.

A plant in Hollywood equipped with new machinery is now geared to turn out 1,000,000 feet in Multicolor every 40 hours, says Roemer, who announces at the same time that the lab. there will be duplicated in New York next spring.

While Hughes is laying his plans and effecting a color survey of the country, Technicolor is remaining composed. A financial statement shows that for its first eight months Tech netted a profit of $942,590.

After "Whoopee"

Technicolor concedes there has been a falling off in the use of color, but expects a return very soon to normal. United Artists' "Whoopee" is hoped by the Tech people to have the same effect on the trade that Warners' "Gold Diggers" had. It was after the Brothers' picture that Warners signed contracts for about 40 pictures in color, depositing at the rate of 25 grand each, or a total of $1,000,000 which the Tech people have in their bank as good faith that the Warners will carry on with Tech's process.

1st Runs on Broadway

(Subject to Change)

Week Oct. 3.

Paramount—"Lady Surrenders" (U).
Globe—"Her Man" (aPthe).
Roxy—"Liliom" (Fox).
Capitol—"Madame Satan" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand—"Moby Dick" (WB).
Winter Garden—"Office Wife" (WB).
Rialto—"What a Widow" (UA).

Week Oct. 10.

Paramount—"Head Up" (Par).
Globe—"Shot at Sunrise" (Radio).
Roxy—"Big Trail" (Fox).
Capitol—"Madame Satan" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand—"Sinners' Holiday" (WB).
Winter Garden—"Office Wife" (WB).
Rialto—"What a Widow" (UA).

$2 Pictures

"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety)
"The Big House" (M-G-M) (Astor).
"Old English" (WB) (Warners).
"Abraham Lincoln" (UA) (Central).
"Outward Bound" (WB) (Hollywood).

SPEEDING UP ROXY BILLS WITH NAMES

Stage show at Roxy on Broadway will be augmented by "name" acts from vaude and pictures during the temporary management of presentation at this ace house by Fox Theatres, while Roxy (Rothafel) is in Europe. First that way is Fifi D'Orsay, who sails in next week (3). Others to follow.

Negotiations are on between Fox Theatres and the Hollywood studios. Possibility looms for several of Fox's bigger stars coming east for that purpose. Scheme is that in that way house may be lined up on a new presentation tack and away from the Roxy system, since house opened.

So far "name" possibilities include Margery White and El Brendel.

While idea is not altogether new, it is experimental here and may become the fixed policy of the Roxy when and if Roxy (Rothafel) should leave Fox Theatres, which can be done only with Fox consent.

Roxy has used the idea in a limited and occasional way. Usually by using the star of a current picture playing at the theatre and during the filming of the particular picture. Case in point was John Boles not so long ago.

Other changes may be effected during Roxy's absence. Included in the idea is the supervision of Roxy publicity by Gabe Yorke, of Fox Theatres, during this interim.

DEMBOW AND EUROPE

Publix Offices Deny Report, Inclusive of John Balaban

A report Sam Dembow of the Publix executive staff will be assigned to the European operation and expansion of Paramount theatres, was denied yesterday at the Publix offices in New York.

Another end of the same report that John Balaban, in case Dembow should go abroad, would replace him as Publix co-operator with Dave Chatkin under Sam Katz, also denied.

Skouras O. O.'s Chi

Chicago, Sept. 30.

After many false starts, keeping the local Warner managers on the edge, Spyros Skouras finally paid this Warner territory the long-promised visit. This was the first time that Skouras had ever inspected the local Warner house.

He made the tour of the Chicago and northern Indiana territory with Jimmy Coston, local general manager, who week previous had made inspection trip with Catsiff, the maintenance chief.

Old Orpheum-Publix Peace Pact Voided; R-K-O Will Build in Chi Neighborhoods and Downstate

Chicago, Sept. 30.

R-K-O is maturing plans for expansion in Chicago and downstate Illinois but are not rushing the deals. Several deals, with papers all drawn up, have been suddenly tossed into the waste basket because headquarters could see no real profit to the moves.

It is definite that R-K-O will build several houses in Chicago in the next couple of years. They are looking for sites on the north, west and south sides. At lease six houses will be added to the present line-up.

Same goes for downstate Illinois. R-K-O has kept out of Publix-Great States towns because of an old oral agreement between Great States and the Orpheum circuit. This agreement kept Orpheum out of Great States towns for the privilege of booking all vaude in the Great States houses. This, however, is no longer in effect, with Publix now playing Fanchon and Marco units in Rockford and Joliet. Starting this spring, R-K-O will build or acquire houses in 10 downstate cities.

Perplexity

R-K-O Chicago situation is plenty up in the air at present, with no one knowing just how things will turn out. The questions are whether to let the Woods go, whether to take vaude out of the State-Lake, where

(Continued on page 50)

Schnitzer Read Plays Before Going to West Coast for Long Stay

Proof he is exercising a stronger hand in Radio Pictures' production activities than ever before was revealed when Joe Schnitzer, executive head of the company, boarded the train for the coast last week with his arms full of new plays and story material.

Prior to leaving, Schnitzer did an unprecedented thing for his position in the company. He spent many nights reviewing plays and discussing story material.

Heretofore William Le Baron, Radio's studio head, has been considered supreme in all matters pertaining to story selection and the production end.

Schnitzer, it is also understood in New York, will make of this visit one of his most protracted on the coast since he became affiliated with the Radio group. He may remain in Hollywood from six to eight weeks.

N. Y. to L. A.

Bill Perlberg.
L. F. Moore.
Robert Bender.
Robert C. Frost.
Max Winslow.

L. A. to N. Y

Jason Joy.
John Wayne.
Jack Francis.
Willard Mack.
Jules Levy.
Carl Dreher.
Al Kaufman.
Ben Piazza.
Marie Saxon.
Pauline Saxon.
Sid Silverman.
Waldemar Young.
Robert C. Bruce.
Hugh Hoffman.
Jo Swerling.
Melville Burke.
Lew Pollack.
Fred Ahlert.
Roy Turk.
Sammy Stept.
George Middleton.

All Bookkeeping in N. Y.; B. & K. Auditing Abolished

Chicago, Sept. 30.

Auditing department of Balaban and Katz employing 60 persons will be abolished Oct. 15.

Elmer Upton, its head, will be transferred to the home office in New York. From that point all books will be kept with possibly two or three employees retained in Chicago to clean up.

U's Legit Check

Hollywood, Sept. 30.

Hugh Hoffman of Universal left for New York Friday (26) under assignment by Carl Laemmle.

He will look over Broadway legits relative to picture possibilities for the studio.

Vaudeville as Aid to R-K-O

Looking at R-K-O for 1930 so far, vaudeville seems to have been of much aid to that theatre chain. A circuit extending over the country with about 175 theatres, all but one playing pictures, needs better pictures than R-K-O has been able to procure in the past.

When R-K-O houses are not playing sound only, the policy is vaude and pictures. It may or may not have been noted that pictures and vaude in R-K-O theatres seem to draw better box office reports in the combination houses than when the same pictures must stand by themselves in other houses. That is the pointed finger toward the value of R-K-O vaudeville to R-K-O.

The picture may falter any week; vaudeville goes in steadily week in and out, building up a patronage equivalent to a following. Upon other chains withdrawing their stage shows in any theatre or town, the R-K-O house in the same city has benefited immediately. Notably of late, Kansas City, Rochester and Syracuse, and by thousands of dollars weekly.

Picture Men Won't Admit

Vaudeville is an established entertainment upon the R-K-O chain, formerly Keith's. Many cities are known as "vaudeville towns." St. Louis is one decidedly so, as the present strike there informs the theatre managements, with all St. Louis houses playing stage shows obliged to go to sound through the union strike.

Confirmed picture men seemingly dislike to credit vaudeville or stage shows with any drawing power. If a house makes a profit this week, to them it will be the picture; if it goes into the red, it will be the vaude or stage show's fault.

Yet early in 1930, Hiram Brown, of R-K-O, predicted his company would earn $6,000,000 net during this year. If not reaching that amount by a million or so, it will still be a fine balance sheet that only vaudeville can explain for the theatres. R-K-O has not been deluged with sufficient money pictures to make such a showing.

R-K-O's New York Palace is now doing a weekly gross of from $26,000 to $28,000 on an average. Previously it fell to $17,000 or $18,000 and that only last year. This Palace is America's single remaining twice daily straight vaude theatre. Only pictures played by it is the news reel. The Palace's best year since built nearly 20 years ago was $600,000, net. At $28,000 weekly it is running at an annual profit of between $350,000 and $400,000.

The Palace may yet and soon reach its peak profit—through vaudeville—only. With the Palace charging $2 top at nights and $3 on Sunday evening. Which may bring out that "the show" will draw, even if in the flesh and vaudeville.

The Palace is on Broadway, but every key city has its Broadway. What all the Broadways need is "the show."

WARNER BROS. present

The

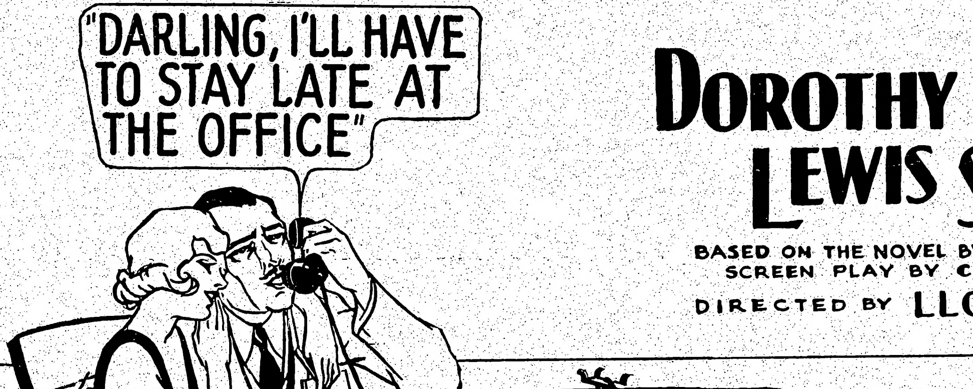
Thousands are now storming the Winter Garden in the biggest box-office rush ever known at that theatre of hits!

Every Winter Garden record smashed--including "The Singing Fool." New records too at the Downtown in Los Angeles, the Earle in Washington, the Ambassador in St. Louis and scores of other big first runs!

coming
'VIENNESE NIGHTS'
The Greatest Love Story Ever Told

AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY . . . .

OFFICE WIFE


"DARLING, I'LL HAVE TO STAY LATE AT THE OFFICE"

DOROTHY MACKAIL
LEWIS STONE

BASED ON THE NOVEL BY FAITH BALDWIN
SCREEN PLAY BY CHARLES KENYON
DIRECTED BY **LLOYD BACON**

A WARNER BROS. & VITAPHONE TALKING PICTURE
REG. TRADE MARK

Fox Theatres Developing Union Stage Hands and Musicians as House Managers for Fox Chain

A new tack angle that may work two ways is the intention of Fox Theatres to utilize unemployed musicians and stage hands as house managers. The proposition has been forwarded to Joe Webber, musicians' union chief, and William Canavan, stage hand boss, to be considered.

Does not mean a general take-on of the union boys. Only those of special experience and talent that way with intention to stick is the aim. Those taken will be stuck into the Fox Managers' Training School at a nominal salary and then shipped out to theatres.

Plan is supposedly impelled from a double outlook. One is scarcity of good house managers, it is claimed, to manipulate the handling of theatres and also of past experience. Seems several Fox execs graduated by way of union labor and made good that way. Among these are Mike Marco, head of Fanchon & Marco, and former musician; Earl Simmons, F. & M. production traveling chief, former grip out of 'Frisco, and H. M. S. Kendrick, former stage hand in Philly, and who is personnel manager of Fox Theatres. All date years back.

Showmanship Angles

At present time two of Fox houses in New York are managed by a couple of former musicians; another by a former stage hand.

Union men apparently will be selected from experience angle and length of work in theatres. It is figured that musicians and stage hands from experience in theatre work either in front or backstage have showmanship angles not generally cultivated by usher recruits.

This plan will in no way affect the present trend of training present theatre crews for promotion into bigger jobs, but will be an extension of that scheme.

4,146 Replacements

Hollywood, Sept. 30.

Extras were slightly better off last week than the preceding, but the 4,146 placements of the week are still 18 points off the 1929 average.

Wednesday, top day, there were jobs for 683 extras. Of those 260 were working for Wesley Ruggles on the "Cimarron" street at Radio.

Charles Brabin used a pioneer crowd of 112 at Metro for "The Great Meadow" Tuesday. Friday he had 105 working in a small town scene. Saturday the same sized mob was working at Metro in a Russian revolution directed by Jack Conway.

DAILIES' "PANTS" SQUAWK

Hollywood, Sept. 30.

Benny Rubin and Nat Carr are fourth and fifth in a series of Broadway stars shorts which Louis Brock is making for R-K-O. Walter Catlett just completed his "Aunt's in the Pants."

Latter title may be forced out through some newspapers objecting thereto, but R-K-O is making every effort to retain it.

Hot Price War Among Bootleg Talking Boys For Spanish Quickies

Hollywood, Sept. 30.

With half a dozen independent Spanish productions being turned out every week, a price war is on among owners of bootleg sound trucks.

When the indie truck owners first started, they established $300 as a daily rental figure for their trucks. As more trucks came in the field operators started to quote a flat rate for the pictures, some of them sounding a picture for as low as $1,000.

Of late, one operator has been renting his truck and sound man for $150 daily. He made two pictures in Spanish for locally promoted quickie outfits, with both films now on the shelf because of poor sound.

With the producers of the picture knowing little about their business and less about Spanish, it has been easy to fool them on sound. Recently, however, one picture made on the cuff was sold to Publix for release along the border states. The sound and Spanish were fair. This caused the producers to do a little shopping before they made a sound contract, resulting in their getting wise to the different indie sound companies operating.

Prior to sale of the Publix-booked picture, the best the indie producer could hope for was South American buyers taking the picture on a basis similar to state rights.

ONLY OPEN SUNDAYS TO SAVE PHILA. HOTELS

Philadelphia, Sept. 30.

That Philadelphia hotels are facing financial ruin, that they have recently had the lowest proportionate rate of occupancy of any city in the United States, and that if something is not done to encourage "open Sundays" here there will not be enough hotels left to accommodate conventions and special event crowds or even routine business needs were facts brought out at a hearing in City Hall before a special committee gathered together to consider the Blue Law problem.

This meeting closed the case of those in favor of open Sundays. There will be two more meetings held to receive arguments of the Philadelphia Sabbath Association in favor of closed Sundays.

Sinking the Wad

Hollywood, Sept. 30.

"Bells of Capistrano," made in Spanish by Latin Productions, has been bought by Publix for release through the southwestern states. Picture was made on the natural location of the old Capistrano mission.

Company now is preparing to make another with the $8,000 reported received from Publix.

Oriental, Chi, May Play Vaude When State-Lake Abandons It on Oct. 31

Chicago, Sept. 30.

Latest report is that the Balaban & Katz Oriental will start playing vaude acts instead of its present presentation show, upon the R-K-O State-Lake stopping its vaude Oct. 31. Nov. 1 is set for the State-Lake to go straight pictures.

The Oriental is around the corner from the State-Lake. Latter has played vaudeville ever since it opened. That location is known for its vaude. Opposite the State-Lake is the B. & K. Chicago theatre, its ace house that has the call on any picture coming into Chicago from amongst the B. & K. many services.

Upon the State-Lake abandoning vaude, its current R-K-O four-act unit shows will move into the R-K-O Palace, now a vaudfilm.

About the same time R-K-O will let go the Woods, which has been its run picture house here.

Radio's "Half Shot at Sunrise" will inaugurate the all picture policy at the State-Lake. This will be followed by Amos' 'n' Andy's film.

Third talker for the State-Lake is "Danger Lights," George K. Spoor's third dimension production. It was produced at the Essanay studios in Chicago, with the cooperation of the Chicago, St. Paul & Milwaukee Railroad.

Only a Title

Indie producing organization specializing in westerns for the grinds recently completed a picture titled "Danger Trails." Just as the picture was about to be released someone in the organization discovered that a picture by that name had been shown as a silent some years ago. Immediately a conference of executives was called, with everybody instructed to concentrate on a new name for the film.

After some thought the president of the company beat the boys to the barrier exclaiming: "I've got it, we'll change 'Danger Trails' to 'Trails of Danger.'"

COLOR FILM COS. SELLING STOCK

Albany, Sept. 30.

Flotation in New York State of stock in sound and general film companies, established or new, has fallen off to a marked degree in the past two or three months, securities of color picture concerns are still being offered to the investing public. Three New York brokerage houses have been licensed recently by the Secretary of State to handle an issue of common stock of Harriscolor Films, Inc.

The brokerage establishments licensed to act as dealers in the sale of this issue are M. B. Jasspon Norton & Company, and Samuel I. Levy, all of 15 Broad street, New York. Harriscolor Films is a Delaware corporation, whose p. o. address is, care of Corporation Trust Company, Wilmington Del.

Another color film company whose stock is being sold to the investing public of New York State is Colorart Pictures, Corp., Ltd., of 5152 Clinton avenue, Hollywood, Cal. Sanborn & Company, Financial Center Building, San Francisco, is the dealer licensed to handle these securities. Colorart is a Delaware corporation.

'SELLING AWAY' GIVES BIG BREAK TO U

Big producers selling away from big circuits of competing film makers have dandied the position of the independent. Universal especially favorable that way. Deals now on between various circuits, and Universal may go as high as $10,000,000 for the season.

In addition a deal now on between one major circuit and Universal involves the taking of the latter's product on a 10-year franchise. It involves approximately $3,000,000 a year in rentals. Negotiations are on basis of present "U" product.

R-K-O deal with "U," made at the beginning of the season, amounts to over $2,000,000.

Arthur Burke Quits

Chicago, Sept. 30.

Arthur L. Burke, publicity director for one of the Publix divisions, resigned when his former assistant, Eugene Murphy, was elevated.

Murphy will be assisted by Milton D. Levey.

U's Double Deal

Universal has closed the second of its biggest bookings, this time with Warners.

R-K-O and the Brothers have booked the U product for the new season under the deals.

How Did Finney Know

Following notice was sent to AMPA to all members:

"EXTRA DOUBLE HEADER!"

"Next Thursday (2) being World Series day and Yom Kippur, there will be no meeting.

"Ectoplastically yours,
"*Edward F. Finney*,
Secretary."

Fox Studios Supervising Fox W. C. Theatre Publicity—One Pres. Left

Los Angeles, Sept. 30.

With Oscar Oldknow now officially termed executive vice-president in charge of theatre operation for Fox West Coast chain, leaving but one Fox president, Harley Clarke in New York, the Hollywood Fox studio has assumed supervision of the theatre's publicity department. This may mean the first break in the former H. B. Franklin operating organization through the possible resignation of Frank Whitbeck, the W. C. publicity head, although Oldknow is reported to have informed Whitbeck he can remain.

Other "Franklin men" to go sooner or later will be J. J. Franklin, his brother and Jeff Lazarus, Franklin's assistant. Jack Mansfield, another "Franklin man" as included in "Franklin's family," may be retained by the Oldknow administration.

Before leaving for New York, where the eruption occurred between Franklin and Clarke, through which Franklin was paid to leave Fox West Coast, Franklin is said to have called his "cabinet" together. He told the group of his trip to New York; that he did not know what the outcome would be, but that, wherever he landed, those of the group known as his "Special Family" would go with him.

By Phone

Details of this meeting were phoned almost immediately to Fox headquarters in New York, it is said. When Oldknow reached here he knew those of the "Franklin Special Family" and had made up his mind, it is said, who of them to air.

Oldknow says no rupture of the W. C. organization is in prospect. It's likely that he intends first familiarizing himself with the coast theatre and studio situation. Fox theatre division will be separated by the Mississippi. Harry Arthur will be on the eastern end and Oldknow west. They will work more in cooperation, with the coast more subject to New York now than when Franklin was the sole dominator of Fox West Coast. Oldknow has around 500 houses; Arthur has about 300.

There is talk of Oldknow bringing Arch Bowles from the Fox San Francisco section to Los Angeles as his first lieut operator here. Bowles stands aces as an operator and knows the Fox West Coast as well as anyone in it.

Oldknow's first appointment was

(Continued on page 61)

Picture Possibilities

"Nina Rosa"—Favorable

"NINA ROSA" (Shubert Musical; Majestic).

Harbach-Romberg melodrama with musical background and all sorts of opportunities for spectacle and Latin-American color. Except it's a musical. *Rush.*

"Frankie and Johnnie"—Unfavorable

"FRANKIE AND JOHNNIE" (Anonymous production from old song).

Impossible from all angles. *Rush.*

"Roadside"—Unfavorable

"ROADSIDE" (Comedy, Arthur Hopkins, Longacre).

Could only be accepted if the play makes a run of it. That is quite doubtful. *Ibee.*

"The Greeks Had a Name for It"—Favorable

"THE GREEKS HAD A NAME FOR IT" (Farce Comedy; William Harris, Jr.; Harris Theatre).

Rather light but with some deletions should make program picture of gold digger type. *Ibee.*

"A Farewell to Arms"—Favorable

"A FAREWELL TO ARMS" (Drama, A. H. Woods, National).

With revision as much from the book as the play should serve well. Understood to have already been bought by Paramount. *Ibee.*

"Fine and Dandy"—All Depends

"FINE AND DANDY" (Musical Comedy; Green & Gensler; Erlanger).

Would call for revision and restaging for pictures. That might be worth while considering Joe Cook's talker hit in "Rain or Shine." Cook star of this show. Present cast otherwise incompetent.

"Insult"—Unfavorable

"INSULT" (Drama, Lee Shubert, 49th Street).

Suggests some color of the Dutch East Indies but not much of a play. Done abroad and picture rights questionable. *Ibee.*

"Symphony in Two Flats"—Unfavorable

"SYMPHONY IN TWO FLATS" (Comedy Drama, Ivor Novello, Shubert).

Two stories in one, distracting and tiresome. *Waly.*

"One, Two, Three"—Favorable

"ONE, TWO, THREE" (Comedy, Gilbert Miller, Miller Theatre).

An amusing piece a bit shorter than the usual. Program filled in with "The Violet." Both could be made into talker form. *Ibee.*

Judge Henning at $75,000 a Year to Square Union Jams, Did Nothing

Judge Edward J. Henning, former U. S. attorney in Milwaukee, engaged by the five leading vaudfilm circuits as special counsel and expected to dig up a lot of statistical information, is reported drawing a salary of $75,000 for his efforts.

Henning was expected to do some fast work in pacification, but to date he is not given credit for squaring any of the union fights between the men involved and his circuit bosses.

The naming of Henning to such an important base was regarded as as a secret around for a time until he was finally given official credit for his relations contract. Sam Katz is said to have promoted Henning into the $75,000 job.

Henning has been seen around the stage unions several times since his appointment the first of the year. He has a six months' contract with an option available by the circuits engaging him, it is stated.

Judge Henning was a spellbinder for the Loyal Order of Moose and owes his present day prestige to his association with James J. Davis, Secretary of Labor. He finally became a Judge on the Federal Court bench in California, which he resigned to become labor mediator for the theatre chains.

WE'RE IN THE MONEY NOW!

HIGH HAT? By Jove, yaws! We're drawing them in heavily, y'know. Rakin' in the shekels, haw-haw! The bally critics dote on us, really. Exhibitors cry for us — they're begging with tears in their eyes, as it were. The Loew, Warner and Publix circuits have — aw — apprehended us with avidity. We've our glad rags on, gentlemen, and O! I say — we're in the money now!

THE BLIMP MYSTERY • THE LITTLE COVERED WAGON • THE LITTLE BIG HOUSE • THE LITTLE DIVORCEE • CHASING AROUND • SWEET PATOOTIE

from "VARIETY"

Very funny in a novel, almost weird, way. Scenes are remarkable...Spontaneous drollery that can't miss.

from Ex. D. REVIEW

If Tiffany doesn't register 100% profit then this reviewer has spent 15 years in the movie game in vain.

from FILM DAILY

Amazing...A novelty that will bring in grown-ups. A natural for kids...Welcome addition to any screen.

from Mot. Pic. NEWS

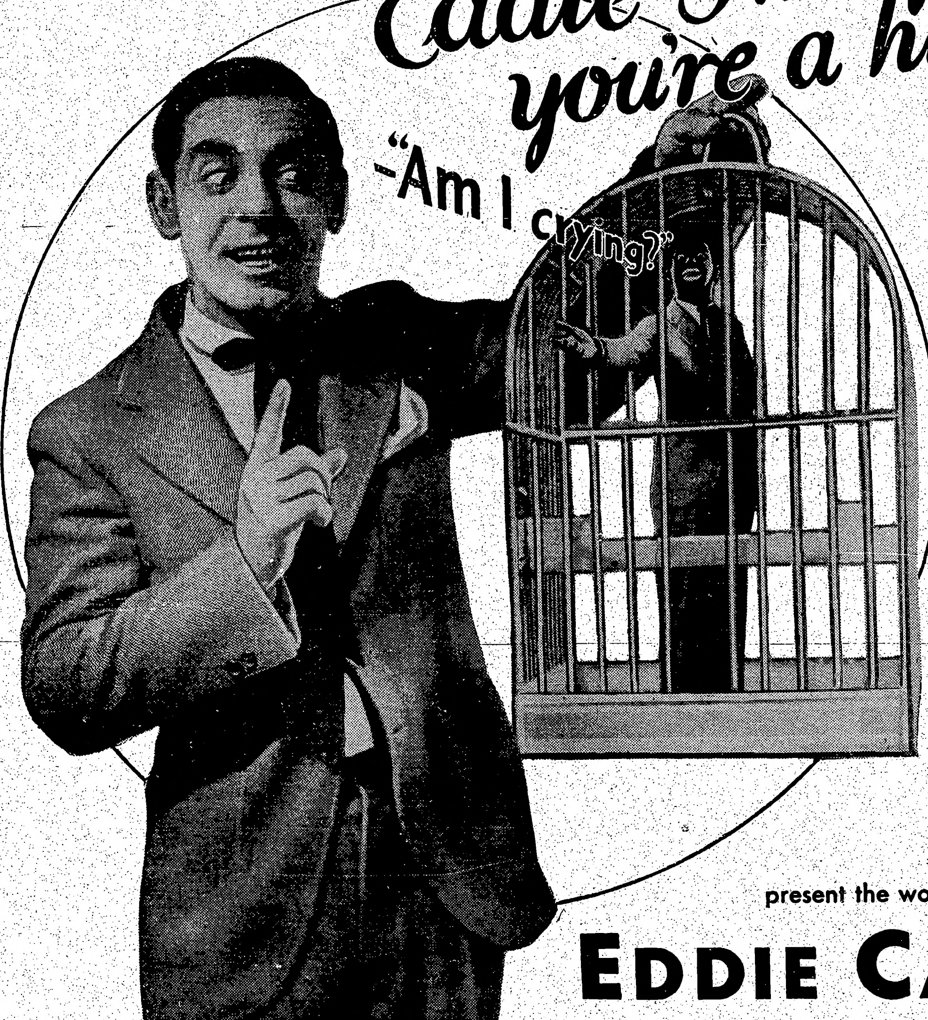
Sensationally clever. Every theatre in the land should book the group . . . Height of perfection in comedy.

from Pittsburgh PRESS

It's better than nine-tenths of the movie houses' stage shows as a companion to the screen headliner.

TIFFANY TALKING CHIMPS

"Eddie-I'm afraid you're a hit!"



Florenz Ziegfeld
and Samuel Goldwyn
present the world's greatest mirthmaker

EDDIE CANTOR

in the most startling gorgeous fun picture of the year

"WHOOPEE"

A tremendous hit playing day and date at the Garden and Majestic Theatres, Milwaukee.

"WHOOPEE"

"24 karat screen entertainment, built for color, background, extraganza and laughs.

"A United Artists picture for any type of audience in any sized house anywhere on earth."

Alicoate
Film Daily

"Cantor a knockout."
Journal

"Most gorgeously staged and screamingly funny picture screen has ever produced."
Portland Press Herald

"Should rank with year's best."
Portland Eve. News

"An extraordinary success. Don't miss 'Whoopee.'"
Portland Express

"A riot. audience simply rocked with laughter."
Montreal Gazette

"One of the most satisfying films in two years."
Montreal Daily Star

Opening Night
$5 at Rivoli, N. Y.
September 30th

UNITED ARTISTS

Music by WALTER DONALDSON. *Lyrics by* GUS KAHN. From the musical comedy by WILLIAM ANTHONY McGUIRE, founded upon the stage play by OWEN DAVIS entitled "THE NERVOUS WRECK." Based upon the story "THE WRECK," by E. J. RATH in collaboration with ROBERT H. DAVIS. Produced on the stage by LEWIS & GORDON. ALL TECHNICOLOR.

"Once in a Life Time," on Stage, Is Faithful Portrait of Studios By Writers Never in the Colony

Hundreds, probably thousands of professionals, amateur and beauty contest winners have threatened to write their own versions of Hollywood. Some have tried. It's been too complicated and intricate a mess for the folk who went out sweet and came home sour.

These people will gloat over the first real symposium of low-downs in a play on Broadway called a travesty but which they will know at first sitting to be an unveneered portrait of the film colony. Amazing because of the very potency of its accuracy, the character picture piece titled "Once In a Lifetime" was written by a couple of men who never had their fare paid to the coast; a couple who have never been there but who presumably culled the low-downs from many persons who had been and who wanted to see them in paint, but were so filled with the coast's fine hand that they didn't know which brush to select to start the picture.

It's tough on the film industry, this writing by Moss Hart and George S. Kaufman. But it is an indictment so cleverly wrought that, while being an outstanding smash at the Music Box with a run beyond prophecy, it will wise up a large flock of New York and visiting firemen on a matter tenderest to the industry, its sorest point.

Called "Once In a Lifetime"

An attempt to discredit this blast is eliminated by the playwrights themselves. They give official Hollywood a way out by calling it a travesty—the only fabrication in the whole show.

Its curtain was hardly up 24 hours before mouthpieces for official Hollywood were going for that angle 100%. "Anything," said they—with particular reference to Shakespeare, filmdom and "Once In a Lifetime"—"that is inherently admirable is subject to ridicule."

Good For Screen

To augment for the record its opinion that this writing is a travesty, official Hollywood also concedes that "Once In a Lifetime" might be good material for some comedy film producer. There would be no official move to prevent its transition to the screen. As to whether it would be an actual transition, there is the matter of the Hollywood Honor System to be referred to and, quite possibly, the general dignity and deportment of the colony at the same time.

Wall Street, and the Chambers of Commerce or Kiwanis in smaller cities and towns where worries about Nellies eloping west are most numerous, might be the best patrons of an actual transition of "Once In a Lifetime."

Blundering Success

The play reveals how money can be unintentionally, egotistically and subconsciously squandered in Hollywood. It proves that many an outspoken, blundering moron with the four-flusher complex can get where real brains and reticence just as often cannot.

Without malice aforethought, gall or pre-prejudice—just an open mind, a good eye and a better ear—the points made in this "travesty" score almost a hole-in-one.

It's common knowledge that writers have been imported from New York and other points in droves, and that quite a few have been allowed to languish in studio cubbyholes for months without an assignment and hardly a word of recognition.

Even that little detail in the Hart-Kaufman affair concerning the studio office door letterer! There are cases on record where a studio employee didn't know he was out until the eraser started working on the glass and the name of his successor got into the spelling.

Still Stands Good

On the matter of phonies, such as the vaude trio, Hollywood-bound after turned down on small time and hitting for the coast right after Jolson's first Vitaphone yell, that's common knowledge. The George Lewis-May Daniels-Jerry Hyland combo could probably go out tomorrow with a racket other than voice culture—quite possibly the same angle with the right ballyhoo—and do it all over again.

Time wasted on the set over trivial details or for the satisfaction of the vanity of an indelibly late arrival are all too well known by Hollywoodians to merit any squawk at this sequence in the Hart-Kaufman recording. Many a marriage has been performed inside Hollywood's kleigs, the same as the one in the sunspot on the stage of the Music Box.

The old Momart on Hollywood boulevard and the Cocoanut Grove in the Ambassador Hotel too many times weekly have told the story of eager tourists, haughty stars, job seekers and over-palavered executives to make that scene in "Once In a Lifetime" particularly new.

The power of the press in one or two female writers is as well known and as many times has been noted by publications not as sanctimonious and film-fearing as others. Helen Hobart, of the Hart-Kaufman writing, is a cameo example of the sort of grafting Hollywood femme.

"Once In a Lifetime" goes on like that for a few more stage reels. It's branded "a comedy" on the program, so it shouldn't hurt the industry with the comparatively few $3.50 seat payers. Millions throughout the country will never even read about it. It's an especially delectable morsel and a commendable piece of craftsmanship, however, to all those who have suffered, near-suffered or may suffer in, by or through Hollywood.

The usual play review of "Once In a Lifetime" will be found in the Legit Department of this issue, written by Jack Pulaski, who is more conversant with stage plays than pictures. Above was written by Tom Waller, more conversant with pictures than stage plays.

Here's a Gag

African pictures, phoney and otherwise, are responsible for several important additions to the flapper vocabulary.

"I'll ubangi and then ingagi you" is one line in which two titles are used. It is the preface to a necking party, according to one authority, who has as much appeal as the average newspaper woman.

Folks unfamiliar with the lingo and asking what it is all about are told:

"Africa speaks."

G. T. P.'s New Bldg. in N.Y.

General Talking Pictures (DeForest) is ambling towards a new factory site. It may be erected on land bought for that purpose on East 12th street, New York. Site probably will house a five-story structure for engineering and manufacturing divisions and will be an extension branch of present factory on East 47th street.

The building will also house the technical staff. Present executive offices on West 42d street are undergoing repairs and renovation, preparatory to re-detailing structure.

Plan is, according to inside, to spot the sales and executive staffs here.

Pathe's Switches

Hollywood, Sept. 30.

Switches in the production schedule at Pathe have resulted in a minor curtailment in the studio staff. About a dozen technical men, some office help and two writers, Tom Lennon and Mauri Gresham, are out.

The writers had worked together on "Beyond Victory" and "This Marriage Business."

The cut is due to the dropping of "Greater Love" for Ann Harding, and moving up "Rebound" for the same star who, following this, goes to Fox for "East Lynne."

PAT POWERS SUES NEILAN

Los Angeles, Sept. 30.

Five years ago Marshall Neilan Productions, via Marshall Neilan, president, gave a demand note for $150,000 to Marshall Neilan and Patrick A. Powers. Neilan and Powers then signed the note over to Central Union Trust Co. of New York with their guarantee. Two years ago the bank required Powers to pay the whole amount then due, $23,762.

Pat Powers wants Neilan to pay his half and is taking it through Superior court.

Monthly Production Survey

Hollywood, Sept. 30.

Picture production chart fell steadily during September from 45 feature units reported active at the beginning of the month to a low of 33 at the finish. The upslant should start this week, with 36 features shooting and the possibility of two or three more thrown into production by Fox before the week is out. Warners closed shop the last week of the month to stay dark until 1931, and First National was active only on versions.

Metro, Paramount and Fox were the most active studios, completing 9, 9 and 8 features, respectively during the month. Three features apiece were turned out at Radio, Warners, First National, Tiffany, Columbia and Universal. Pathe finished two, and eight producers turned out one each.

Of the 54 features completed on the Coast in September, 12 were foreign versions.

Universal's shorts and serials placed the lot third on the list for total units working. Sennett averaged two comedy units weekly, Roach and Pathe between one and two.

Average of 46 units of all kinds for all studios is the lowest production figure this year.

SEPTEMBER PRODUCTION AVERAGES
In 19 Coast Studios

FEATURE STUDIOS	Average number units working weekly during September, 1930. Features.	Shorts.	Totals.	Averages for units working established. 1929.	1928.	Number of feature stories preparing for production.
Fox	5	..	5	7.2	8.0	8
M-G-M	4.2	0.2	4.5	6.2	6.4	16
Universal	2	2	4.5	6.9	5.1	6
Paramount-Publix	4	..	4	4.8	8.8	3
Columbia	4	..	4	1.8	2.7	7
Radio	3.5	0.5	4	2.4	2.8	1
Pathe	2.7	1.2	4	1.8	2.7	8
First National	3	..	3	4.8	8.8	0
Warner Brothers	2.2	..	2.2	4.8	6.7	4
Tiffany	1	0.5	1.5	1.8	3.0	6
United Artists	1		1	1.6	2.0	3
Cruze	0.7		0.7	0.8	1.0	4
National Sound	0.5		0.5	..	..	
Chaplin	0.2	..	0.2	1.0	0.6	
Leasing Studios						
Metropolitan	1.7	0.2	2	3.6	3.2	1
Tec-Art	1.2	0.5	1.7	2.5	3.0	2
Short Subjects						
Sennett	..	2	2	1.6	1.6	..
Roach	..	1.5	1.5	1.8	2.1	
Darmour	..	..		1.8	1.8	..
Totals September	36.9	8.6	46.3	58.5	71.3	69

PRECEDING 1930 AVERAGES

Units working in January averaged weekly...... 55
" " " February " " 51
" " " March " " 67
" " " April " " 68
" " " May " " 65
" " " June " " 60
" " " July " " 60
" " " August " " 55

54 FEATURES COMPLETED ON THE COAST
in September, 1930
(Including 12 Foreign Versions)

M-G-M

"'Way for a Sailor"
"Jenny Lind"
"War Nurse"
"Dark Star"
"New Moon"
"Big House" (Spanish)
"Wu Ling Chang" (Spanish)
"Seville de mis Amores" (Spanish)
"Trial of Mary Dugan" (German)

Paramount

"Her Wedding Night"
"Tom Sawyer"
"Sea Legs"
"Along Came Youth"
Untitled Bancroft
"Virtuous Sin"
"Morocco"
"Only Saps Work"
"Sea God" (Spanish)

Fox

"Scotland Yard"
"Just Imagine"
"Fair Warning"
"Princess and the Plumber"
"The Dancers"
"The Valiant" (Spanish)
"Boy Friend" (Spanish)
"The Love Gambler" (Spanish)

Radio

"Check and Double Check"
"The Pay Off"
"Sheep's Clothing"

Warners

"Fifty Million Frenchmen"
"Children of Dreams"
"Ex-Mistress"

First National (3)

"Those Who Dance" (French)
" " " (German)
" " " (Spanish)

Tiffany

"Extravagance"
"The Utah Kid"
"The Third Alarm"

Columbia

"Brothers"
"The Lion and the Lamb"
"Men Without Law"

Universal

"The Cat Creeps"
"See America Thirst"
"East Is West"

Pathe

"Beyond Victory"
"Big Money"

Miscellaneous

"Today" (Harry Sherman)
"Discontent" (James Cruze)
"Ex-Flame from East Lynne" (Liberty)
"City Lights" (Chas. Chaplin)
"Lillie" (Sam Goldwyn)
"The Fourth Alarm" (Darmour)
"Campanas de Capistrano" (Latin)
Untitled Western (Trem Carr)

The Social Side of Filmdom

(In the East)

Warnerites ran their meeting at the Roof Garden and Butterfly rooms of the Pennsylvania Hotel Thursday (25) night. President Jack Gilbert (no kin to the pash actor) nonchalantly spilled some info to members concerning elections scheduled for this month. Basketball team will continue to disport at one of the private courts. Team has already issued a challenge to competing organizations with no response.

Following the short meeting the club band played a chorus from its successful "Gaieties" show entitled "Warner Bros., I Love You," written b. l. (before layoff). Members are certain this is a sign that the second edition of the "Gaieties" will be soon started. Meeting rooms were jammed with new and old members. Dancing until dawn.

Just Around

Milton Silver, U's big ad man, is plotting to run as president of the U club, Paul Gullick, his boss, will back him up. Genu-wine co-operation....Abe Goodman and George Fine, Phox Philmites, have plenty to tell the Harley Clarke-ites in the next issue of their club magazine. ...Charlie Giegerich of Pathe greeting pals at A. M. P. A. meeting.... Warners wonders if Harry Nagel of Par will tell the industry when the "Pep organ" is ready for distribution and if Joe Gallagher of Columbia will do the same for his company....Entertainment and dance was given by the Pathe Club at the Hotel Astor Sept. 27....R-K-O employes will hold their dance at Proctor's 58th Street hall Oct. 4.... Albert Howson, Warner club member, acted as m. c. at the premiere of "The Office Wife" at the Winter Garden....Oct. 16 the inauguration dinner and dance of the Paramount Pep Club at the Astor....Jim Joyce, office manager of the Warner exchange, has been elected president of the Minneapolis Warner Club. Warner Club is spreading throughout the country....Universal Club will hold its second dinner and dance at the Astor....Buddy Morris has returned from an extended business tour of the Middle West and Canada.

At Metro's

Joseph Homler attending Columbia University nights. His courses include advertising. Maybe another Si Seadler in sight....Joe Flynn sporting beige knickers. Bought a new Austin and can't get in with long trousers....Loew-Metro Club before long....Patsy Reis, sec. to Howard Deitz, busily pounding out her "Patsy Letters," which have a large circulation in the out-of-town papers....Milton Beecher and Leo Lubin play strenuous handball at the M. P. club....Belle Landau received a swell looking wrist watch from somebody....Val Lewton says he'll buy himself some funny clothes and become one of the office's best dressed men....La Belle Newirth says that's what Lewton said.... The man who was supposed to be sending Nathalie Hammerstein those flowers is her sister....Vivian Matlau just loves her work....Arthur Sheekman smokes a pipe belonging to Sherlock Holmes....Don H. Clarke bought a new car, three new suits and eight neckties with the first royalties from his new book, "Millie. Then hooked in as a film writer....To Gerety has broken a 78 in golf without cheating.... Val Lewton correcting Willie Wang, on how to properly pocket his handkerchief.

Warners

Evelyn and Lila Boicey, pretty Warner ushers, decided there's fame in them thar talkies. Intend to enter a stage musical in the near future. Girls are one reason patrons enjoy walking in late on performances....Jack Cohen, att'y, moves back to Philly with bag and baggage after losing two straight in handball to Sam Schneider. He's good at other things though....Sid Zine, formerly manager of the Hollywood, at the Cohan....Herman Dowerman is the guy who walked the streets with two legs and a shiny cane doing a Nurmi at the Warner dansant Thursday....Sam Sax, nominated a member of the Board of Governors. Looks like Sandy Abrahams, publicity, will have plenty rivalry....Charlie Einfield, F. N., and Meyer Lesser, Blaine Thompson, eating lunch together often....Bess Raskin, the cute 'un, is now Estelle Schrott's assistant. She handles daily advertising appropriations....Ann Goebel of the story dep't, has another of those birthdays Oct. 18.... George Baldson has four sons and a daughter.

Eastern Edition

Eddie Eckels just arrived from the Coast to give the Fox theatres publicity department the benefit of his experience in getting out an eastern edition of the newsy and modernistic "Screen Mirror." Albert Margolies will edit the eastern organ.

Round the Fox Office

Davis Sorokin has his eye on advancement. Registered at Columbia University for an advanced course in advertising art...Sweet Margie Daily of the laboratory office claims she is carrying a cane simply because she tripped while rushing down a subway stairway, but her friends insist that she is trying to start a new fad for the girls... James Costello, chief of the Fox reception staff, is having his corner considerably brightened...Herman Blumenfield, funster deluxe, and Dave Ornstein, fancy stepper, are all set to do their stuff in the amateur show which will be one of the features of the Fox A. C. in formal dinner and dance Oct. 8... Jess Kizis, live wire giant of the Vaults department, is anxious to promote a boxing tournament for Fox A. C...Ruth Sidel of the sales staff, is a golf bug. She heard about Bobby Jones making a grand slam among the men and her ambition is to do likewise among the women ...After holding out against the many eligible bachelors at Fox Films, Anna Floot, of the laboratory dep't, finally said yeah to a New York "Times" man. The event of a lifetime, which changed her name to Mrs. Pummer, was celebrated early last month.

Columbia's Dance

"Columbians," the Columbia club, has selected the north room of the Astor hotel in which to inaugurate its season with an informal dance Oct. 10. Executive committee: Jeanne Dressler, Ruth Greenfield, Richard Philpott, Harold D. Emerson, Mortimer Wormser and Etta La Voff assisted in the preparations by Herbert S. Berg and Ed Chodorov.

Orderly Retreat to New Bottoms on Heavier Stock Exch Turnover

(Continued from page 5)

That was conclusive and signaled the prelude to yesterday's fireworks. Moreover, the new bottom had been made in the last hour of trading on enormous volume.

Earlier hours of the session had been fairly quiet, with alternating dips and rallies of small proportions. When it was noted that volume dropped off on the rallies, the selling gained in speed and urgency. From 12 to 1:30 volume was 745,000 shares, at the rate of 250,000 a half hour. In the 40 minutes, 1:30 to 2:10, turnover jumped to 500,000 shares a half hour, and in the 50 minutes from 2:10 to the close the turnover amounted to 1,300,000 shares, or at a rate of between 6,000,000 and 7,000,000 shares for a full session.

It was on this volume, attended by wide breaks in a number of leading issues—including Steel's drop to 156½—that the day's losses came out. With a close to the low on such volume, it became evident that dumping was in progress of so serious a character that it would almost surely go through at least another day.

For the followers of the amusement stocks the day had its encouraging aspects. Compared with a crash to new lows not only on the movement but on the year, there were only two amusement issues that broke through 1930 bottoms—Warner Bros. and Consolidated Film common. Where standard issues like Texas Corp. were crashing through their panic bottoms of last year, only one amusement broke its November low — again Warner, which touched 21 and closed practically at that level on the staggering turnover of 133,000 shares.

Story was promptly denied that any new financing was in prospect for the company or that there was any disagreement among bankers, company management or sponsors. Collapse to a new bottom for the stock (previous low was 24⅛) was a mystery. Explanation was offered that subscribers to the new stock at $20 a share might have thrown new shares overboard to get a profit while they could, but that any such unanimous movement could have taken place among stockholders seemed pretty improbable, although such a maneuver might well have started the break.

Fox, R-K-O Pressure

At the same time the Fox-Loew group showed signs of being in rough going and Radio-Keith broke to a new low on the movement at 25½. In the case of Fox-Loew it seemed probable that the stock's sponsors had bitten off more than they could chew by trying to hold their three issues (including General Theatres Equipment) up, in the face of melting values throughout the whole list. Probably something of the same situation faced the Radio-Keith clique.

Both Fox-Loew and R-K-O went through last week with a bold front, refusing to go with the tide and striving to hold their issues up to predetermined levels, such as 47-48 for Fox, 75 for Loew and 30 for Gen. Theatres. In consequence they must have been forced to take a great lot of stock thrown at them both by short sellers and liquidating longs, for there seems to be no doubt but that there was a heavy total of actual stock selling last week, much of it "against the box."

In consequence of their stand Fox-Loew found themselves pretty well bought up when the concentrated selling of Monday hit them in the last hour. Some idea of the amount of stock theatre cliques probably took on may be had from the volume in those issues for all last week and again Monday:

	Last Week.	Monday.
R-K-O	428,600	72,600
Fox	152,600	72,600
Loew	78,000	31,500
Gen. The.	31,200	11,400
Warn. B.	250,000	132,700

Difficulties of holding a price level against any such pressure of offerings is readily seen. That Fox-Loew and R-K-O held above the bottoms of the year was remarkable enough, particularly with Warner breaking through all previous resistance points, including that of the November collapse and thus drawing attention to a weak spot in the same group. All four of the issues went into new low ground on the movement, but with the exception of General Theatres, none approached its 1930 low.

Paramount Outstanding

Paramount established itself in its old post of leader of the group, not only holding above its previous resistance point on the movement, but making so firm a stand that short sellers apparently were frightened off. Certainly there was nothing in the volume for Monday to suggest a great bear drive at this point. Turnover was near 20,000 shares.

Management of this stock during the whole bear market has been admirable. There has been no effort to put it into the spotlight, but there has been steady support on the scale down, the action suggesting that the operating clique has stood pat on a determined level, as for example Monday they seemed to have established a range, taking stock offered at and above 53½ and making buyers, either new longs or covering shorts, bid 54 or 54½. While prices were crumbling all around "PX" (P-P) continued to parade across the tape in moderate lots pat at 53½ and 54 as though it were pegged there. There was scarcely a lot above 1,000 shares, while 5,000 and 10,000-share lots were moving in many issues. Large lots of Warners and R-K-O were conspicuous.

The R-K-O people also had Radio on its hands turning over in immense blocks and at new low prices below 28. During one of the morning rallies, Radio was brought out to perform and was run up above 30 as a demonstration to check bears. It had no effect in that direction as the events proved, and it may have been costly to the operators.

General Theatres cliques used the same tactics once before during the May break. They held their pet up around 48 through successive days of volume above 100,000 shares. They came through that campaign with apparent triumph, but when the market broke again in June and August, Gen. Theatres was one of the major casualties.

Eastman at 195

Almost nothing in the list escaped Monday. Even Eastman retreated to a new line of defense close to 195, despite knowledge of its enormous resources and the closeness of its stock holdings. In a market like this, high priced issues like Eastman nearly always suffer such slumps as holders are forced to realize on high class investment issues to protect weak trading positions elsewhere in the list. Probably there has been a lot of selling in Am. Tel. & Tel. for the same reason. This old line investment broke to 203¼, within 3 points of its low for the year. When such stocks crash (Telephone was 274, once this year), it is no time to leave speculative weaklings around in the dark. They need a mother—and a rich uncle, too—to guide them.

Shubert Bonds

Shubert fared badly, selling off on moderate amount of trading to around 11, while its bonds broke to new low ground below 40. Wonder is that with these 6% bonds selling under 40 the stock can be maintained at any level above the lows.

Amusement bonds, with a few exceptions, suffered severely. The Warner 6s to which some $15,000,000 was recently added dropped to 78¼, new low price for all time, and more than 6 off on the day, while the General Theatre 6s eased further by a fraction to 92½. The new Paramount bonds — underwritten by Kuhn, Loeb & Co.—held at the subscription price, which they have never broken, while Pathe fixed income obligations dropped 2 points or more to 52 (low is 36).

Weakness in the bonds of the amusements is against the trend. High class bonds are in great demand at new high prices as capital seeks to find employment while money is cheap in other markets.

Call money renewed on the Stock Exchange Monday at 1½%, lowest renewal rate since 1915, and held at that price all day. Par's 5½ mentioned are a sample of high class investment bonds. The Loew issues also are well regarded. The Loew 6's held unchanged on heavy dealings Monday, with warrants 120 and ex the privilege at 101, both near the high, although the deb. warrants are not so highly esteemed just now, their value being in the nature of a "call" on common stock at 55 or thereabouts.

On the Curb

On the Curb Columbia Pictures on nominal transactions got about an even break. The old stock actually gained a fraction, while the certificates lost an eighth. Technicolor lost a little of its recent recovery, but held its old resistance point on the movement by a fair margin. Dealings were down to 4,000, suggesting that the stock has been pretty well liquidated and the revised views of the part color may play in pictures has been adequately discounted.

Comment above on the conclusiveness of the new bottom of Monday and yesterday calls for some elaboration.

Market Yardstick

Since the middle of last week various financial writers had been talking about threats against the year's lows and several declared they had been broken as far back as Thursday. In the case of the "Herald Tribune," it was declared that the Saturday close had gone down through the break of last November.

Such comments inspired but minor attention. Reason is that the chartists who figure the averages pay but minor attention to lows of averages except at the close, so that a figure in the averages at 2 o'clock would not enter calculation if the close brought about a recovery that carried the level above the danger point. As an example, the Dow Jones industrial average registered a low on Saturday of 210.17 which is below the June level of 211.84. But the close had moved up to 212.52, which was on the up side of the year's bottom. So the break-through was not conclusive.

Last Friday the "Tribune" averages based on 70 industrials went to 153.96 at the close, compared to 154.63 at the close Nov. 13 last. However, among the downtown sharps who study such things the "Trib" averages have been largely disregarded for chart purposes, because on the 1929 autumn break and the subsequent movements it had failed to furnish as good a market index as the Dow Jones figures. The Dow Jones index, then, furnishes the cue to the Wall street dopesters and when it conclusively crashed through Monday at the gong, that was that.

COMPARATIVE LOWS

Following compilation of comparative lows of the picture group Monday put a not unfavorable aspect on the amusement issues in view of the break into new low ground for the year of the Dow Jones industrial averages which measure market movements.

It is to be noted that only one amusement stock—Warner Bros.—broke to a level below that of the November crash of last year. There were only two issues that were severely enough pressed to break through their lows, established early in 1930. These were Consolidated Film common and Warners.

One stock—Paramount Publix—sustained itself above the low mark in the present reaction, taking the previous bottom on the current move as the low of last week.

Practically all the other stocks in the group broke through last week's lows, but in most cases the new bottom was remarkably close to the earlier low, a fraction in the case of Eastman, for example.

	Low Monday.	Low last week.	Low 1930.	1929 crash.
Dow Jones 30 indust. aver	208	210	208	198
American Seat (2)	..	8¼	7¼	17
Consol. Film (2)	15¼	16⅝	15⅝	10
Consol. Film pfd. (2)	18⅝	19	18	15⅛
Eastman Kodak (8)	195⅛	195¾	175¾	150
Fox, Class A (4)	42¼	45	16¼	40
General Theatre	28	29	27	24
Loew (3¾)	68⅜	71⅝	42⅛	32
Paramount-Fam.-Lasky (3)	53½	53⅜	48⅝	35
Pathe Exchange	3½	3⅝	2¾	2½
Radio Corp	27½	27⅞	27¾	26
Radio-K-O	25½	26⅝	19	12
Shubert	11⅝	13⅛	8⅝	8
Warner Bros. (4)	21	24⅝	24¼	30

Summary for week ending Saturday, Sept. 27:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
20½	7¼	1,000	American Seat	9	8½	8½	— ½
27⅝	15⅝	6,900	Consol. Film (2)	18	16⅝	16⅝	—1⅜
28¾	18	7,100	Consol. Film pfd. (2)	20½	19	19⅛	—1⅝
255¼	175¾	42,600	Eastman Kodak (8)	208¾	195¾	199	—8¼
57⅝	16⅛	152,500	Fox, Class A (4)	48½	45	47	— ⅝
150	85	100	Keith pref. (7)	108¼	108¼	108¼	—7½
51¼	27	31,200	Gen. Thr. Eq.	31½	29	30	—2
95⅝	42⅛	78,000	Loew (3¾)	75½	71⅝	73¾	+ ⅝
112⅝	85⅝	400	Do pref. (6½)	108	107⅝	107⅞	— ⅝
99	84	600	Ex war	99	97½	98½	—1
15⅝	9	1,400	Madison Sq. Garden	10¾	9	9	—1¼
26¾	23½	200	Met.-G.-M. pref. (1.89)	26⅝	26	26⅝	
77¼	48⅝	81,200	Paramount-Fam.-Lasky (4)	57½	53⅜	54	—3½
9	2¾	9,100	Pathe Exchange	4⅛	3⅝	3⅝	— ½
19⅝	5	3,100	Pathe, Class A	9	7½	7½	—1½
69⅝	27¾	958,000	Radio Corp	37	27¾	28½	—8⅝
50	19	428,000	Radio-K-O	31⅞	26⅝	27⅛	—4⅞
99⅞	63	180	Orph. pref. (8)	84	76	76	—9
35	8⅝	4,200	Shubert	14⅞	13⅛	13⅛	—1⅛
76	50	10	Universal pref. (8)	51½	51½	51½	—1½
80¼	24⅛	250,000	Warner Bros	28¼	24⅝	25	—3¼
70¼	36½	100	Do pref. (2.20)	47	47	47	— ½
			CURB				
55⅝	24	700	Columbia Picts. (1½+)	38⅛	35	35	—5⅝
54¾	31	1,300	Do v.t.c. (1½+)	39⅛	34⅜	34⅜	—5½
17⅝	2½	9,300	Fox Theatres	9⅝	8½	8½	— ¾
64¼	12⅛	.....	Loew Rts. deb	..	..	30¾	
20⅞	3⅝	2,100	Loew war	10⅞	9⅜	10	+ ⅛
32¾	15⅝	400	Nat'l Sc. Ser. (2)	25¼	24	24	—1¼
86½	12	15,400	Technicolor	20¼	12	13⅞	—7⅛
			BONDS				
100¼	92¾	$182,000	Gen. Thr. Eq. 6's, '40	94	92¾	93	—1
91	74	9,000	Keith 6's, '46	83½	82	82	—2¼
130	101⅝	15,000	Loew 6's, '41	120¾	118½	120	+3
101¼	91¾	130,000	Do ex war	101¼	100¼	101¼	+ ¾
80	36	9,000	Pathe 7's, '37	56	54½	54½	—1½
103¼	98	86,000	Par-Fam-Lasky 6's, '47	101	100⅛	100¼	— ¾
94⅞	94½	87,000	Par-P 5½'s, '50	94⅝	94½	94½	— ⅛
69½	39⅞	19,000	Shubert 6's	43¼	39⅞	39⅞	—3⅞
113½	85	189,000	Warner Bros. 6's, '39	89	85	85	—4

ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange, N. Y.

..	..	400	Jenk. Tele	3¼	3¼	3¼
..	..	....	Photo Colo	..		3 bid

Over the Counter, N. Y.

Bid.	Asked.	Prev. bid.				
20½	22½	...	Roxy, Class A (3.50)			
21	23	...	Unit do		..	
1½	2½	...	Unit do		..	
1⅛	2⅛	...	De Forest Phono	..	..	..

Boston

		100	Loew's of Boston	9	9	9

Los Angeles

		...	Roach, Inc.	..	..	6 bid
..	..	100	Fox Thrs	8	8	8

U. Behind on Westerns

Hollywood, Sept. 30.

Before closing on "Destroy Rides Again," new western novel by Max Brand, Universal is trying to get Walter Huston for the lead.

Behind on its western program, Universal is anxious to get started on a horse opera, although having on hand "Saint Johnson," which will not be done until the first of the year.

Lab. Employees' Union Ready With Demands

Hollywood, Sept. 30.

Laboratory employees recently granted a charter by the American Federation of Labor under the I. A. T. S. E., will present demands to producers for recognition of an eight-hour day and 25% increase in wages commencing Jan. 1.

Consolidated Lab. is the strongest opponent of unionism, while the others are maintaining a fence policy.

Paramount, Fox, Columbia and Warners have their own labs for turning out preview prints, with all release prints turned out by commercial labs.

Incorporations

DELAWARE

Davophone, Inc., sound-recording devices.

Publix Westfield Theatres, theatres.

Fox Kansas Theatre Co., amusements.

American Entertainment Corp., patented article; $650,000. J. M. Ferere, J. A. Ferere, C. R. Murphy, Wilmington.

Mack Theatres of Chester, Inc., theatres; 1,000 shares, no par. Harry K. Hoch, Charles L. Hoch, G. B. King, Wilmington.

Artist Entertainment Bureau, radio talent; 2,000 shares, no par. M. M. Nichols, L. A. Irwin, M. A. Desmond, Wilmington.

Judgments

Benjamin Antin; Times Square Trust Co.; $1,179.

Intaglio Gravure Process Co., Inc.; N. Y. Tel. Co.; $25.

Hartman Film Process; People, etc.; $100.

Edward Robins, Cora Witherspoon, Frank Sylvester, Eleanor Bedford, Claude Cooper, Clare Woodbury, Robert Williams, "Oh, Promise Me."

Ralph Morgan, Linda Watkins, "Sweet Stranger."

Gavin Muir, Richie Ling, Peggy Allenby, "Cherries Are Ripe."

Phelps Twins, "Vanderbilt Revue."

Moffat Johnson, "Solid South."

Wharff and Binney

Hollywood, Sept. 30.

Robert E. Wharff has bought out Bob Tanzey and Carl Abbott in the Interstate Productions and Amusement Corp., and is promoting for indie activity with Jack Binney.

Interstate wants to start production Oct. 6 of "Indians" plains story by Tanzey. It also figures on revival of Binney's Fat Boy comedies.

Still Going Strong
5th Consecutive Year
Benny MEROFF

MARBRO PUBLIX Theatres CHICAGO

MITZI MAYFAIR

Headlining
Fanchon and Marco's
"Idea in Blue"
Fox Theatre
St. Louis
(Week Oct. 3)
Capitol, Chicago
(Week Oct. 10)
Direction
WM. PERLBERG AGENCY

FANCHON AND MARCO
IDEAS
FOX
West Coast
Theatres
Unit
Best of
the Stage

NOW! 3 BALLETS
FOR PUBLIX
ORIENTAL
TIVOLI
MARBRO
IN CHICAGO
AINSLEY
LAMBERT

ONCE IN A LIFETIME

YOU GET AN OPPORTUNITY LIKE THIS

Here are just a few of Columbia's Big Box-Office Smashes—Not promises but real money getters

THE CRIMINAL CODE
with WALTER HUSTON

CHARLEY'S AUNT
with CHARLES RUGGLES
A Christie Production

BROTHERS
with BERT LYTELL

DIRIGIBLE
with JACK HOLT and RALPH GRAVES

ROSELAND
(temporary title)
with BARBARA STANWICK

THE LION and the LAMB
E. Phillips Oppenheim's best seller

TOL'ABLE DAVID
Big as a silent picture
Bigger as a talker!

MADONNA OF THE STREETS
with EVELYN BRENT

ARIZONA
August Thomas' great stage play

AND 11 OTHERS JUST AS BIG

Directed by the
BIGGEST IN THE INDUSTRY:

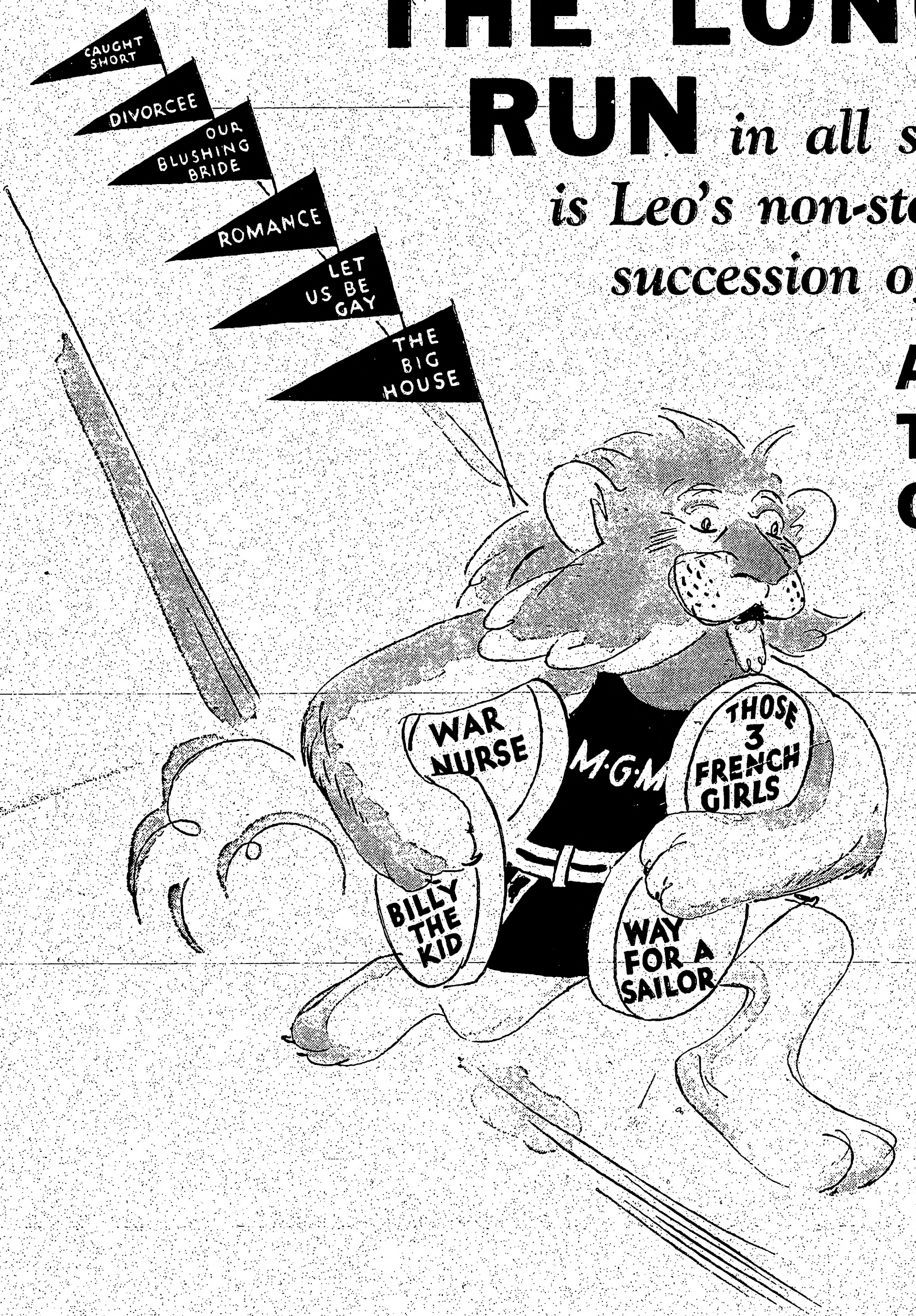
HOWARD HAWKS, FRANK CAPRA, JOHN BLYSTONE, AL CHRISTIE, WALTER LANG, LIONEL BARRYMORE, JOHN ROBERTSON, VICTOR FLEMING, GEORGE B. SEITZ

You're cheating yourself if you don't book all Columbia offers you this year

DON'T TAKE CHANCES—TAKE COLUMBIA'S BIG BOX-OFFICE WINNERS

THE LONGEST RUN *in all show history is Leo's non-stop succession of hits!*

AND STILL THEY COME!


CAUGHT SHORT
DIVORCEE
OUR BLUSHING BRIDE
ROMANCE
LET US BE GAY
THE BIG HOUSE
WAR NURSE
M·G·M
THOSE 3 FRENCH GIRLS
BILLY THE KID
WAY FOR A SAILOR

BILLY THE KID

"King Vidor's epic of the west is something to look forward to. Plus Wallace Beery."

WAY FOR A SAILOR

"John Gilbert comes through with flying colors."
—HOLLYWOOD REPORTER

"Comedy and action galore. To Gilbert goes the credit."
—M. P. NEWS

WAR NURSE

"Best of year. Superb. Destined for long runs."
—HOLLYWOOD REPORTER

"War Nurse a knockout. Oil up the b. o. cash register. It's going to heat up with this one. Surefire!
—M. P. NEWS

THOSE 3 FRENCH GIRLS

"A box-office wow if there ever was one."—HOLLYWOOD REPORTER

METRO-GOLDWYN-MAYER

Year In and Year Out!

Congratulations to Eddie Cantor

"Whoopee" Is the Finest Picture With Music
I Have Ever Seen

And, Eddie, You Are Great

Al Jolson

THE OFFICE WIFE

(Continued from page 19)

neglect with the business man finally noticing his secretary had looks, besides a pair of legs she practiced pulling up her dresses on so he wouldn't miss them. Then he kissed her one night in Florida, for the sec. had a cinch job by this time. Wherever the old man went with the family, he had to send for the sec. Everybody was wise but himself. So the wife picked up a young idler, probably a Floridian gig who gave her the key to his room. When the husband noticed his wife was carrying around the key to 505 in some hotel, he had a heart-to-heart talk with her, while she sat on the side of the bed.

A decent sort of a wife, too, right or wrong. Told him she liked the other fellow and everything was cold. Then she said good night. As the sec. was speeding back to New York and a resignation, besides her boy friend, who was a reporter elevated to Sunday editor and who used "Listen, baby," as a refrain."

The sec. resigned by long distance, 30 days. On the last evening she learned his wife was going to divorce him. She fainted on the marble office floor, the same spot where the previous battle axe sec. had fainted when the boss one evening carelessly had mentioned he was going to be married. The audience remembered the prior fall and the second one was a laugh, good direction as were many other points in the picture.

Joan Blondell got all of the other laughs, through her dialog, and most of that over the phone. Several were hearty, showing how far the story had gotten into the minds of the masses at the Winter Garden.

Dorothy Mackaill got a new Warner contract on the strength of this talker. That may tell more about her performance than the critics will. Lewis Stone is the business man, old enough to have known better, but that chasing thing grows to be a habit that sticks even with grey hair.

For keeping it clean, the book's writer, Faith Baldwin, and its adapter, Charles Kenyon, are in on it, but Lloyd Bacon, director, more than the others, kept it so.

When you can mix up 11 o'clock night office hours with room keys and moonlight on the beach, to still be clean, that's some clean. *Sime.*

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

FEATURED
in Boris Petroff's Publix Unit "Jewels"
ROMA BROTHERS
AND
OLGA MORSELL
(Violinist)
Won First Prize at the
Paris National Conservatory
THIS WEEK (SEPT. 26)
PARAMOUNT, NEW YORK
3rd Publix Unit Direction JERRY CARGILL

Accusee—Levez Vous

("Accused—Stand Up")
(FRENCH MADE)
(All French Dialog)

Paris, Sept. 17.

Pathe Natan production and release. Starring Gaby Morlay, French legit. Directed by Maurice Tourneur, allegedly from a novel by Jean Jose Frappa. Continuity and dialog by Mary Murillo. Recorded RCA Photophone. Made in Pathe Natan's Joinville studio near Paris. Running time 105 minutes. At Marivaux, Paris, Sept. 12.

Gaby Delange	Gaby Morlay
Yvette Delis	Simone Delve
Nenette	Nicole Rozay
Andre Lobert	Andre Roanne
Stage Manager	Jean Dax
Presiding Judge	Andre Dubosc
Counsel for Defense	Camille Bert
Attorney General	Georges Poulais
The Janitor	Mihalesco
The Cashier	Berthier
The Manager	Gaston Mauger
The Doctor	Andre Nicolle
The Heavy	Charles Vanel

Best native produced talker drama to date. Very well received. No international possibility. Second half, a courtroom scene, is a shameless lift on "The Trial of Mary Dugan" even to the final punch with the murderer's reflex climax. As is, the picture is excellent for local consumption and sure to clean up.

Opens during the rehearsals of a revue in a Paris music hall. Star, well along in years, is heavily backing the establishment financially and has a crush on the manager. She falls in love with the male partner of an act due to appear and invites him to supper after the rehearsal.

This is heard by the jealous woman partner.

During the rehearsal she insults the star who insists on the act which does a Mexican scene where the woman carries a knife, being cancelled.

After a blackout, and a short bit of comedy taking place at the stage door, shrieks of the night watchman back stage reveal the star has been found murdered in her dressing room. The knife with which she has been murdered is the one which the jealous woman performer used in the Mexican act. A small revolver, of which one shot has been fired, belonging to the star shows that she tried to protect herself in a fight before her death.

Next scene is in the French criminal courtroom, the film's title, "Accusee, Levez-Vous," ("Accused, Stand Up"), being the words formally used by the presiding judge when addressing the prisoner in the box to proceed with her examination. She pleads not guilty, but every bit of evidence is against her. That her own knife was found is extra circumstantial evidence.

In the dramatic scene lifted from "Mary Dugan" the lawyer hands the janitor, who is then on the witness stand, the knife which was used, and firing a shot from the woman's revolver racks his nerves to the extent that he repeats the criminal throw of the knife which digs itself into the woodwork. Immediate arrest follows and the falsely accused woman is retrieved by her lover partner.

Credit for an alleged novel used as scenario is given to the French author, Jean Jose Frappa, but the five-page synopsis he first submitted is said not to have been used.

Mary Murillo, who has 17 years' experience of Hollywood, is really considered responsible for the scenario, continuity and dialog.

Music hall where the scene takes place is called "Folies Montmartre" but the Casino de Paris has been reproduced. Gaston Manger, who acts as the theatre manager, makes up and acts to look very much like Oscar Dufrenne. Milhalesco, the guilty janitor, does the same for Gedeon, the real Casino de Paris concierge. Not only has his porter's lodge been photographed, but Mistinguett's dressing room is unmistakably the place where the murder takes place.

Costumes used are recognizable as Casino de Paris props used there in Jane Marnac's time.

Generally the acting is very good. Gaby Morlay as the accused woman is excellent. It is only a pity that her voice, rather high toned, does not carry on the screen as it does on the legit stage. The men's voices with the exception of Camille Beer, lawyer for the defense, are very good.

Direction A1 as also is the photography. Very effective angles and lighting effects.

Gaby Morlay's picturization of the innocent woman who finds herself unable to demonstrate her innocence is masterfully acted and caught by the camera.

Film is playing SRO and with heavy advance sales. Despite the obvious Dugan lift, it must be considered as the first French screen drama that makes a 100% hit. It is considered a demonstration of local potentialities with the advantage of Hollywood experience. *Maxi.*

THE BAD MAN

First National production and release. Directed by Clarence Badger. Based on the play by Porter Emerson Browne. At Strand, New York, week Sept. 25. Running time, 80 minutes.

Pancho Lopez	Walter Huston
Ruth Pell	Dorothy Revier
Gilbert Jones	James Rennie
Henry Taylor	O. P. Heggie
Morgan Pell	Sidney Blackmer
Angela Hardy	Marion Byron
Red Giddings	Guinn Williams
Pedro	Arthur Stone
Hardy	Edward Alderson
Jose	Harry Semels

As the Robin Hood and Sherlock Holmes of Mexico Walter Huston makes a swaggering, gleaming-toothed, flashing-eyed Pancho Lopez. What draw the picture has is 90% Huston's, despite that on the stage the theme was largely credited for the hit score registered by "The Bad Man." Remainder of the casting job for the film version is poor, that's its biggest defect. Should be safe for a week stand in most of the keys but is certain for margin in the neighborhoods and second runs that change twice weekly and more.

Dorothy Revier as Ruth Pell, blonde magnet for the bandit king, fails to excite, doing as flat a piece of acting as O. P. Heggie's Henry Taylor who never quits the phrase "Oh gosh" and is always conscious of his performance in the wheelchair. James Rennie as Gilbert Jones, the ex-soldier and rancher friend of Pancho, the gent for whom the bandit sacrifices ransoms, the girl and his own life, seldom gets into the real spirit of his part.

Sidney Blackmer as Morgan Pell, the Wall Street husband who is shot twice by the bandit to bring about real love and because he expresses a willingness to "sacrifice his woman," handles it fairly well. A deeper dyed villain for this kind of a hokey meller, as it shapes up in this First National version, would have been better.

This guy, Pancho, is also allowed a little too much latitude to express his goodly side. Except when he pops off Morgan, Pancho never ceases stressing his understanding of the Golden Rule. He helps the poor, holds up the rich and guarantees satisfaction in love to all whom he meets. But, contrary to what may be palpably expected by the flapper fan for whom this theme was obviously designed, Pancho only talks about his women. He never once comes through with a demonstration.

Many of the situations in "The Bad Man" are unnecessarily relegated to the class of hackney. This is due in a large measure either to the direction or careless treatment.

Despite the many incidents, including the near-branding of Mrs. Pell by her husband, the chasing of the banditti by the rangers and the Pancho-Pell shooting episode, there is little in this bordering on real thrilldom. *Waly.*

JAZZ CINDERELLA

Chesterfield production: state right release. Directed by Scott Pembroke. Story by Olive Jones. Dialog by Adrien Johnson and Arthur Howell. Lyrics and music by Jesse Greer and Ray Klages. RCA Photophone recording. Featuring Myrna Loy, Jason Robards, Nancy Welford and Dorothy Phillips. At Tivoli, New York, one day, Sept. 23, as half double bill. Running time, 66 minutes.

Dreary, laggy talker, entirely miscast, especially Nancy Welford, femme lead. No action or interest.

Miss Welford is a peppy warbler but here given a dramatic role unsuited to her. Once or twice she sings, poor songs.

Myrna Loy heads the cast without much to do.

Story is of the rich boy who since his boyhood has been aimed by his parents to marry a society girl. They are engaged without the boy having a say in the matter. He falls in love with the poor model who supports her dad and brother.

Jason Robards is the boy. Also vocals twice or thrice in oke tenor.

LOVE IN THE ROUGH

M-G-M production and release. Directed by Charles F. Reisner. Made silent in 1927 by Metro as "Spring Fever." Adapted by Sarah Y. Mason from Vincent Lawrence's stage play of that name. Dialog by Joe Farnham and Robert E. Hopkins. At Capitol, New York, week Sept. 26. Running time, 85 minutes.

Kelly	Robert Montgomery
Marilyn	Dorothy Jordan
Benny	Benny Rubin
Waters	J. C. Nugent
Virgie	Dorothy McNulty
Tewksbury	Tyrrell Davis
Gardener	Harry Burns
Johnson	Allan Lane
Martha	Catherine Moylan
Williams	Edwards Davis
Proprietor	Roscoe Ates
Brown	Clarence H. Wilson

But for the dialog and singing, this talker version of Vincent Lawrence's play, "Spring Fever," is changed very much from the silent picture, also titled "Spring Fever," made by Metro in 1927 as William Haines' first starring film. Here there is no star to carry it. Talker is a fair programer of the golfing class and better suited to the neighborhoods than downtown keys. Only the dialect comedy side contributed by Benny Rubin gives it a chance at better reception, but not enough.

As a play "Spring Fever" was Al Woodsed about five years ago. Woods was himself and made the bedroom scene the punch of the show. In the talker, "Love in the Rough," as in the silent "Spring Cleaning," the golf match finish is depended on for best results (like "Follow Thru"), with the sexy comedy of the boudoir sequence played down. Even more so in this talker than in the silent, when Haines and Joan Crawford were opposite. Dorothy Jordan, the talker's femme lead, would carry the look award in her own spots, but, from memory, Miss Crawford looked better in bed.

Horse races in the films were always won by an upward finish in the stretch and football games always in the last 30 seconds. Now they're deciding crucial golf matches by a winning putt. Same as in "Follow Thru." The pictures are similar, with "Rough" not quite so musical, and to follow one with the other too quickly wouldn't be the best sort of booking by any theatre.

Rubin plays a Hebe caddy and steals the picture. A funny scene on the links when he meets another caddying dialectician, and they go into a routine about back home in Minsk. Later Rubin shares more laughs with Harry Burns, wop comedian from vaude. Meanwhile Montgomery and Miss Jordan are singing, making love and golfing and lagging behind in interest.

Nearest to Rubin in effectiveness, and near enough to take it away from Benny numerous times, is J. C. Nugent in a peach performance of a middle-aged golf bug part. He has some tricks of line delivery haven't been heard in a talker before. After the Zelma O'Neal role in the picture "Good News," Dorothy McNulty seems to have unconsciously stepped into an impersonation rut instead of being herself. In "Love in the Rough" she's still doing an O'Neal, all the way.

Songs are spotted right and wrong.

Some of the golf course scenic views are beauts. *Bige.*

CONQUEST

(ENGLISH MADE)
(Silent)

Produced and assembled by John Grierson for British Empire Marketing Board; 3,000 feet. "Educational" subject. No commercial release fixed. Reviewed London, Sept. 18.

London, Sept. 23.

This film is interesting to picture students by reason of containing exactly 50 feet of original film. Rest is library and stock stuff from everywhere. Picture cleverly edited along rather highbrow lines and tells of the development of the prairie lands of Canada, from the days of the early settlers to the present.

Most of the footage is either from official C. P. R. films and early Paramount westerns. John Grierson, who assembled the film, was with Paramount in the States, and was known in New York as a picture critic for some time.

Picture is nicely built up from the bins, but suffers from too much trick titling on Russian hysteria lines. As an educational it stands over the rank and file. Folks who like freak films would find it a worthwile half hour.

As a commercial proposition, nil. *Chap.*

Sweethearts on Parade

Columbia production and release. Directed by Marshall Neilan. Story by Al Cohn and Jimmy Stein. Gus Peterson, cameraman. Featuring Alice White, Lloyd Hughes, Marie Prevost and Kenneth Thomson. At Loew's New York, one day, Sept. 23. Running time, 67 minutes.

Of the sort of picture that never fails in the neighborhoods. Hook a marine up with a sailor, have them chase a few skirts with plenty of fist fights, and that's a picture everlastingly entertaining in small time houses. This has all of that. Here and there it is given a new twist. And there is always something doing.

About the marine who picks up a small town girl in New York to make good via marital route. She goes for the marine in a big way. Before he sails on a 30-day cruise he clamps an engagement ring on her finger.

When returning he finds she has taken up with a wealthy man, the one the marine knocked cold in a dance hall before he sailed for trying to make his gal. Girl is forced to choose between keeping the butter and egger or the marine and decides on the former. The wealthy chap promises her marriage and she goes to his yacht, where she finds he is already wedded. Her marine b. f. also discovered the previous marriage and with a gang of marines invades the yacht, where they stage a free for all.

Marshall Neilan's direction isn't all it could be. Alice White carried her part oke, although at times the camera didn't treat her so well.

Marie Prevost and Kenneth Thomson, the latter as the sailor, the comedy support.

ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists

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Adaptation and dialogue, "MADONNA OF THE STREETS."

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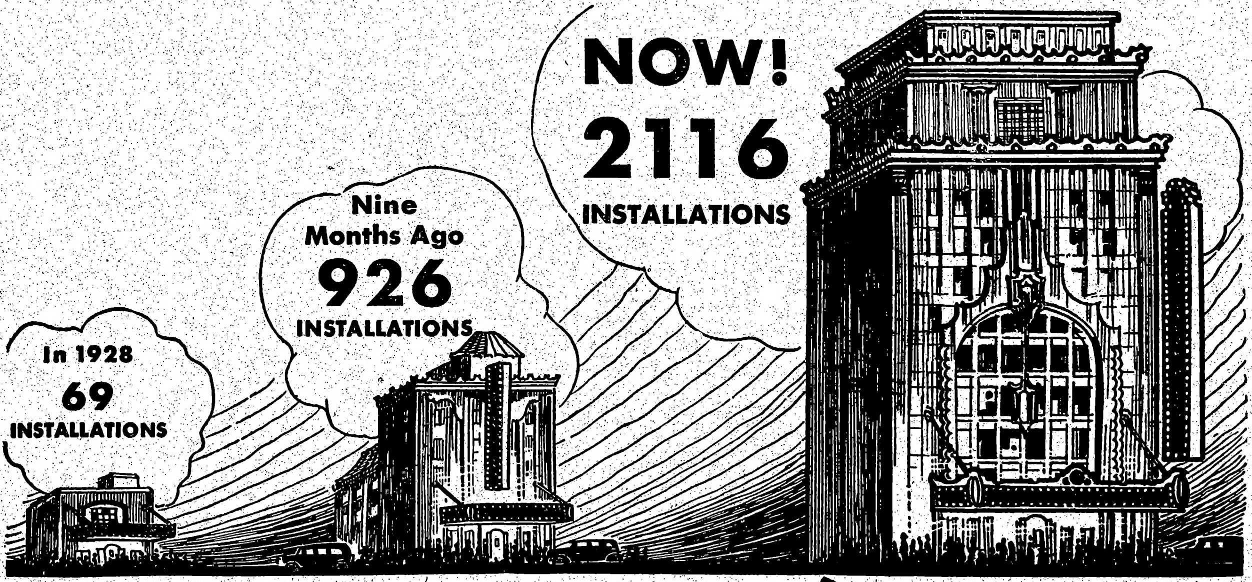

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CRAFTS

BE THE

MASTER

OF

CEREMONIES

AT THE

ACE

WISH TO EXPRESS MY SINCERE THANKS TO LOUIS LIPSTONE AND LEO SAULKIN, MGR. ORIENTAL THEATRE, ALSO THOSE WHO SO KINDLY CONTRIBUTED TO THE SUCCESS OF MY OPENING

Charlie Crafts

PRESS NOTICES

"If this performance can be used as a criterion Charlie will remain with the Publix Theatres for a long time. This chap displayed good sense in cracking wise at the opportune time. He possessed a good deliverance and can sing, all of which is to his advantage."

By *Doris Arden*, **CHICAGO "JOURNAL"**: "He has that unrumpled, quiescent exterior of the good actor. Clean cut—he dances well, knows music and has a charming voice both for song and speech."

Bing, **"VARIETY"**: "This new gent is nice looking, sings well and has a passable line of talk. He is unusually efficient and should last here quite a while."

"Charlie has a great pair of pipes and the fans just couldn't seem to get enough of him."

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HER MAN

WITH

HELEN TWELVETREES
MARJORIE RAMBEAU
RICARDO CORTEZ
PHILLIPS HOLMES
JAMES GLEASON

Directed by TAY GARNETT
Produced by E. B. DERR

BOOKED:—

NEW YORK, GLOBE
Starting Oct. 3rd
DETROIT, RKO DOWNTOWN
Starting Oct. 10th
GRAND RAPIDS, EMPRESS
Starting Oct. 11th
KANSAS CITY, MAIN STREET
Starting Oct. 11th
LITTLE ROCK, MAJESTIC
Starting Oct. 12th
MILWAUKEE, PALACE
Starting Oct. 3rd
MINNEAPOLIS, HENNEPIN ORPHEUM
Starting Oct. 11th
NEW ORLEANS, PALACE
Starting Oct. 10th
SAN FRANCISCO ORPHEUM
Starting Oct. 11th
OAKLAND, ORPHEUM
Starting Oct. 15th
OMAHA, ORPHEUM
Starting Oct. 10th
PORTLAND, ORPHEUM
Starting Oct 11th
ST. LOUIS, ST. LOUIS
Starting Oct. 10th
SEATTLE, ORPHEUM
Starting Oct. 11th
ST. PAUL, PALACE
Starting Nov. 1st
TACOMA, ORPHEUM
Starting Oct. 11th
BOSTON, KEITH'S
Starting Oct 11th
CLEVELAND, HIPPODROME
Starting Oct. 11th
PROVIDENCE, ALBEE
Starting Oct. 11th
ROCHESTER, PALACE
Starting Oct. 17th
TOLEDO, PALACE
Starting Oct. 10th
WASHINGTON, KEITH'S
Starting Oct. 11th
NEWARK, N. J., PROCTOR'S
Starting Oct. 4th
SYRACUSE, KEITH'S
Starting Oct. 18th
LOWELL, KEITH'S
Starting Oct. 18th

World premiere
Oct. 3rd
Globe Theatre
New York

PATHÉ

Minn. Zoning Best Possible Under Conditions, but Unsatisfactory

Minneapolis, Sept. 30.

Admission prices and nearby opposition form the basis of protection afforded to Publix Northwest theatres under a zoning plan approved by exchange managers comprising the Minneapolis Film Board of Trade. The protection extends, in some instances, 30 miles away.

Minneapolis loop houses will have 28 days' protection over 50c neighborhood houses; 50c theatres will receive seven days over 35c houses; theatres at 30c will run pictures 42 days over first-run loop houses; 25c, 49 days; 20c, 56 days; 120 days' protection to be afforded over lower loop houses on theatres charging 20c; 15c houses to follow seven days later; six months' protection on all theatres charging 10c. Lyric, 40c, and Aster, 35c, in the loop will have 28 days' protection over suburban houses, 15 days over nearby towns and 60 days on all 20c houses.

A similar schedule is provided for St. Paul.

Throughout the territory the protection is 45 days over 35c houses, 60 days over 30c, 90 days over 25c, 120 days over 20c and six months on houses charging 15c and under.

The plan was worked out at a conference attended by representatives of the independent theatres in the territory, Publix and the exchanges. W. A. Steffes and W. M. Miller of the Northwest Theatre Owners' Association, were invited "as a mark of courtesy" to represent independent exhibitors and to state their objections to the original Publix protection proposals which took in more ground than the present plan covers. W. H. Workman of M-G-M, president of the Film Board; M. Levy of Fox represented the distributors; Nat Wolfe of New York and Ted Golnick of the local Publix office, Publix.

Compromise Plan

While Workman admits the plan is not satisfactory to all concerned, he declares that it nevertheless, in a measure, represents a compromise.

"The objective of the conference," said Mr. Workman, "was to devise a protection plan which would satisfy a corporation like Publix, all the independents and the distributors. Obviously such an attainment was an impossibility.

"But Film Board members are recommending this plan to their home offices as the best arrangement which can be made at this time.

TEXAS INDIES REOPEN AND CUT SCALES

Dallas, Sept. 30.

Number of Texas indies who shut their houses during summer heat and lull reopening now with coming cooler weather and better biz. Texas' torrid summer forces lot of the small town exhibs to close each year, and the past summer it wasn't heat altogether.

Along with reopenings also encouraging signs of expansion. At Pelly, Baytown Amusement Co. recently opened a $11,400 house. In Fort Worth new Liberty, ritzy suburban, representing about $100,000 investment. Sam Hefley, indie exhib-legislator, sold his monopoly at Cameron, and reported getting set to enter suburban field here, already operating Parkway.

Further indications also that there's likely to be a drop in prices among the smaller exhibs. Following example of price cutting set by couple of houses recently, one exhib at Gruver opened his Avalon with a 25c top, 10c for the kids and going himself [illegible] better, Saturday night the whole family gets in for 50c. Two-bit mark has a good chance to get established in the State, and soon, too.

Considerable kick from small town patrons being reported about prevailing 50c tops, with some exhibs satisfied with 35c.

Lafayette, Bflo., Reopening

Buffalo, Sept. 30.

Lafayette theatre reported to reopen before Oct. 15, under the management of A. Charles Hayman of Niagara Falls. The Lafayette due for first runs at 25c. on grind.

Lease is not yet consummated.

Hays' Analysis Biz

Using "Variety" as its barometer, the Hays office declares that depression during the summer of 1930 was no greater than in 1929 despite the total of box office figures for the previous year are greater than those for the past summer.

Heat caused the greatest dent, but, the Hays Office emphasizes, during the interims of cool weather business jumped to the same level as in 1929.

All of which goes to prove, Haysites say, that the industry has had no set-back except for the usual "modicum of poor pictures and the superabundance of doldrumic weather."

HOTELS FOLLOW THEATRES ON LOBBY GAGS

Chicago, Sept. 30.

Chi's Loop hotels have converted their lobbies into playgrounds.

The hotels have taken their cue from the picture palaces and are spotting slot machines in every vacant corner, even moving out chairs to make room for the new idea.

Most all are nickel and dime machines, with the hotels giving space to every new nickel idea to hit the market. Latest to appear in the Sherman lobby is a glass-caged baseball game that throws nine balls for a nickel. Player has a bat, connected with a lever, in which he endeavors to make a few home runs.

New Revenue

Basketball, aeroplane flying and all the rest, while under glass, are picking up $15 to $20 each daily.

This is a source of revenue new to Chi's hotels, and all are going for the idea, hook line and sinker. Many of the hotels have installed vending machines in the helps' quarters, and have been surprised at the results. Now the idea is spreading to the paid guest, with one hotel about to install handkerchief, collar, fruit and candy machines on each of its 20 floors. All go in on a percentage base, with the hotel getting so much and allowing them room.

Victoria, Rochester, Sold In Foreclosure, $430,000

Rochester, N. Y., Sept 30.

Victoria theatre here, dark for nearly a year, sold at foreclosure sale for $430,000 to Morris Kuhn.

Since Sam Tandler, realtor, bought the house two years ago burlesque and silent films tried without success.

Theatre may be remodeled for indoor golf.

Manager William R. Corris, Jr., has connected with Lyceum, Cleveland. No successor in view. Hattie Lutt, treasurer, pinch hitting as manager.

Par's Trailer Limit

Hollywood, Sept. 30.

Paramount has ordered all trailers made at the studio to be cut to 200 feet. Trailers of that length will run about two and one half minutes.

Studio has decided that this is enough footage to tell about a coming attraction, and about all the public will stand. Also there has been the angle of telling too much, with patrons being able to make up their minds that they won't see full footage.

"Her Man" at Globe

"Africa Speaks," at the Globe, will be followed by "Her Man" (Pathe). After the Pathe film will come Radio's "Half Shot at Sunrise."

SOUND TRAILERS ONLY

R-K-O Decides on Them for Vaude Shows

R-K-O will stick to sound trailers for its intacts and name acts instead of using talking trailers. Only four talking trailers are being used by R-K-O, with the circuit discovering sound trailers get as much results as the talkers.

R-K-O states that with sound trailers, saleable copy, proper animation and good music accomplishes as much as the talk pictures and with less trouble.

8 INDIES OF ILL. STICKING TO ALLIED

Chicago, Sept. 30.

Following a report the local Allied States organization of indie exhibs was going badly and might fold, due to delinquent members, the board of directors of the local group made a statement. They say that, in spite of delinquents or disgruntled members dropping out, and if the treasury should be entirely depleted, they, the eight directors, will keep alive the organization.

Directors represent each from two to eight houses. They are, by far, the wealthiest and most influential men in the organization.

The directors who stated that they would themselves pay if necessary the $6,000 annual quota to Allied headquarters are J. F. Pastor, H. H. Lasker, N. Wold, Edward Brunell, Fred A. Gilford, Saul M. Meltzer, Samuel Halper and Robert Gumbiner. Also Aaron Saperstein, president of the local organization.

Studios' Lost Tieups From Publications Angling for Selves

Hollywood, Sept. 30.

Studio press agents are doing a heavy squawk over the system used by local dailies and fan mags in selling advertising contract to national advertisers who have a yen to see pictures of stars in their advertisements.

Mags and papers have been selling contracts to the advertisers and making the arrangements with players for publication of their pictures with the product advertised. Studios, as a rule, when making these contracts themselves include demands on the advertiser for theatre and other local tie-ups which quite often mean nothing to the advertiser, but much to the studios. When publications handle everything the tie-up is lost.

The advertising department of one local paper sells a contract for all the papers in the chain of which it is a part, and throws in a picture player's comment and pictures. Paper then grabs off a name through its Hollywood connections. The advertiser therefore doesn't come in contact with any of the studio demands or red tape. The same system is used by the fan mags.

In one case a large advertiser, first sold by a paper on the picture name idea, decided to use the "name" tieup nationally. When the advertiser approached the studio p. a. he was told he would have to make certain guarantees before he could use any of the studio's players in his ads. Advertiser protested and called the deal off, claiming he had used the players' pictures before without any trouble. Later he used some of that studio's players without any tieups, engineering the deal through the advertising and editorial departments of a fan mag.

P. A.'s state the mags and papers use studio angles the p. a. can't get around and as a result the studio loses valuable tie-ups which, while they may not mean much to the advertiser, are important to studio.

Murray Bloom Connects

Hollywood, Sept. 30.

Murray Bloom, former picture house production manager for Marks Brothers in Chicago, has connected with Warners out here on the theatre end.

He breaks in as manager of the Granada, Santa Barbara, straight sound house, and will be switched to another territory later.

Labor Troubles

Theatrical labor conditions in several spots rather messy have been clarified somewhat since last week, but with no change reported in Newark, N. J.; Philadelphia, St. Louis, Baltimore and Kansas City.

In Trenton, N. J., unions returned to work at Hunt's Lyric (indie) with negotiations practically near adjustment, with the official strike call from I. A. held in abeyance.

In Detroit, a settlement reached Sunday sees the musicians going back Friday (3).

In Washington conditions were washed up Thursday (25) with a complete strike of the stagehands and operators due Saturday being averted.

In Minneapolis conferences between the circuits and the I. A. representatives, William C. Elliott, and Clyde A. Weston, resulted in an agreement with conditions virtually the same as under the old contract for the Hennepin (R-K-O) with no increase in wages. At the Seventh Street the crew was reduced from three to two men, but with two men added to the double shift plan at the Minnesota (Publix).

In Montreal there has been no settlement. William Covert of the I. A. went there Sept. 29 to go into a huddle with the theatrical interests.

In Atlanta all stage shows are out, owing to the union jam there with the theatres. Trouble was precipitated Thursday (25). It's over a 52-week contractual agreement.

Mort H. Singer, representing R-K-O at this conference, was scheduled for a trip west, stopping first at Seattle to iron out some minor difficulties there. Harry Sherman reached Minneapolis Saturday to look after Publix's labor relations.

There was little belief Monday any immediate settlement would be reached for Philadelphia, St. Louis or Newark.

The official I. A. call is scheduled to become effective in St. Louis for all stagehands and operators Oct. 10. A meeting in St. Louis was held Friday (26) on the local union situation with the matter referred to the union for discussion.

When the Publix theatres office made a wholesale change of the stage crew of the Paramount theatre, New York, Saturday night (27) and replaced six men and three extras with new men as well as replacing two stagehands at the Rivoli, an unprecedented issue arose in the ranks of the New York Local No. 1, Theatrical Protective Union (stagehands).

While all replacements were No. 1 men the union executives took cognizance that the sudden release of the 11 men had been with what the union by-laws regarded as "unjustifiable." A mass meeting of No. 1 members was held Sunday (28) in the New Yorker (former Gallo theatre) with the Publix action the main topic of discussion.

No. 1 unanimously voted that the dismissal of the old crew was not in accord with its rules and that they should be reinstated.

The union executives in making a protest to Publix assumed the initiative by ordering the ousted men back to work at once over the official dismissal order of the Publix office.

The dismissed men reported to the union that no complaint of service had been made by Publix in the ousting.

In Philadelphia

In Philadelphia last week some business conferences were held, by reps from Unions No. 8 and 307 with the circuit managers but nothing definite accomplished.

Mr. Itzell, local Fox rep, finally offered the musicians 25 men, which is an increase from the 16 men demanded which had been raised to 21 by the theatre men with the musicians having originally holding for 30.

The musicians there for all the Stanley houses submitted an original proposition of 200 men with a previous counter offer of 86 later raised to 100 by William J. Goldman, representing the Stanley houses. The musickers turned down the 100 proposition.

Meanwhile the official I. A. call for a strike in Philadelphia of s. e. and m. p. operators is scheduled for Oct. 7.

For a time it looked as though the I. A. was going to use drastic measures against the Fox West Coast houses which are under the Rosenberg & Finkelstein partnership but now allied with Fox under the subsidized operative title of Fox Pacific Theatres.

Seattle

Trouble started in Seattle on three neigh houses there operated by Pacific. Contract with the R. & F. trio has another year to run. Earl D. Crabb, for Fox, sought to reduce the operating shift to one man and this precipitated the action. Local took the matter up with William F. Canavan, president of the I. A. in New York. Canavan refused to accede to the Crabb demand and said that under existing contractual relations there could be no change and that if he (Crabb) persisted, the I. A. would issue a strike call immediately on the Seattle houses.

Canavan claimed that the steps taken to repudiate the labor contract there were unethical and forcing an issue locally that threatened all houses allied. However, there will be no strike in Seattle as no further move to abrogate the existing contract has been made.

Crabb based his proposed repudiation on the claim that there were instances in Los Angeles where the one-man shift was permitted. The I. A. office also claims that the more than one man on the shift had been adopted by the northwest convention and that the local had to abide that ruling. D. M. Jacobson is in Seattle as the Alliance rep in the northwest.

Newark, N. J., Sept. 30.

So far there has been no move by either side in the dispute with the musicians' union. All houses are running without music or vaudeville. Stage hands, however, are working as usual.

Musicians are giving free outdoor concerts using in some of them over 100 men. They threaten to add free vaude.

Loew's is running six shows a day and Proctor's five. Of all the houses Proctor's alone has cut scale slightly, which is said to be contrary to an agreement among the managers. Proctor's having been the vaude house of the town has more to risk than the others.

Shlesinger's attempts to capitalize the trouble by running a picture and 10 acts of vaude at the legit Shubert Sunday went bluey as he got no business.

Detroit, Sept. 30.

Musicians in local picture houses will return to work Friday (3) after three weeks' strike, during which theatres went all sound policy.

Although number of men used by theatres will be cut, settlement is considered favorable to union, due to 30-week minimum contract.

Agreement allows minimum of 24 men in Michigan, 21 at Fisher and 21 in Fox.

Kansas City, Sept. 30.

Labor question holding up the Shubert opening has been settled. House will open Oct. 6 with "Wise Child."

New Haven, Sept. 30.

Local non-union film operator traveled to Bridgeport to replace union man on strike. Union man beat him up and was fined $25 by court and $200 by union.

Hartford, Conn., Sept. 30.

Labor differences with the Shuberts and musicians were adjusted Friday (26).

Washington, Sept. 30.

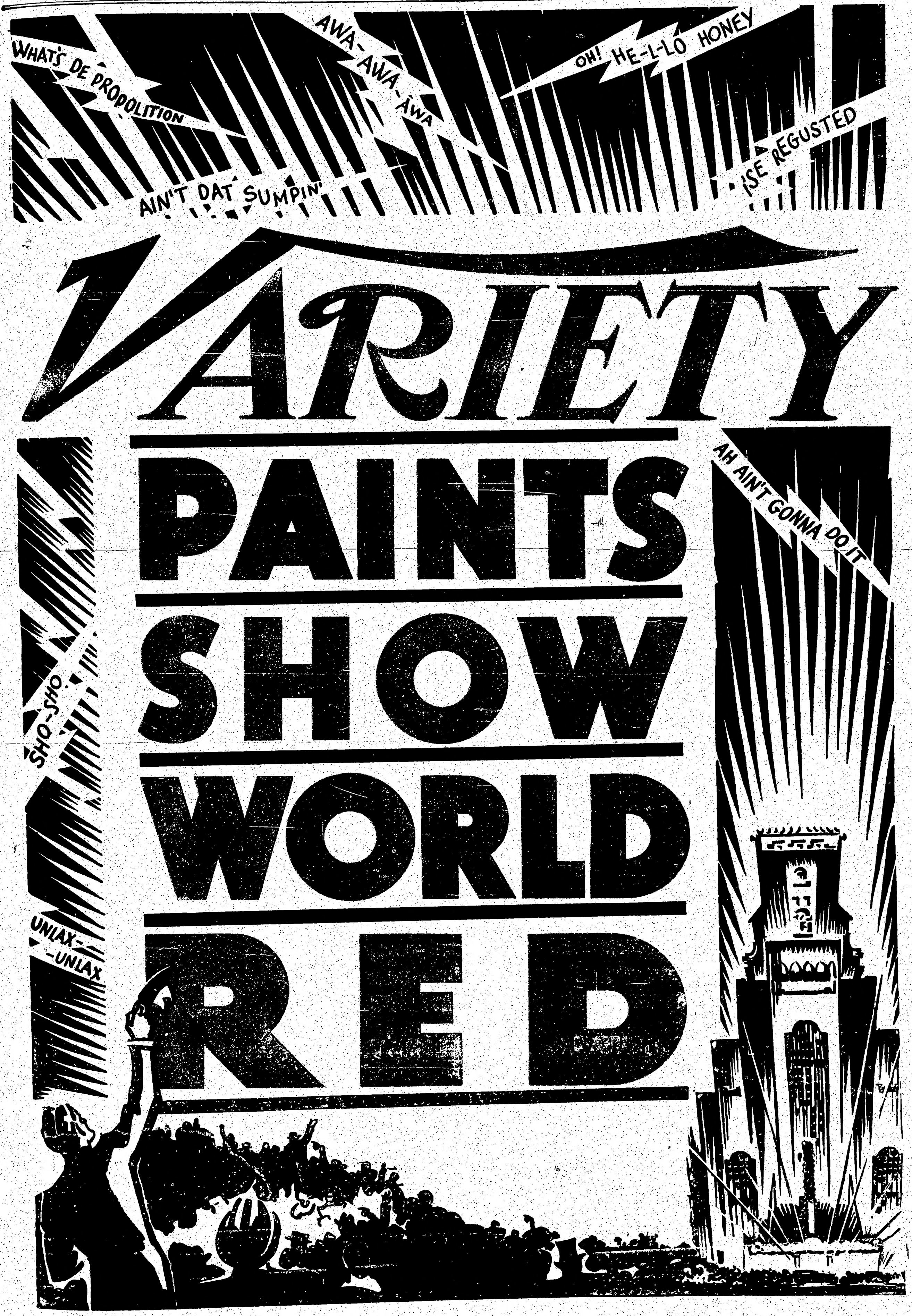
Union difficulties are washed up here after four weeks' extension to do the negotiating. Fox, now with 38 men on the payroll, drops to 21 musicians. Loew's Palace comes up to 21 plus two organists, while the other Loew house drops the orchestra. R-K-O also gets rid of musicians, using only two organists.

Warner's Earle with its now combined Earle and Met orchestra, union having permitted the Met orchestra to be so combined, goes to 16 men and the Met is freed of the expense except for the organists.

All music is out of the small theatres.

Wages and working conditions in

(Continued on page 43)


WHAT'S DE PROPOLITION
AWA-AWA-AWA-AWA
OH! HE-L-LO HONEY
AIN'T DAT SUMPIN'
I'SE REGUSTED
VARIETY
PAINTS
SHOW
WORLD
RED
AH AIN'T GONNA DO IT
SHO-SHO
UNLAX--UNLAX

AMOS 'N' ANDY IN WO

METEORS OF THE AIR BURST INTO GLAMOROUS LIFE . . . MERGING MAGIC OF RADIO WITH MIRACLES OF TALKING SCREEN IN GREATEST SHOW CONQUEST SINCE THE WORLD BEGAN!

AMOS 'N

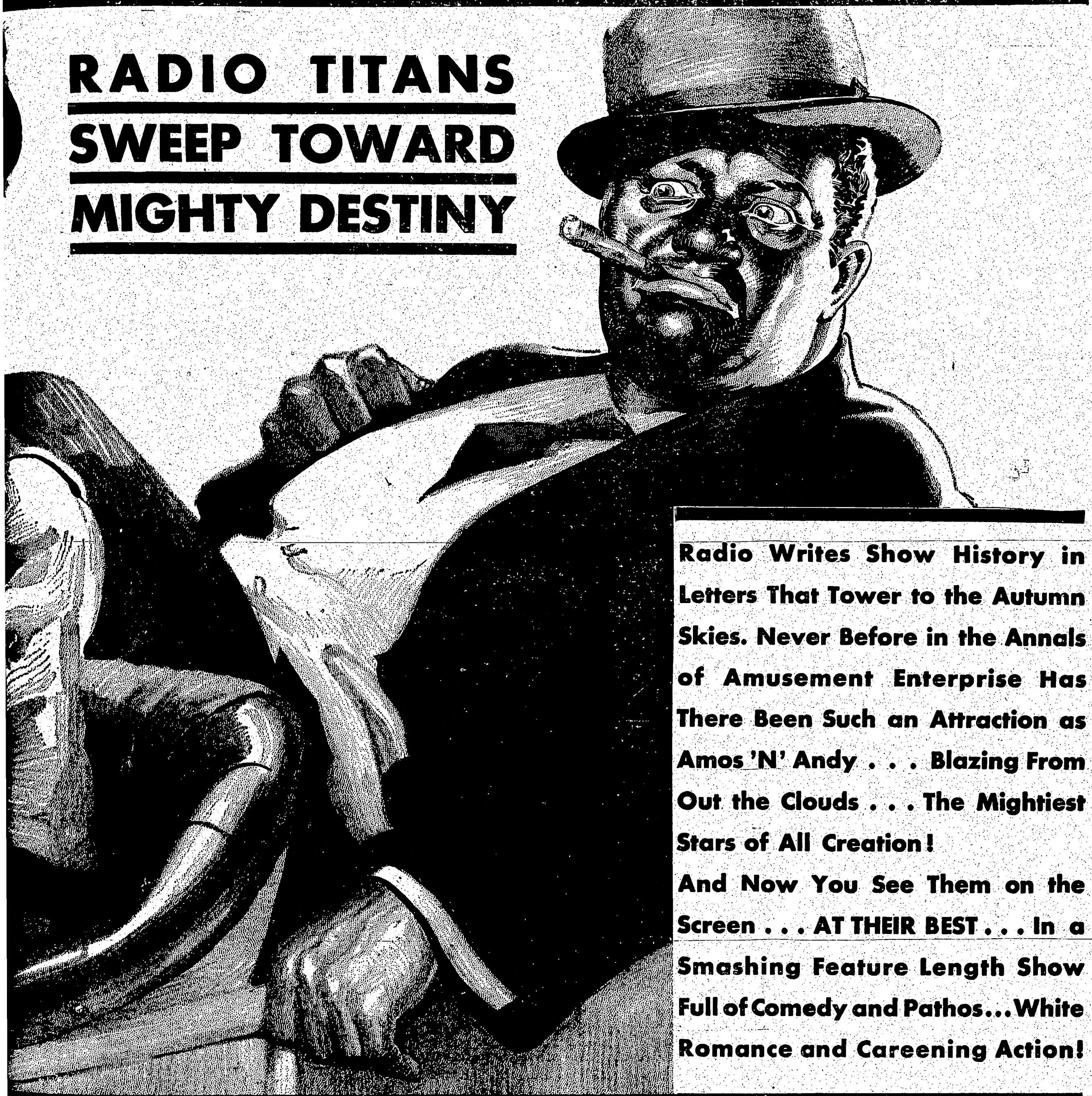
IRENE RICH - SUE CAROL

Chas. Morton - Ralf Harolde - Rita La Roy - Duke Ellington and Orchestra

"CHECK AND D

RLD-ROCKING SENSATION

RADIO TITANS SWEEP TOWARD MIGHTY DESTINY



Radio Writes Show History in Letters That Tower to the Autumn Skies. Never Before in the Annals of Amusement Enterprise Has There Been Such an Attraction as Amos 'N' Andy . . . Blazing From Out the Clouds . . . The Mightiest Stars of All Creation!

And Now You See Them on the Screen . . . AT THEIR BEST . . . In a Smashing Feature Length Show Full of Comedy and Pathos... White Romance and Careening Action!

'ANDY

OUBLE CHECK"

MEL BROWN
PRODUCTION
STORY BY HARRY RUBY BERT KALMAR

WHAT'S DE PROPOLITION
AWA-AWA-AWA
OH! HE-L-LO HONEY
AIN'T DAT SUMPIN'
'SE REGUSTED

IT'S IN! RINGS THE DRAMATIC VERDICT AS COMETS HIT BULLS-EYE!

Hard-Hitting Coast Critics Rave in Frenzy of Acclaim..Big Show Clicks at Pre-view For Stupendous Audience Reaction!

SHO-SHO
UNLAX-UNLAX

AH AIN'T GONNA DO IT

Motion Picture News . . .

"An Amos 'n' Andy knockout that will pack them in for years and years . . . an audience and box-office WOW in capital letters. The answer to exhibitor's prayers. One swell comedy that will roll 'em in the aisles . . . It can't miss!"

Bill Wilkerson, Hollywood Reporter . . .

"A box-office smash! . . . Amos 'n' Andy panicked them! No exhibitor will be regusted for booking this talker . . . it's real entertainment. When Amos 'n' Andy are on screen the laughs overlap. Their name is box-office value plus."

ROARING EMPIRE OF COMMERCE GEARED TO FIGHTING PITCH FOR SHOW WORLD'S GREATEST DEMONSTRATION OF CO-OPERATIVE PROMOTION.

WATCH FOR CAMPAIGN DETAILS

Radio PICTURES

Reg. U. S. Pat. Off.

Saperstein Changes His Mind After Leaving Ill. Zoning Meet

Chicago, Sept. 30.

C. C. Pettijohn, flanked by Gabriel Hess, of the Hays organization, came into town last week for one more attempt at forcing this city into some sort of zoning scheme.

The local Allied States organization, headed by Aaron Saperstein, rejected the proposed scheme and the very principle of zoning.

Immediately after the meeting there was dispatched to the Chicago Film Board of Trade the following telegram:

"This is to notify you officially that as a member of the zoning and protection committee I hereby reject the proposed zoning and protection schedule as submitted."

Aaron Saperstein, **president,**

Illinois Independent Theatre Owners, Inc.

Allied called a meeting of its executive board the next morning and passed this resolution, upholding Saperstein:

"At meeting of the Executive Board of the Illinois Independent Theatre Owners, Inc., held Saturday, Sept. 27, 1930, it was unanimously resolved that the proposed zoning and protection schedule as submitted by the Zoning and Protection committee be rejected."

(SIGNED)

J. F. Pastor
H. H. Lasker
N. Wolf
Edward Brunell
Fred A. Gilford
Saul M. Meltzer
Samuel Halper
Robert Gumbiner

Allied group will hold a general meeting at the Stevens Hotel this Friday (3). It is understood the members will also uphold the action of Saperstein and the board of directors.

Two Allied members, Saperstein and E. E. Alger, were the only indie exhibitors present at the zoning conference. Pettijohn secured the initials of all other members on the proposed document but Saperstein and Alger refused to affix their initials. Saperstein stated to the meeting he was satisfied with the agreement, but could not initial it without authority of his board. In view of Saperstein's statement the latter action of his board surprised the exchange men.

R-K-O was not represented at the second day's meeting, principally because R-K-O has no particular interest in the Chicago fight, since all of its houses, except the southside Englewood are in the loop and use pre-release product.

Austin Keogh's Visit

Publix was represented at the conference by Austin Keogh, in from New York, Bill Saal, Max Balaban, Alex Halperin, John Dromey, Leo Spitz and Floyd Brockell.

The zoning schedule as drawn up at the conference lays down specifically the loop, A-pre-release and B-pre-release houses. But from C-pre-release all down the line to eighth week of general release, the exact status of houses is left to a permanent zoning committee. This committee, as proposed, contains these names: Max Balaban (Publix-B. & K.); James Coston (Warners); Floyd Brockell (Publix and Midwest Booking, and paired as unaffiliated); E. E. Alger (Independent); Clyde Eckhardt (Fox exchange); Norman Moray (Warner exchange); Jack Miller (Exhibitors' Ass'n., M. P. T. O. A.); Aaron Saperstein (Illinois Independent-Allied).

Saperstein states that the line-up is unfair, since circuit affiliated members outnumber the indie members, six to two.

Arbitrary Rating

This committee would have the power to place houses below C-pre-release rating in zoning and protection schedules, and the houses so placed would be forced to live up to the decisions. The independent exhibitors are convinced this board is a sly attempt to force zoning and protection schedules into effect by securing the apparent agreement, through signatures, of the Allied representatives.

If, states Saperstein, any attempt is made to force the proposed zoning and protection scheme into effect over the heads of the protests of the independents, Allied will appeal to the Federal courts.

Double features, two-for-one tickets, gift nights, etc., houses will be placed in the eighth week of release. The independent group is especially angry at this measure, since the claim is that the small exhibitors cannot compete with the large houses unless they are able to give the public some extra inducement in the way of gifts or novelty nights.

As far as downstate protection is concerned there is no real change, except that Springfield, Ill., and South Bend, Ind., no longer need wait until Chicago has played product, but are removed from Chi's area of protection. A motion entered at the meeting that Chicago must play pictures within 30 days after the national release date or lose their protection. This was defeated.

Schoenstadt Snub

The Schoenstadt houses, of which there are 10, were omitted from the zoning schedule as drawn up. The Schoenstadts were not represented at the meeting and, it is reported, they were not invited. To Arthur Schoenstadt, it is understood, goes the honor for having blown up all previous zoning conferences.

The proposed Illinois scheme does not present a zoning plan, such as is in operation in other cities. The scheme retains largely the features of the regular Chicago weekly release system. The squabble is protection.

Insult Defined

Over a game of bridge in an Englishman's home, one annoying upstart seemed bent on insulting another man of the foursome.

Later learning he had picked on a prominent and brilliant lawyer, the upstart offered an apology, receiving this reply:

"Your apology is uncalled for. A gentleman need never heed a remark a gentleman wouldn't make."

Selective System on 13 Metro's % Pictures Burns Indie Exhibs

Chicago, Sept. 30.

There is an undercurrent of resentment against Metro due to the fact that Metro has stated that they will hold out 13 pictures to be played on percentage. The burn-up for the exhibs, however, is that the company won't designate the pictures now, but are privileged to pick out the films at the time of their release. The exhibs figure that if a Metro picture flops they will have to bear the brunt of it, but if a Metro clicks, the exchange will reap the harvest.

While other companies, such as Fox and Paramount, have also named a number of pictures to be played on percentage basis, they, however, have specifically designated certain pictures already, whether they go or flop.

But in spite of the squawks, the exhibs are buying Metro product, because they are satisfied that the Metro catalogue looks too good to pass up.

Indies No Like Metro's Hand-Picked 10 on %

Los Angeles, Sept. 30.

Certain old indie accounts are skipping the Metro product this season, holding off because of reported unwillingness to book the program on a flat rental, with Metro reserving the right to pick out 10 pictures which shall play on guarantee and percentage.

This selective percentage plan, according to exhib sources, works to a disadvantage in the long run through original rentals applying on balance of product, naturally comprising the weaker pictures, while the percentage arrangement applies on the stronger films.

While Metro's contract reserves the right to hand-pick 10 from its program, this number is not always taken off the flat basis, number varying and to an extent depending on the individual accounts.

BENNETT LEAVES TABOR

Advanced Denver House From 15c Grind to Among Town's First

Denver, Sept. 30.

This is Mark J. Bennett's last week as manager of the Tabor.

Taking charge of this house at a time when it had been run to the lowest depths as a 15-cent grind, he has made it one of the popular theatres of Denver, as proven by the grosses. He had the nerve to keep stage shows—costing him a lot of money—and the fact that he would not give them up forced the Denver theatre to put them back after trying to get along without them for a few weeks this spring.

Mark put in a stage at the Tabor to accommodate Fanchon and Marco stage units, costing nearly $100,000.

At the announcement of the theatre passing into the hands of Harry Huffman, owner of four other houses here, Bennett ran an ad thanking the public, stage hands, musicians and his staff for having helped him make a success of the Tabor.

The Denver Musical Protective Association soon after published a tribute to Bennett.

He will enter the investment business in Denver.

The Tabor is the first theatre Mark Bennett was connected with.

PA. INDIES WANT CUT FOR BOOTH

Pittsburgh, Sept. 30.

A walk-out of all union projectionists in the indie-owned theatres of this district is threatened unless an agreement is reached within a few days.

Independent exhibitors gave notice to all operators that unless a cut in salary is taken, they would begin immediately to employ non-union men.

Independent theatres are paying $192 weekly to operate the booths and want this cut to $125, with the operators working out the hours to suit themselves. Projectionists demand a retention of the present scale, with the current working schedule.

About 80 theatres are affected, mostly in Western Pennsylvania.

Small houses operated by Warner Brothers, who control the majority of small-seaters within the city limits, are not involved as operators' agreement with WB has another year to run.

Two-week notice given projectionists by theatre owners expires Friday (3).

Hollywood's Future

(Continued from page 3)

majority consensus on the east-or-west controversy.

In Hollywood there is principally the climate and real estate. Climate was the original reason for Hollywood's birth. Hollywood's other advantages; its 20-year-old traditions, homesites and civic feeling are based on climate.

The Hollywood Idea

In talker production there is an increase of interior shooting over silent days, but the talkers also are now stepping outdoors more often. But even at the start of talkers, when most of the work was inside, the inferiority of New York to Hollywood as a picture production capital was agreed upon in Hollywood.

At the New York studios on cold winter days the janitors must turn on the steam. That may turn out to be the clincher for Hollywood.

Besides Paramount, none of the other major producers has signified a desire to switch main production to the east.

It's a jolt for a guy to move far away after 20 years and after he's planted his feet and his family and his heart there, they say. To lessen the shock, the trip would have to be made by degrees, if it's ever made, they say.

Lasky's Opinion

As long as the film industry is in existence, Hollywood will continue as the base of American production activities, says Jesse Lasky, studio head of Paramount.

The meat of his reason is:

That pictures have got to have action and less dialog if they are to make money for their makers.

That the sound metamorphosis which brought in all talk and little action is giving way to quality in dialog and quantity in action.

That outdoor shots and sequences in productions are the meat of all real action.

Interpreting Paramount's move for 24-hour duty in its Long Island studios as meaning the beginning of the production transition from west to east is "silly," to use Lasky's own word.

Paramount has the property and the facilities to handle a certain percentage of its product in the east and has decided to avail itself of the use of each. But Par will make only 18 of its 70 pictures on the '30-'31 schedule here, and Paramount, according to Lasky, has no immediate plans for enlarging the percentage.

Proven Bad Boys Get Credit; Newcomers to Show Biz, Cash

Chicago, Sept. 30.

Film board here continues to turn out reams of credit ratings on exhibs, with plenty given the CI (credit inadequate) label, but the distribs continue to forget all about it the moment the exhibitor shows up to talk business.

Exchanges, in short, are making full use of the fact that the credit committee ratings are not mandatory on the distribs, but may be disregarded in any case. It is all up to the individual manager, and if he has been dealing with the exhibitor in question for a number of years, and knows him, credit is being liberally extended.

There is, however, one great class of exhibitors which the managers have tacitly agreed must plank down some deposit before any pictures are delivered. This is in the case of changes of ownership or a new house, which brings into the film business a new man, whom the exchanges know nothing about. In this case, in spite of the terrific competition for the business, the distribs to a man are requiring deposits.

Screams

Hollywood, Sept. 30.

Local theatre man, reporting a picture's first run reception, said they were screaming over it.

"Yeh," snapped a no-man, "screaming for their money back."

Fox Deal for Par Program Follows Par Deal for Fox

A national product deal for 1930-'31 has been closed on the Par program for the Fox chain, with houses including the Fox West Coast string. Details leading to the product buy were ironed out in New York between Sidney R. Kent and Fox executives prior to Kent's departure for Europe.

H. G. Delabar, Fox West Coast treasurer, came on from Los Angeles in negotiation of the deal.

This year Par's first big product contract was for the Fox pictures.

Sidney Meyer Quits As Fox V. P. in Chicago

Sidney Meyer, holding v.-p. job of Fox Chicago Theatres and formerly division manager of that territory, has resigned. His houses are assigned to direct charge of H. J. Fitzgerald of Midwesco. Fitzgerald also becomes v.-p. of the Fox Chicago subsid.

Meyer was a holdover from the old William Fox management.

Post of supervisor of the territory has been assigned to Roy C. MacMullen, former manager of the Sheridan. James Keough, formerly assistant manager, is now in charge of that house.

Takes 8 U's Naborhoods

Seattle, Sept. 30.

Far West Theatres, Inc., recently formed with L. O. Luken at head, has taken over the eight Universal suburbans.

Luken formerly branch manager here for First National.

Mgrs. or P.A.'s Doubling

Small indie chains are following the example of the Fox organization in putting managers in theatres who can handle the publicity as well. Joe Seider's group on Long Island is one of the first, along somewhat different lines.

Where Fox is grooming publicity men for managerial posts, Joe is making p. a.'s of his managers.

Marcus Show Reopening Crescent, New Orleans

New Orleans, Sep. 30.

Crescent, Saenger house here, dark for two years, reopens Oct. 11 with a Marcus musical tab.

A Marcus tab played the house for a long run some time ago, before the Crescent passed to the Saenger circuit under lease for 10 years from Erlanger.

Labor Troubles

(Continued from page 38)

the chain houses remain as was under the old contract.

Seattle, Sept. 30.

Operators' union has served ultimatum on Fox West Coast houses in this district that union operators will walk out Oct. 4 unless Fox Pacific Theatres' demand to operate in neighborhoods and small towns with but one man in booth is withdrawn.

Fox West Coast is interested in Fox Pacific. Finkelstein & Rosenberg are other stockholders, in charge of operation. They were given contract to manage the houses to suit themselves, without interference.

The union contends Fox West Coast as stockholders should call off F. & R.

The operators' district convention, comprising Montana, Idaho, Oregon and Washington, recently ruled two men should be used in all houses.

Montreal, Sept. 30.

Undercurrent gossip has it musicians' strike will be called off this week, and that vaude at Loew's and Imperial will restart Oct. 6.

Both houses cut admish prices after strike.

Seattle, Sept. 30.

Walkout of operators threatens in Seattle, due to demand of certain managers for but one man in booth in certain situations, this pertaining particularly to neighborhood theatres. Sound on film makes only one man needed in the smaller houses, the managers maintain. Union has sent ultimatum to all theatres saying walkout will follow any such cuts.

Hollywood, Sept. 30.

Mort Singer, R-K-O Chicago executive, is on his way to the coast as mediator in labor troubles in Portland, Tacoma and San Francisco.

Singer goes first to Seattle, where stage hands and musician troubles are especially bad. San Francisco, however, presents the most serious situation, with the two labor factions deadlocked. The mediator will visit Los Angeles before returning to Chicago.

Philadelphia, Sept. 30.

A general strike of local stage employees and picture machine operators will become effective Oct. 7 unless settlement of the present strike of local musicians is made before that time, according to John Colaprete, president of the local chapter of the American Federation of Musicians.

Colaprete declared that notice had been served on managers of the Stanley-Warner and Fox theatres here after national leaders of the International Alliance of Theatrical Stage Employees had ordered its members here to join with the musicians in a sympathy strike in an attempt to secure for them acceptance of their demands.

R-K-O Approves Religious Talks by Performers on Its Vaude Stages

A way for serious mention on its stages of religion, always a banned subject in the popular theatre, is being paved by R-K-O through vaude acts.

R-K-O's slant toward laxity in the once forbidden discussion of any religious creed is without any pious attitude on the circuit's part, but strictly for business purposes. It's liable to drum up increased attendance, thinks the booking office, and is bound to "cause talk."

The "cause talk" angle was the reason for granting of special permission to Rita Burgess Gould to deliver a five-minute talk on religion instead of a vocal encore at the finish of her single turn. That permission was granted on the "cause talk" basis over protests from R-K-O house managers who claimed Miss Gould's talk might offend patrons of other and possibly opposing beliefs.

In her vaude act Miss Gould sings of a Russian immigrant girl, her rise and downfall. Then a pop number in the manner generally called "coon shouting." After that, coming back for the encore, Miss Gould delivers her religious speech.

Mostly Religion

Sometimes, usually at matinees before juvenile audiences, Miss Gould switches and drops the religion topic to tell the kids to obey their mothers. Another departure of Miss Gould's is to condemn bad temper and advise the audience to hold theirs when about to do a burn-up. But most of the time Miss Gould talks on religion.

No standard religious sect is mentioned, nor is any special teaching prescribed, but Miss Gould's religious outlook is here and there comparable to Christian Science.

With the R-K-O booking office's permission, but optional for the individual house managers, Miss Gould at each performance also has distributed several hundred copies of a booklet titled "The Greatest Thing in the World." It follows Miss Gould's teachings from the rostrum and its contention is "the greatest thing in the world" is faith. It reads like Christian Science propaganda.

Objection of one R-K-O manager to Miss Gould's talk was based on his previous refusal to grant a neighborhood Catholic group's request for lobby space in which to campaign for funds for a new church, without actual solicitation. On orders from the home office the manager was forced to turn down the organization, pretty powerful in the neighborhood.

The group comprises a large portion of his theatre's regular draw, the manager declared, and Miss Gould's spiel in behalf of her own religion, in so quickly following the previous turndown, was held to be offensive to members of the offended sect.

Another religious booking by R-K-O is that of Hugh Barrett Dobbs on the west coast. He is known there as the "male Aimee MacPherson" through his radio broadcasts on churchly topics.

Heretofore, the religion routine for the stage has been almost the sole property of the Chautauqua tents and circuits.

Frances Upton's 3-Act

Frances Upton is rehearsing a three-people song and dance act for her first time in vaude.

Miss Upton's last appearance was opposite Eddie Cantor in the stage "Whoopee."

COLORED VAUDE LOW

Wheel Houses Taking it on Chin—Some Get Better Break

Reports from the T. O. B. A. (colored) vaude houses indicate the majority of the houses having a tough time, with most of the traveling Negro troupes lucky to break even.

The theatre owners taking it on the chin are optimistic enough to believe that with a change of weather, returns will pick up.

Several sections show fairly good grosses, but not steady.

NEED MORE BREAK-IN HOUSES FOR R-K-O ACTS

Lacking in proper break-in spots for its acts, R-K-O may shortly make use of the theatres formerly of the Brater & Pollock circuit for break-ins.

Sept. 26 the R-K-O Rahway, N. J., was given vaude for Friday, Saturday and Sunday, playing the same bill the first two days and a different one Sunday. Proposition of adding more break-in spots from the former B. & P. theatres around New York rests with the R-K-O operating department.

Booking office is said to be in favor of converting a few more theatres into vaudfilm to show acts and develop them. The operating department has reached no decision either way as yet.

Publix Producers

Jack Partington will go west as producer of Publix coast units and Harry Gourfain comes east as alternate producer of units in New York. The two are changing places.

Added to the list of eastern Publix unit stagers is Carlton Winkler, with the circuit several years as assistant on production.

ILL AND INJURED

Jack Mooney, former general manager for Myron Fagan, stricken with a nervous breakdown, is recuperating at the United States Veterans' Hospital, Sunmount, N. Y. Mooney spent several months at Phoenix, Ariz., before returning for treatment in the Adirondacks.

Ben Ehrlich Back

Chicago, Sept. 30.

Ben Ehrlich, the theatrical lawyer, has returned to Chicago and resumed practice after a three months' absence in California.

It was for some time doubtful if the barrister would resume in Chicago.

Conrad and Eddy Divide

Eddie Conrad and Marion Eddy (Mrs. Conrad) are dissolving their standard two-act. Conrad will go with another partner and Miss Eddy as a single.

Professional split doesn't go offstage

Aids to Ann

Ann Pennington, in returning to vaude, will have Jack Stillman and Chester Toomer.

Dave Bernie in 2-Act

Vaude team of Yates and Lawley, doing a two-man piano and song turn, have split. Dave Bernie is replacing Yates.

Bernie was formerly an orchestra leader.

Weston and Lyons are leaving Oct. 7 for three weeks of vaude abroad, opening Oct. 27 at the Hippodrome, Birmingham, for a week there and two weeks following at the Palladium, London.

STRONG BOY, 6, SHAVES SEEKS STAGE CAREER

Toledo, Sept. 30.

Clarence Kehr, six-year-old Toledo strong boy, has been barred from Toledo public and parochial schools, because, as Sperintendent Charles A. Meek states, "The boy could not do justice to himself, and it would not be for the better interests of the school children."

Clarence at 3 years was a subject of interest to psychiatrists, who said that his abnormality was caused by apparent misfunctioning of the ductless glands. At 3 the boy was able to lift his mother off the ground. He smokes cigars, shaves, and talks in a man's voice.

His parents have taken his schooling case to the State Board of Education and to the State Industrial Commission. They contend that if the boy is not able to go to school he should be able to go on the stage and earn enough money to have a private tutor.

It was stated some time ago that the Gus Sun circuit had offered to book the boy at $500 a week, but nothing ever came of it. The State Industrial Commission and the Board of Education are likely to grant him a working permit.

Trix at Capitol, N. Y.

Trixie Friganza has been booked to headline the stage bill at the Capitol for the week of Oct. 31. This is her first appearance at the presentation house. Booked by Jerry Cargill.

WB FOR 'NAMES' FOR DE LUXERS

Name attractions have done so well in the Warner deluxers, Warners is out to get as many names as possible, stage or screen. Warners is willing to play them on a percentage basis, wherever it considers the name worthy.

BABE KANE STAGE AGAIN

Hollywood, Sept. 30.

With a couple of years of picture experience cached away, Marjorie (Babe) Kane is returning to Chicago for a picture house jaunt in Publix houses. She opens Oct. 17 at the Oriental.

Miss Kane originally started in show biz in Chi cabs and later swung to picture houses.

Back at Same Salary

Hollywood, Sept. 30.

Bobbie Calahan and Warren Jackson quit the Fanchon & Marco "New Yorker" idea following a demand for more money when it opened at Loew's State two weeks ago. They are rejoining the unit Oct. 2.

The F. M. offices report salary is the same.

Cropper Trying

Roy Cropper, musical comedy, finding that dull, is trying vaude.

He opens Oct. 11 for R-K-O.

4½%

The interest for this quarter at the rate of 4½% per annum will be credited October 1st, 1930

Interest is allowed for every day your money is in the bank.

A savings account placed here is the safest form of investment.

UNION DIME SAVINGS BANK

6th Avenue and 40th Street - New York City

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

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GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

BE WITH YOU SOON!

HANDERS AND MILLIS

Headlined all vaudeville bills in England

Daily "Express" said: "Last night HANDERS and MILLIS opened in Glasgow it was a veritable triumph."

Everything Is "Miniature" Now—Even Our Ad

Polly—Can you use "T" in a sentence?

Peggy—If Sir Thomas Lipton hadn't stopped to TEE, he——

PAIGE SISTERS

ON R-K-O ROUTE

Week Oct. 4, KEITH-ALBEE, YOUNGSTOWN

MARGE HELEN

LaMARR and BOICE

ORPHEUM CIRCUIT

Now Playing OMAHA, NEB.

FRANCES KENNEDY

COMEDIENNE IN SONGS AND STORIES

R-K-O Circuit Owner and Operator RADIO STATION WJKS

(WHERE JOY KILLS SORROW)

AFTER SUCCESSFUL EUROPEAN ENGAGEMENT

HELEN YORKE and JOHNSON VIRGINIA

R-K-O Direction BEN DAVID

R-K-O-PALACE, NEW YORK (This Week Sept. 27)

Independent WM. MORRIS

RKO AGENCY JAM AGAIN UP

George Moran Not with Charlie Mack; May Get Injunction on Title

Moran and Mack, who open for R-K-O Oct. 25, will not be the original Charlie Mack and George Moran, as previously reported. Weber-Simon office, their agents, declare the original pair intended to team, but it failed to happen.

Mack will have for his partner, as "Moran," Bert Swor, who appeared with him in Par's "Anybody's War," shortly after George Moran pulled away.

George Moran, now playing the R-K-O Orpheum time with Neal Abel, billed as Moran and Abel, requested a relative to phone "Variety" to say he never has had any intention of returning with Mack since they split in the early spring. Also that never again will he work with Charlie Mack.

It was further stated, by proxy, that if Mack persisted in the use of the billing of Moran and Mack, Geo. Moran will slap an injunction against him.

Although R-K-O was originally under the impression George Moran would be with Mack, it is not much concerned about it.

Either way R-K-O offered and will pay the act $5,000 per week.

SHAMPOOING HUBBY DIDN'T FINISH JOB

Desertion Still Chicago's Most Popular Allegation

Chicago, Sept. 30.

Divorce machinery is starting to pick up speed as it goes into second week of the winter season. Desertion continues as the chief cause of complaint.

Leo Weisskopf filed the necessary papers for two anxious women, one out of vaude, the other in burlesque.

Winifred Mae Turnbull, of the act of Mae Wynr and Buddy, now on a Publix unit tour, is getting rid permanently of James D. Turnbull. Turnbull is an assistant paymaster with the U. S. Navy and stationed at present in San Francisco.

They married in Sept., 1920, and on Independence Day, 1928, he scrammed. There is a child, Cecilia, 6, with Mrs. Turnbull asking for the custody of her daughter.

Lavilla Hoberg, with the "Nite Life of Paris" company, had her husband shampoo her hair once a week, and during most of the time they were happy with this weekly shampoo.

However, on one day in the second Sept., according to Lawyer Weisskoph, the husband, Victor Hoberg, in a hurry to get out to a poker game, rushed the shampoo job by opening the bottle on her head. She squawked, and he walked.

Rajah a Wow in Tex.

Galveston, Sept. 30.

Rajah Raboid, Houston's "master mind," after wowing 'em for several weeks by radio over KTRH, left for New York for a theatre engagement and a 13-week stand with station WOR, starting Oct. 6.

Raboid's number, first attempt at unveiling course of future events, as affecting especially the matrimonial and financial prospects of radio fans, went over big in this section, with a number of imitators already in field.

Silvaris Falls at Hip

Paul Silvaris German acrobat, was injured in his first show in America and had to withdraw from the bill at the Hippodrome, New York, Saturday (27).

Silvaris fell to the stage from a 15-foot perch toward the finish of his act. Leg injury will lay him up for a couple of weeks. X-ray showed no broken bones.

TWO RAYS HURT

Mother and Daughter Sue for $5,000—in Auto Accident

Ina Ray, dancer with Gus Edwards' act, and her mother, Marvel Ray, with the same turn, have started suit for $5,000 against H. J. Eckhardt, of Pittsburgh, non-pro, and the Ranan Taxi Corp.

Action is for damages which both received a month ago when they were riding in a cab, struck by a private car driven by Eckhardt at Park avenue and 96th street. Miss Ina Ray alleges a cut on the nose, but was able to resume work. The mother alleges she was badly banged up and cut by flying glass.

Louis F. Randall represents the Rays.

MARXES WITH WB, PHIL., AT $10,000 AND 50-50

Marx Brothers have been engaged by Warners for the week of Oct. 30 at the Mastbaum, Philadelphia. They will work on a guarantee of $10,000 for the week and a 50-50 split on everything above the theatre's weekly average, plus the $10,000 they are receiving as a guarantee.

Their guarantee from Warners is $1,000 more than that which the Marxes will receive per week from their R-K-O engagements. Warner declares that it is giving them $1,000 more because they may be called upon to play five shows a day during the engagement.

Marx Bro. go into the Mastbaum after playing four weeks for R-K-O in New York, the last two of which will be at the Palace. In between the latter date and their mid-western tour for R-K-O, they have two weeks' lay-off. Charlie Freeman, head of R-K-O's booking office was notified about the Warner booking by Max Gordon, agent for the Marx Bros. Freeman gave his consent.

Mastbaum's weekly average gross is set at $44,000. The house can touch $80,000. Marx Bros. will split 50-50 on all above $54,000, as the $10,000 guarantee is added by Warners to the theatre's average.

After completing their R-K-O dates, the Marxes may return to Warners for a few more weeks on the same terms as at the Mastbaum. Warners already have them penciled in for Jersey City and Pittsburgh during December.

Marx Bros. opened for R-K-O today (Wednesday) at Flushing, L. I.

Headliners in Bunches For Fox House in B'klyn

Fox Theatres is calling for performance in New York by actors contracted with stage shows which can't play in spots elsewhere owing to labor troubles.

Fox Brooklyn is slated for several headliners in a bunch where otherwise only one might have been used. Angle to use three or four at one time. Among list of headliners are Alice White, Fifi D'Orsay and El Brendel.

Haley Stopped En Route

On the day (Friday) he arrived in Chicago on his way to N. Y. from Hollywood, Jack Haley received a wire and hopped a train to St. Louis to fill Jack Donahue's place in "Sons o' Guns." Show opened in St. Louis Monday, with an understudy.

Donahue dropped out of the show in Cincy because of high blood pressure and was ordered to New York for treatment.

Show replacement job sets back Haley's vaude dates for R-K-O. He's under contract to Schwab & Mandel.

On the coast last spring Haley was himself laid low by an attack of appendicitis.

Waite Hoyt Returns

Waite Hoyt, baseball, and Fred Coots, songwriter, have teamed again for vaude.

They are to open for R-K-O next week.

TOO MANY AGENTS TO SELL 300 ACTS

New R-K-O Booking Floor Regulation to Reduce Privilege of 110 Agents on Floor at One Time—Eventually Present 42 Agency R-K-O Franchises to Be Cut to 10

FEW MAKING MONEY

As a medium between the two extremes of completely ridding itself of unproductive agents or of letting the agency situation stand, the R-K-O booking office has decided to place a limit on the number of representatives from each franchised agency permitted at one time on the booking floor. The numbers will be adjusted by the volume of each agency's current business in booking acts with the circuit.

Along with this is the reported statement that if the modification compromise is not successful within two or three months, the list of R-K-O agency franchise holders will be cut down to about 10. The present number of franchises outstanding is 42. Number of men booking acts or trying to book on the R-K-O floor, under these franchises, is over 110.

This exceeds the number of agents on the floor when the circuit was Keith's and played more than three times the acts it now uses.

Most of the many present R-K-O act reps have not succeeded in getting enough of the weekly approximate average of $9,000 commissions, at the customary 5% for agents out of the $180,000 or thereabouts paid weekly in acts' salary by the circuit, to make a living from the R-K-O source. This condition has created a bad mental state among the unsuccessful floor agents and is regarded by the booking office as bad morale.

Missing

The disgruntled agents are those who have fallen behind in the number of acts booked. These agents, the booking office believes, have flopped simply because of a lack of agenting ability. An agent's ability, to give him value to a vaude organization like R-K-O, must include an aptitude at finding new act material for the circuit's use. Agents who submit nothing but the same turns month after month, without unearthing something new, are not considered to be of any value to the booking office nor to themselves in it, as they are unable to increase their income.

The R-K-O agency franchise, which restrains the franchised agents from booking with opposition variety circuits but at the same time protects the R-K-O agents on the floor against outside competition, is used mostly as a convenience by many of the present agents, it is charged. In the "convenience" theory is the claim that some agents regard the R-K-O connection as useful in securing acts that naturally go to someone affiliated with the largest of the act-playing circuits for representation.

Small Weekly Checks

Many R-K-O agents' commission checks have amounted to as little as $5 and $6 a week for months. Many others haven't received a cent. One agency given a franchise three months ago hasn't yet booked an act.

Out of that grows the question—On what are they living? Unless having heavy bankrolls to get them by on no income, the slipping agents must be getting it somewhere. It is R-K-O's reported belief that some are conveniently using the R-K-O connection for outside purposes. The R-K-O limit of 5% commission for agents is also referred to.

The 110 agents at present are greatly out of proportion to the 300 acts played weekly by the circuit and the four bookers buying them. Traffic conditions on the booking floor are very bad with the quartet of bookers so crowded for time that agents spend two days trying to see one of them.

Since Charlie Freeman became booking head of R-K-O last May the number of agents on the floor has almost doubled. This increase was by Freeman's own action. Many previously barred from the floor were permitted to return and others who had long sought the chance were permitted to enter.

Freeman at that time declared the agents who did not make good would eliminate themselves and the result would be survival of the fittest. Freeman stated the plan would give all the agents a chance and eventually change the minds of those who failed. Apparently the failures refuse to admit it to the extent of blowing.

Freeman Sentimental

Freeman is reported to have decided against wholesale revoking of franchises for sentimental reasons. The booking head's intentions, from accounts, are against barring from the floor men whose lives have been spent in the act-booking business and who would probably find it difficult to succeed in other occupations. Although the general attitude of many outside and in is that plenty of the R-K-O agents would be better off in any commercial job than vainly trying to book vaude acts.

Keith's and its successor, R-K-O, always have been confronted with the agents' problem. No one has yet succeeded in settling it once and for all. Changes in the vaude conditions each necessitated changes in the agency situation and the moves always brought annoyances.

R-K-O remains the only variety circuit that protects the agents to the extent of guaranteeing payment of commissions from acts by collecting for the agents through charging a fee for the service.

The proposed cut in number of agents on the floor from each office will reduce the total to about 85. The three offices now doing the largest volume of business will have three reps and the remaining offices two each, with a few exceptions. These, because of current volume, will be permitted to have but one man on the floor at one time, probably the franchise holder. The agencies with three each will be Weber-Simon, Jack Curtis and Charlie Morrison.

Identity of the agents on the floor does not concern the booking office, as long as the given number is not exceeded.

Some of the agencies whose associates have been reduced are considering retaining those eliminated as outside scouts for new acts, or doubling them up for floor services under a time schedule.

Publix Sending Featuring Acts West and South for Stage Units

Los Angeles, Sept. 30.

Demanding better talent than available on the west coast and wanting to establish eastern presentation acts on this side of the great divide, at the same time giving repeat attractions a chance to get out of over-worked territory for a while, Publix has decided to ship considerable material out here.

With local talent conditions what they are, the west coast Publix division has been crying for stronger stage material, whether known or not along the Pacific Slope.

Locally produced units, it is admitted, have had the odds stacked against them through inability to locate the right kind of talent.

A number of established Publix stage show attractions have been picked for shipment to Los Angeles, including Johnny Perkins, Jack North, Monroe and Grant, Pasquali Bros., Harry Downey, Maureen and Sonny, the Andresens, O'Donnell and Blair, Helen MacFarland and Ray Bolger.

Most of these have toured in several Publix stage shows. Some are newly-acquired from vaude and under contract to Publix that carry options.

Where convenient, these and other acts for the west coast Publix tour, will play the chain's units as far west as Des Moines or Denver, then make the hop to the west coast. In other cases, the acts may be shipped to Texas for the locally-produced units down there and also reported up against it for featuring material, jumping in that event from Texas to California. If playing California first, they may follow with the Texas time.

Fresh Talent

Except for a stray act here and there that has played west coast territory on vaude routes, all talent imported will be fresh to this region.

Besides needing heavy talent badly out here, the Publix viewpoint is reported strongly in favor of the idea because it allows frequent repeats on the regular Publix route to lengthen periods between new units out of New York. Of the group set to come out, Perkins, North and Bolger (singles) have worked in Publix units off and on for more than three years.

SEYMOUR FELIX MAY BE F. & M. PRODUCER

Fanchon & Marco may add Seymour Felix on its list of producers, which now has Sammy Lee and Larry Ceballos turning out the F. & M. stage units.

It's said to be matter of terms with Felix. With the others, F. & M. is reported to have arranged for each to produce four units, drawing down $100 weekly, with 35 weeks guaranteed for every unit.

Bill Perlman the coast agent now in New York, is in charge of the negotiations for F. & M.

Melson on Verge

Charles Melson, who is m. c.'ing at the R-K-O White Plains, N. Y. house, is all set to shatter the record there for consecutive m. c. work held by Peter Higgins.

Melson, now in his 24th week, has only three to go to beat Higgins' stay of 26 weeks.

Cubs' 4-Act Postponed While Fame Regained

Chicago, Sept. 30.

The win, lose or draw ball players, signed for personal appearances at the Publix-B. & K. houses here, may yet prove worthwhile. When the Cubs began slipping it was figured the boys, who include Hack Wilson, Kiki Cuyler, Charley Grimm and Gabby Hartnett, wouldn't go so strong.

Now a city series between the Soxs and the Cubs is being arranged, which will help bring the boys back in the good graces of Chicagoans. The series will interfere with the schedule laid down by Publix for the four, but they are willing to move back so the box office will be more popular.

Carlson-Stamper Flop

Dave Stamper and Violet Carlson, both from the musical stage, have split after a couple of weeks' trial as a vaude team.

Combination didn't jell.

Boasberg Attached

Los Angeles, Sept. 30.

Al Boasberg, with two bank accounts and any salary coming to him from Warner Brothers under attachment, claims Arthur M. Landau has not stated sufficient facts for legal action. His demurrer was up for consideration yesterday (22).

Landau claims $3,625 in commissions under a managerial agreement signed by Boasberg last October.

Silver Threads among the Hay or Moss
Anything can happen with old age nowadays
25 years for a show weekly are two lifetimes
"VARIETY" is slipping toward its 25th
That should happen in December next
This paper's Silver Anniversary

1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24
and the 25th will be *"Variety's"* Anniversary Special,
The usual hullabaloo and come on in Number, eh boys?
But this time the first and only guaranteed no
Phoney unusual Silver Anniversary, the 25th
Just a notification for Preparedness.
The boys will soon be among you
Come one; come all—get in

IN DECEMBER---REMEMBER!

Six Acts and Sound at L. A. Hip, 20c, But—

Los Angeles, Sept. 30.

In downtown L. A. on what would correspond to the Bowery of New York, is a Bert Levy-booked house making its last gasp for existence with six acts and a sound feature at 20 cents top. That the six acts—12 altogether per week—represent a nut of $300 to $325 per each half, is an idea of the sample of vaude obtaining at the Hip, as this former Adolph Ramish stronghold is familiarly labeled. Seating capacity, 2,200.

At one time the Hip labored under the more dignified monicker of Adolphus, after the given name of its owner; but with Masterphone (a Seattle pop-priced equipment) and the six acts, the neighboring Filipinos, Mexicans and peasants quite

(Continued on page 49)

Extra N. Y. Intact Wk.; Kenmore and 81st St.

As soon as R-K-O can clean up present vaude bookings for the Kenmore, Brooklyn, and the 81st Street, intacts will be routed into those two houses. No date has yet been set for the change.

This will give the intacts two weeks in New York. At present they play the Chester, Bronx, and Madison, Brooklyn. When the extra week is added the New York travel will probably be Kenmore, 81st Street, Chester and Madison.

Vaude in Scranton

Scranton, Pa., will resume with vaude Oct. 4 with five-act bills on Monday-opening split, booked by Lawrence Golde (Morris office).

Scranton is the former indie-booked Comerford stand, recently taken with the other Comerford theatres by Publix.

Acts Cut Down for U's 136-Min. Film

Holding over "Western Front" at the Roxy tossed an upset into the film booking of the R-K-O theatres. R-K-O is to get the U film the week after it finishes at the Roxy.

When "Front" does play some 30 R-K-O houses, it will play a full week in each, with vaude to be curtailed accordingly, as it runs 136 minutes.

4 SOUTHERN WEEKS FOR PUBLIX UNITS

Chicago, Sept. 30.

Publix units will begin playing the South beginning Oct. 17. The towns will include Houston, Dallas, San Antonio and New Orleans.

The units have been closing in Denver.

Technical Auction

Worcester, Mass., Sept. 30.

Plymouth theatre, built three years ago at a cost of $1,250,000, will be auctioned Oct. 10. This is for the purpose of clearing the control of the playhouse so one of the offers to buy or lease it may be accepted.

Title to the property now is in the hands of Harrison Hewitt of New Haven, Conn., subject to two mortgages.

R-K-O UNITS FAIL FOR PROFIT AT LONG BEACH

Hollywood, Sept. 30.

R-K-O vaude intacts go out of the State, Long Beach, Oct. 25, after five months of failure to make shows pay at this house even on a 25% cut, bringing costs of units down to around $2,300.

R-K-O is angling for a four-day spot between Los Angeles and Salt Lake City to cut down five-day lay-off between the two cities. The split week may be arranged in a Fox West Coast house but not the Egyptian in Hollywood as was planned.

Vaude Return May Follow Publix in Fort Wayne

Fort Wayne, Ind., Sept. 30.

Par-Publix, after many threats to invade this town, comes in on Oct. 4 with the new Paramount, 2,500 seats.

Opposition is R-K-O, who have two houses open at present, and another dark.

Understood here that competition will bring vaude back into one R-K-O spot.

L. A. Shows in Seattle

Seattle, Sept. 30.

A. W. Baker, Publix manager here, expects Publix unit shows out of L. A. to open here in two weeks, coming intact.

This will eliminate local gal line, now in charge of Dave Hacker.

VAUDE TAKEN OUT

State, Uniontown, Tried It Out During Hot Spell

Uniontown, Pa., Sept. 30.

Vaudeville was withdrawn Saturday from the combination program at the State, operated by the Penn-State Co., after a try at the policy since Labor Day.

Programs had consisted of three acts, feature and short subjects talkers. No booker named.

The management stated the increase in attendance didn't average over 500 daily and didn't warrant continuing the "vodvil." Five-piece orchestra also discontinued. Night top price, raised from 50 to 60c, will be dropped back to former scale.

Film feature for first half this week, "Animal Crackers" and "The Spoilers" for last half.

VAUDE IN MASONIC MOSQUE, ALTOONA, PA.

R-K-O will book eight acts three days weekly into the Jaffa Mosque, Altoona, Pa., a Masonic building, starting tomorrow (2.) The days are Thursday, Friday and Saturday. Altoona is a six-day town.

R-K-O has no interest other than booking. Mosque locally operated by Masons. It seats 4,000.

No show during the other days of the week.

LAUGHLIN UNITS' COAST TRY FOR INDIE ROUTE

Los Angeles, Sept. 30.

Possible start of an indie stage presentation route on the Coast is the new policy going into the Million Dollar, downtown, Oct. 9. Jack Laughlin will put on the shows, to be called "Creations," and will personally book all talent. Laughlin at one time staged prologs at the Carthay Circle and in the past few years has been with eastern picture houses.

Along with the Million Dollar will be the Strand, Long Beach, also operated by S. M. Lazarus. Latter's original idea of the indie route was with vaude, but after trying and missing with that policy he gave up to the presentation scheme.

Olsen & Johnson Doing 4-a-Day in Albee, Cinsy

Cincinnati, Sept. 30.

To accommodate their followin here, Olsen and Johnson are doin four shows a day at the Albee th week.

The playing policy is four pe formances on Saturday and Sunday and three a day for the balance of the week.

Earle Playing Acts

Warners will install vaude at the Earle, Washington, Oct. 10. Earle now plays straight pictures.

Four-act bills on full week, policy.

George ANDRÉ & Co.

ADAGIO FOURSOME

BOOKED SOLID R-K-O

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

Africa Speaks

"UBANGI"

BUT!

New York Laughs! Howls! Screams!

AT

AL DEVITO AND DENNY RUSS

WITH

DOT STEVENS

IN

"ANYTHING FOR A LAUGH"

R-K-O Hippodrome New York, Week Oct. 11th

Oct. 18—Flushing

Dec. 13—Madison-Chester
20—Syracuse
27—Rochester

Jan. 3—Cleveland
10—Akron
17—Toledo
24—Chicago

Jan. 31—Minneapolis

Feb. 7—St. Paul
14—Winnipeg
28—Vancouver

Mar. 7—Seattle
14—Portland
28—Golden Gate

April 4—Oakland
11—Los Angeles
18—Long Beach

May 2—Salt Lake
9—Omaha
16—Kansas City
23—St. Louis

June 6—Oklahoma City

June 13—Ft. Worth
20—Dallas
27—San Antonio

July 4—Houston
11—New Orleans
18—Atlanta
25—Birmingham

Aug. 1—Charlotte

PERSONAL MANAGEMENT

CHAS. S. WILSHIN

MARTY FORKINS OFFICE

P. S.—Not Forgetting Our Old Pal Al Evans

★ ★ ★ ★ **HITS** ★ ★ ★ ★

KISS WALTZ

BY THE WRITERS OF "DANCING WITH TEARS IN MY EYES"

THE SEASON'S WALTZ HIT

BY DUBIN & BURKE

NOBODY CARES IF I'M BLUE

"ANOTHER "AM I BLUE"

BY CLARKE & AKST

ONLY A MIDNIGHT ADVENTURE

A GREAT FOX-TROT BALLAD

BY LESLIE & SIMONS

LAUGHING AT LIFE

A SURE APPLAUSE GETTER

BY KENNY-"CORNELL" & TODD

TOMORROW IS ANOTHER DAY

AL JOLSON'S TERRIFIC SENSATION

BY GREEN & STEPT

LITTLE SUNSHINE

ANOTHER JOLSON BALLAD HIT

BY MITCHELL-GOTTLER & MEYER

BOB MILLER
MGR. BAND & ORCH. DEPT.

M. WITMARK & SONS

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'Burlesque' Now Keeps New Patrons Off Mutual's Cleaner Performances

Mutual's attempt at cleaner shows this season has been felt at the box office. Especially in spots where the rough shows pulled patronage before. Altered policy this season in those spots too drastic to hold former patronage.

Mutual's shows this season are all dressed up in comparison with other seasons, carrying one peel-off soub who handles the teasers exclusively. None of the other femme principals goes in for revealment.

Comics have been instructed to hold in on rough stuff and box office results have been unfavorable in certain towns.

Mutual's experiment with clean shows, or rather cleaner than they used to be, has demonstrated thus far there's no spot for clean burlesque in the towns when the mob wants it rough. With nothing the wheel or local house has accomplished to replace the faded patronage.

While Burlesque is the slogan on the theatre and paper, localities heretofore shying away from the name and performance still remain away. They will not believe any change for the better can occur under the title of Burlesque and, if there is, as long as it is Burlesque they do not want to see it.

Tom Collins' Accident

Tom Collins, burlesque comic, is in Bellevue Hospital, New York, through injuries when struck by an automobile at Broadway and 48th street, last week.

According to passersby he was half way across the street when the lights changed. Collins was struck and dragged by a taxi operated by Herman Nestor, of 18 Suffolk street, New York city. Nestor was freed when proving the accident was unavoidable.

Collins suffered contusions of head and body.

Burlesque Changes

Sam Raynor, who left burlesque to go with the Shuberts, is back in burlesque with "Fun and Sparkle," Mutual show. Johnny Barry withdrew from the same show to return to vaude.

West End Stock Cold

The proposed stock burlesque for the West End, New York, is off with house continuing with grind picture policy.

Solly Shaw who took over the Gotham, New York, and is currently operating with stock burlesque policy, had been angling for the house, but couldn't come to terms with the owners.

Cops Warn in N. Y.

The cops are watching the stock shows again around New York after complaints that the burlesque have again been going wide open on dirt, and strip numbers.

Both Minsky's downtown stock and the stock at the Gotham, Harlem, have received police visitations during the past week and warned to tone down the shows or else.

New B'klyn Stock

Stock burlesque at the Myrtle, Brooklyn, next week (6), supplanting vaudfilm. Charles Murphy will stage the shows.

Company includes Pat Galvin, Tony Hart, George Berry, May Shaw, Lena Holman, Myrtle Cox, Anna Donlin, Joe Kelly and Gertie Claire.

BURLESQUE CLUB MOVES

The Burlesque Club is moving from 245 West 48th street to newly leased quarters adjacent to the Friars Club in the same street today (Oct. 1).

The club recently disposed of its own property to Joe Leoni for $85,000.

Leoni plans to develop the West 48th street site in prospect of the new subway.

Grinders and Weavers Now Strut Their Stuff

Hudson, Union City, N. J., has a runway, with a house mob to back up incoming Mutual shows.

Runway had not been permitted under former city administrations. Current administration not so tough on grinders and weavers.

Burlesque Stocks

Stock burlesque went in this week at the Century (formerly Shubert-Teller), Brooklyn, with Hurtig & Seamon operating.

Company includes Eddie Hall Sonny Pillard, Danny Murphy, Charley Baker, Palmer Cotes, Ina Hayward, Babe Healy, Connie Corinne, Renee Renault, Dot Averson, Irving Verdi and Margie Kenny.

Burlesque Changes

Jack Strouse has straightened out previous differences and will stick with "Dimpled Darlings" (Mutual).

Lang and Shelly closed with the show last week.

Betty Duval has supplanted Florence Terakin with "Laffin' Thru" (Mutual).

Charles Harris and Mildred Anders have succeeded George Dewey and Alice Frear in cast of "Nite Life in Paris" (Mutual).

Hoffman and Burnett have withdrawn from "Peek-a-Boo" (Mutual), with Bert Sanders and Marion Wakefield, replacing.

David Whalen has succeeded Jack Kiernan as juve with "Fine Feathers" (Mutual).

Jacques Wilson opens as featured runway soub with stock at the National Winter Garden, New York, next week (6).

Chick Hunter has replaced Le Roy Kent in "Girls From the Follies" (Mutual).

Mutual Wheel

(Weeks of Sept. 27 and Oct. 4)

Arlington's Revue—27, Lyceum, Columbus; 4, Lyric, Dayton.

Bare Facts—27, Lyric, Dayton; 4, Empress, Cincinnati.

Big Revue—27, Lyric, Bridgeport; 4, H. & S. Apollo, New York.

Broadway Scandals—27, Empress, Cincinnati; 4, Mutual, Indianapolis.

Dimpled Darlings—27, Orpheum, Paterson; 4, Hudson, Union City.

Fine Feathers—27, Howard, Boston; 4 L. O.

Flapper Follies—27, Gayety, Washington; 4, Academy, Pittsburgh.

Flying Dutchman—27, Grand, Hartford 4, Lyric, Bridgeport.

Foolin' Around—27, Empire, Toledo; 4, Columbia, Cleveland.

Frivolities—27, Fox's Jamaica, New York; 4, American, New York.

Get Hot—27, H. & S. Apollo, New York 4, Fox's Jamaica, New York.

Girls From the Follies—27, American, New York; 4, Star, Brooklyn.

Girls in Blue—27, Star, Brooklyn; 4, Irving Place, New York.

Hi Ho, Everybody—27, Modern, Providence; 4, Gayety, Brooklyn.

Jazz Babies—27, Empress, Kansas City; 4, L. O.

Kuddling Kuties—27, L. O.; 4, Lyceum, Columbus.

Laffin' Thru—27, Gayety, Milwaukee; 4, Empress, Chicago.

Legs and Laughter—27, State, Springfield; 4, Grand, Hartford.

Let's Go—27, Columbia, Cleveland; 4, Academy, Buffalo.

Nite Life in Paris—27, Rialto, Chicago; 4, Haymarket, Chicago.

Novelties of 1930—27-30, Lyric, Allentown; 1-3, Orpheum, Reading; 4, Gayety, Baltimore.

Oriental Girls—27, Empire, Newark; 4, Orpheum, Paterson.

Peek-a-Boo—27, Gayety, Montreal; 4 Gayety, Boston.

Pleasure Seekers—27, Garrick, St. Louis 4, Empress, Kansas City.

Powder Puff Revue—27, Hudson, Schenectady; 4 Gayety, Montreal.

Radium Queens—27, Gayety, Detroit; 4 Empire, Toledo.

Record Breakers—27, Academy, Buffalo; 4, Hudson, Schenectady.

Silk Stocking Revue—27, Trocadero, Philadelphia; 1-7, Lyric, Allentown; 8-10, Orpheum, Reading.

Speed and Sparkle—27, Gayety, Brooklyn 4, Empire, Newark.

Speed Girls—27, Hudson, Union City; 4, Trocadero, Philadelphia.

Step Lively Girls—27, Empress, Chicago 4, Rialto, Chicago.

Step on It—27, Academy, Pittsburgh; 4 L. O.

Stepnes Big Show—27, Gayety, Baltimore 4, Gayety, Washington.

Sugar Babies—27, L. O.; 4, Modern Providence.

Take a Chance—27, Haymarket, Chicago 4, Gayety, Detroit.

Tempters—27, Mutual, Indianapolis; 4 Garrick, St. Louis.

Twentieth Century Girls—27, Irving Place New York; 4, Howard, Boston.

Whoopee Girls—27, Gayety, Boston; 4, State, Springfield.

Wine, Woman and Song—27, L. O.; 4 Gayety, Milwaukee.

SUIT ON EMPRESS, CHI

Mutual Burlesque in House—Non-payment of Taxes Alleged

Chicago, Sept. 30.

Mutual burlesque may be forced out of the Empress, south side, by a legal move made by Frederick W. Roepstorff, owner of the property. Roepstorff has served papers on the Bird theatre company, Federal theatre company, Warner Brothers, Mutual Burlesque Ass'n., Enterprise theatre company and the theatre for the return of the property.

Roepstorff charges the lessees have forfeited the theatre, due to their failure to pay all taxes and assessments, specifically stating that the property was forfeited to the state of Illinois, Oct. 1, 1928, for the balance of the general taxes for 1926, for $3,251.

It is also claimed as forfeited $6,000, deposited as security when lease was signed in 1912 for 30 years at $1,000 a month as rental.

NEED RUNWAY SOUBS TO AID MUTUAL SHOWS

Several weak stands of Mutual burlesque wheel will be bolstered by house soubs, after the fashion of the Irving Place and Apollo, New York.

Operators have importuned Mutual to share on the expense. Most intend to use three soubs on the runway grinds, as a back up for the traveling shows.

Mutual advised house operators the current season shows can stand on their own; that the house additions are unnecessary. Those squawking say they have found out differently and want Mutual to share or else.

Hoboken Stock

Stock burlesque goes into the Lyric, Hoboken, N. J., Oct. 13, with Harry Kane operating and producing the shows.

Company includes Hap Riley, Clark Grant, May Sullivan, Lew Hurst, Billy Lee, Marie Devoe, Grace Finley, Jerome and Grant.

SPEED GIRLS

(MUTUAL)

"Speed Girls" lives up to title for a fast dancing show, in which the femme principals set and maintain a breakneck pace throughout. Comedy is of the ancient variety, and handled even more slapstick than is customary in burlesque.

Frances Farr, featured soub, was out at this showing when caught Monday night at the American Music Hall, New York, with Mae Dix hopping in and proving a worthy substitute. Miss Dix copped the show from the other femmes with her naughty numbers and teasers. Betty McAllister was runner-up, and and also copped with numbers and semi-strips, getting plenty of encores and giving them everything.

Mike Sachs and Fred Binder are the brace of comics, working hard with slim material, and suffering somewhat through similarity of character, since both are doing crepe hair "Hebe" and working double throughout. Sachs has the edge on the laugh-getting through having the better material and with Binder almost straighting for Sachs in most of the scenes.

They spot plenty of rowdy stuff with both femme and male supporters which at times is vulgar, but this mob laughed. With this show wide open in contrast to others at this house, it looks like the lid is off again and the shows ordered to rough up. This house suffered considerably on the weekly intake with the former variety of shows, which may be the answer.

Program was about as helpful to ascertain others and their respective assignments as a Chinese laundry ticket, with first names of most principals omitted and little use of attempting to guess who's who of the remainder of the mob. Alice Kennedy, statuesque brunet, the only other femme principal recognized by the reviewer and clicking in her numbers and dialog contributions with the comics in most of the skits.

The skits were the usual familiars, ranging from the dame who was robbed in a dark picture house explaining that she didn't know the thief was after her money to the old cabaret scene where the comics are broke, but order up everything and clown their way out of the check. These would have been o. k. comedy if speeded up instead of the draggy performance Monday night. The other bits were of the usual hit-and-run variety, making the show lighter than usual on comedy.

"Speed Girls" as it stands now depends on the dames, principals and chorus to smack it across for pep, which they succeed in doing. But with better material for the comics and less of the rowdy stuff results would be different. *Edba.*

FOLLIES, L. A.

Los Angeles, Sept. 27.

Here is burlesk what am. As the only burleycue on the Pacific slope, the Follies theatre must be somewhat of far-famed institution along the west coast. In fact it's rep had crossed the Rockies to some insiders with reports of the type of show presented.

It's that kind of entertainment which if any present day denatured burlesk could adopt and get away with in the Bostons and Philadelphias of the wheels, would give everything else in town the keenest competition. It's a brand of saucy entertainment which every ticket buyer for a burlesque show hopes he'll get.

Rough, naughty, risque, snappy, spicy, dirty, bawdy—and funny.

Charles Fagen a hybrid Tad-tramp, is the principal funster. George Clark, Hebe, is an equally effective co-comic. There is virtually no ranking distinction in the comedy purveying.

Principals comprise Fagen and Clark, chief funsters; Jacquie Wilson, soubret; Vilma Jozsy, ingenue; Dorothy Akern, Bee Cunningham, second soubs; Yvonne Orinda, prima; Bob Stanley, straight and Gordon Rydeen, juvenile; the two latter not so strong.

Girls have the strip and tease down to a science. They give the customers a load of the torso plenty and often and in startling manner. Which is the direct box office explanation of everything. The added starter coocher is merely an institutional ballyhoo but hardly worth the effort alongside of what Miss Jozsy or Miss Wilson actually give out. Carmita's "Dance of the Seven Veils" at the show caught last week was floppo, nor did she possess a fraction of the allure the regular stock troupers have.

Girls number 26 in all, and plenty oke on the line routines and personal s. a. Grover Frankie is credited for the dance staging. George Clark is general producer.

Anything goes in the way of skits and numbers. That it's funny always, despite the dirt, is the primary saving grace. The "Palace of Passion" scene is an example of the general libretto. The comedians are weighing the charms of an Hawaiian, Irish, French and Jazz girl. Each picks a gal and scrams with unalloyed off-stage tempestuous reactions uttered by both.

The French gal, on-stage, is vamping the Hebe comedian in high powered fashion. The straight urges Cohen to take her away and the reply is: "It's too late now!"

A miniature golf scene, with easily imagined "book" development of the tee-and-hole game, was another mad scene.

It's rough, tough, bluff entertainment, but never sluggish and always speedily paced, grossing a flock of laughs.

Every so often, with a burst of artistic self righteousness, they pull one of those "It Seems to Be Spring" ballet routines, obviously the good old hokum to stand off what has just preceded. It only tends to slow things up in general.

Other credits are Peggy Shunterman for costumes; Rusti Conn, technical art direction (whatever that is); settings, Louis Hesse and Henry Bollinger.

The Sat. night "previews" see George Bryant's colored jazzists starting their stuff on stage and conducting in the trench. Colored vaude specialties break up the burlesk portions, plugging the gap between halves. *Abel.*

F. & M. Added Bookings

Hollywood, Sept. 30.

Booking deals have been closed in some cases and others are in negotiation for Fanchon and Marco Ideas this season. They range from two days to a full week.

Fox-California, San Bernardino, starts Ideas Oct. 9, playing full week.

The new Fox house in Joplin, Mo., will use the shows three days weekly, commencing Nov. 3.

Set to come in but with dates as yet indefinite are: Grand, Great Falls, Montana, two days; Fox in Butte, four days; Orpheum in Tulsa, three days; Coleman in Miami, Okla., two days.

More time may shortly be added out of town to the Fanchon & Marco units now playing about 35 weeks.

Bert Adler of the F. & M. office, went on a tour of the road last week, for that purpose.

It is said that a few indie theatres may take up the F. & M. units.

Betty Healy Alone

Hollywood, Sept. 30.

Proposed vaude team of Betty Healy and Billy West has been called off.

Miss Healy has decided to feature herself in an act, assisted by Allen Dailey.

SIX ACTS AND—

(Continued from page 47)

familiarly—and with seeming fondness—adopted the Hip as its own for a nightly festival.

If the customers come on Friday nights to the Hip they can get 10 lousy acts instead of six.

The house is a cross between Loew's Delancey and the American Roof, only more so.

Wise Babes

The crying babes in the arms of the hardy, dusky patrons, who constitute the majority, seem to be the best critics.

A wheezy, four-piece band holds forth in the pit and a permanent placard on the stage, regardless of what type of act is on, announces that the talking picture follows the vaudeville.

Pictures are of a vintage, including "Rio Rita" and "Case of Sergeant Grischa."

Customers delight in reading double entendre into anything uttered on the stage.

One recent show caught held acts like Kinko, novelty contortionist; Blom and Duel, rotund gal and straight, and very small-timey; Powell and Sheffield, not bad, and more commercial. Likelihood is they took this, from want of anything else, or as a break-in. Material, however, was seasoned enough. He is a lanky funster; she a petite straight. Both seemingly had seen the Four Marx Bros. doing their type of by-play hokum business. Powell is recognized as having been with Helen Ford in "Dearest Enemy" on Broadway, so why be buried out here? His Chevalier imitation n.s.g. Frank Rogers, colored ventriloquist, tried hard and got something with farmyard stuff and a three-voiced "conversation."

Explaining

Four Playmates, very amateurish, explained their break-in here. Atrociously dressed in those pullover and caps. Got something with a "Swedish parson" bit, but familiar generally. On the harmony, an idea of it all is that did "Asleep in the Deep."

Bernard's Dogs, who wouldn't behave, closed. The woman handler walked off cold; could have covered it up okay. Her pseudo-stagehand assistant was colored. She looked Japanese in color, although rather big for an Oriental.

Last half bill was Nellos, jugglers; Eddy and Al; Emery Sisters; Von Stremmell, heralded as "the tenor of tenors;" Morey and Mack; Agreenoff's Dance Revue (Russian). *Abel.*

Push on R-K-O, L. A.

Hollywood, Sept. 30.

The entire West Coast R-K-O organization, plus help nationally from the string, will be concentrated in the effort to put over the local R-K-O theatre.

Advertising will be increased 25% and an extra exploitation and stunt man has been engaged.

Doobsie of the Shell Gas Happy Time hour on the air is first of special added stage attractions.

Acts at Seattle

Seattle, Sept. 30.

Follies theatre, now managed by George L. Appleby, formerly with John Danz houses (Sterling), Tab. last week moved out, going to Portland.

Vaude acts, with about five weeks north of Frisco, and eight gals in line, will be at this house hereafter (formerly Pantages).

NEW ACTS

Nan Blackstone and Manning Sherwin, 2-act.

Jim Toney and Co., opening for R-K-O at Flushing, Oct. 4. Toney formerly worked with his wife, Miss Norma.

George Mayo and Co., three-act.

Joyce in Brooklyn

Mike Joyce is managing the Folly, Brooklyn, for Shea.

It opens Oct. 4 with split week vaudfilm.

Wheel Out of Toledo

Another Mutual stand closed last Saturday night when bad biz conditions in Toledo darkened the Empire.

GRACIE FIELDS
Songs
26 Mins.; Three
Palace (St. V.)

England's premier singing comedienne was badly advised in choice of songs for her American debut at the Palace on Broadway, where Gracie Fields opened Saturday matinee. None among them held what Miss Fields so greatly needed on her initial appearance in a strange country, a sock number.

That this English girl is the only headliner on the most important vaudeville bill in New York made it more imperative that she should stand out as a single turn and stamp herself indelibly on the new audience, as she has done at home. But she didn't. It may have been largely due to her division of numbers, some American and others English. Over here they don't expect a newcomer from abroad will sing American songs, and American songs that are very familiar if not died out on this side. Miss Fields' first number was "Swingin' in a Hammock," a hit long since ruined by radio.

In England Gracie Fields enjoys perennial popularity, probably long ago imbedded through constant appearances, leading to that English heart favoritism that once owned is never lost. As George Robey has been reported to have remarked: why leave something that is certain to take a chance on an American chill? The Robey idea is that the American chill, while it may not injure his native standing, can do it no good. Miss Fields was reported to have entertained this same thought for a long time, before finally succumbing to an R-K-O offer.

It has never been cabled back here that Sophie Tucker so firmly established herself in London through trying to show the Londoners how English songs should be sung. Miss Tucker in London sings American numbers, mostly exclusive and restricted to herself. A ballad called "Body and Soul" (English) that Miss Fields has registered hugely with of late in London and recorded by her over there, she could not sing at the Palace, through that song being restricted over here to Libby Holman for the new Max Gordon show. Miss Holman is shortly to appear in.

To permit Americans to hear her in American songs is seemingly, however, what Miss Fields strove for at her first performance. And so she disappointed, as the unknown Palace headliner and as the English star she is known to be.

Miss Fields included "Cottage for Sale" (American) and "Dreams," from the American musical talker, "Love Parade," a comedy "Punch and Judy" song, "The Pudding Basin," and "The Co-Op Shop." The latter is really funny lyrically, but spoiled for the American idea by the English scheme of trying to force more comedy out of it than was possible, through going into another strain and a controversy with her woman music conductor, Anne Lipman (not, however, the famous Annie Lipman-Kelly of Freeport). Later Miss Fields did a travesty on "Sonny Boy" for an encore and unfunny, if anything about "Sonny Boy" could be funny over here any more, and another English comedy number, "A Coupla of Dooks" (Ducks). This totaled eight songs, four English, four American.

These with plenty of flowers for and speeches by Miss Fields closed a turn that also held Lancashire and Yorkshire dialects as uttered by Miss Fields. Accents are no longer comical on this side.

Miss Fields was rather vociferously received upon her entrance and the applause at the close of her turn was prolonged, both in large measure promoted through Ted Healy, the Palace's m. c. this week. He stepped in on Miss Fields' finish. That likely didn't altogether please her. But Healy wanted to help her and he did.

On the stage Miss Fields is wholly self-possessed. She quieted the initial tumult by a little inhaled whistle, and repeated that whistle several times to still the house. Miss Fields got a laugh in the "Co-Op" song when her leader interrupted, to say she was singing the wrong song. The girl in the pit had been rapping with her baton, with the violinists also rapping with bows. Miss Fields suggested the orchestra men might stand with the woman conductor and asking them, they replied yes. Whereupon Miss Fields said Miss Lipman (not Kelly) had worked pretty fast for the five minutes she had been down there.

In the few dance steps the English girl did, she repeats a wide sweeping hip swing, almost exactly like Charlotte Greenwood's, with Charlotte still using her swing.

On appearance Miss Fields looks very well, and in singing her diction could be labeled perfect, foretold by her discs over here. But in material, even aside from the American songs, Miss Fields on Saturday did not have one punch number, nothing to bring forth that spontaneous applause necessary to make her over here.

It's unfortunate, for Gracie Fields in any country could not gain the rep and standing she holds at home without earning it. To call the girl merely clever is a very mild expression for one from whom so much had been looked for, so it may be more blamed against the act than the actress.

Miss Fields sings a ballad exceptionally, as she did with "Cottage For Sale," but "Cottage For Sale" is so thoroughly familiar on this side that what matters now how it is sung or by whom? That was Miss Fields' safeguard against it had she been informed, and even more so with "Hammock," which her own native songs were not big enough to atone for, nor to make her the hit no doubt she deserved to be. *Sime.*

STUART and LASH
And Their Cavaliers (8)
Songs, Hoke and Band
26 Mins.; Full Stage (Special)
86th St.

Stuart and Lash in their present act are new around the east, although together about a year, but routed west right after showing to the R-K-O bookers. It's a 2 in 1 combo, with Stuart and Lash doing a rough hoke comedy turn, followed by an inning with band of eight musicians.

A worthy bit of stage entertainment; packs a happy blending of music and comedy, with a dash of dancing supplied by (Miss) Jerry Withee, also doing a song number or two that permitted a few incidental laugh bits worked by Stuart and Lash.

Team rates a bouquet for enterprise. Five years or so ago they were a couple of boys in one who just seemed to get along. Now they have gone in for special material written by Billy Wells; have strengthened their comedy by teamwork that has enhanced their stage value and have added class in musical embellishment. In Miss Withee they have a sprightly femme interest. She dances well and gives a spirited performance.

The 2 in 1 idea as Stuart and Lash present it should work well in one of the new intact shows being sent out by R-K-O. There is sufficient comedy and musical punch to send it over all the way. *Mark.*

"SALT WATER TAFFY" (6)
With Mack Gordon
Flash
20 Mins.; One and Full (Special)
81st St. (V-P)

Neighb. and combo material with spot not mattering. Book, music and lyrics written by Gordon besides staging. Gordon capitalizes his avoirdupois but only mildly. Turn has a thin plot.

Three sailors meet three girls on their own. Confused identities gets all onto a Riverside Drive roof garden. Dance and song numbers are interspersed. Seven numbers altogether, with just a twinkle of comedy. Windup sailors and girls all agree to hitch. None of it is outstanding, with only pep coming in a small way from a brunette who looks inexperienced, but plays vigorously.

Ted Wren, one of the boys, does some acrobatic splits that call for the only spotlight in dancing. Played next to shut on five-act bill here for mild reaction. Needs pep and comedy, which Gordon could give if he had material.

KITAYAMAS (2)
Contortionists
6 Mins.; Three (Special)
Jefferson

Jap man and woman duo. There's another pair—two boys—known in vaude for risley. Like the latter pair, this mixed duo are okay opener or closer. All may be branch of one family.

Most of the stuff done is by man. Woman is atmosphere. Both in Jap costumes and against a Jap drop with a couple of chairs and dais on stage. Man balances himself and completes a round trip back bending at medium heights on small cube about a foot square supported on an upright from a table.

Opener here for good hand.

MONTROSE and REYNOLDS
Songs, Chatter, Dance
11 Mins.; One
81st St. (V-P)

Couple are Belle Montrose and Douglas Reynolds. Turn looks like composite of old Montrose material over a period of years. Some of the chatter twinkles but never sticks for a good laugh.

Miss Montrose affects a dumb gal who speaks aimlessly, with the boy acting straight. Song and dance didn't matter either way. Played No. 3 on five-act bill, position being against the act.

FRANK CHAPMAN (1)
Songs, Piano
12 Mins.; One
81st St. (V-P)

Baritone who is programed as radio notable. He announces during turn he has sung opera in Italy. Voice bears proof. Not the vaude kind, but of cultured quality, away from the modern ballads and which pop houses demand.

In vaude the type of song often is as important as the voice. Proved in this case when Chapman after several standard numbers which only went fairly, toppled customers with the prolog from "Pagliacci."

Presentation prospect with Chapman assuming a pleasing, artless stage manner devoid of the usual artistic pretense of visitors from opera.

AL JOLSON
Songs and Talk
29 Mins.; One
Capitol, New York

This week at the Capitol for Al Jolson, involving the biggest money deal ever arranged for a single for a one-week stand on a theatre stage, is the singer's first Broadway flesh appearance in five years. In that time he'd been seen in New York only in his four starring talkers for Warner Bros. At the Capitol Jolson's salary is $20,000 plus a 50% split with the house of anything over an $80,000 seven-day gross.

It marks the first time since he became the name everyone now knows, that Jolson has booked a date of five shows daily for a week. During part of his stage talking Jolson mentions the number of shows, counting it up to make two and a half hours on the stage every day for seven days, with two and a half hours of continuous playing more than he's been accustomed lately to doing in a month, he declared.

Under those conditions, for one who is supposed to have trouble keeping his pipes in top shape, Jolson was doing remarkably well at the fifth (night) show opening day (Friday) at the Capitol, after four performances previously. He's on at 12.23, 2.46, 5.09, 7.32 and 9.55, for close to half an hour each performance.

The act shows Jolson had his voice principally in mind when routining the stage turn. He's doing four songs and talking the rest of the time. Talk, in running time, was two against the songs' one out of the 29 minutes.

Four songs were "Golden Gate," "Sonny Boy," "Mammy," and "Ol' Man River," in that order, with "River" announced as by personal permission from Flo Ziegfeld. If that song is still exclusive, more than a year after the show ("Show Boat") closed, Ziggy must have been kept pretty busy granting permission to about every single and double singing act in vaude. It was expected he would introduce something new, along with his favs, although his best known, "Raining Violets," was not sung. And disappointing that he didn't. But Jolson may have used different songs previously.

Somewhat different Jolson in this large theatre than the Jolson in more intimate surroundings at the Winter Garden. To those half way back and farther his voice probably didn't sound as powerful as formerly. Up front there was little change in either tone or volume. His own style and accompanying tricks were on top of the actual singing, as always.

In the talk portions Jolson chose to kid pictures, Hollywood and himself with most of the gags. Couple of 'em were ancients rebuilt to suit his own purpose, but everything landed with the Capitol audience.

Reception big at start, and finish and applause between and during songs.

At the night show Jolson wore a plain blue serge business suit.

Louis Silvers is Jolson's own leader in the pit. Harry Akst at the piano. *Bige.*

LOVEJOY DANCERS (7)
With Sidare
Flash
18 Mins.; Two and Full (Special)
Jefferson

Class turn and with finale cut about three minutes this act can go anywhere on ability alone, with dressing and appearance added. Two boys and five girls. One of the boys principally for adagio numbers. Other does taps and acrobatic.

Opening is against a special drop in two. Girls in sport clothes introduced by boy and an ensemble song and precision number follows. Goes to full stage and routine of singles and ballet through to end. Costumes fit all the way and staging is good for color and taste.

One number takes the girls in combo adagio swung to and fro by one of the boys. There is also a ballet number where each girl solos in a different kind of dancing. Played next to closing on seven-act bill here and okay.

CARLSON and STAMPER
Piano, Songs, Talk
12 Mins.; One
58th St., New York

Violet Carlson, of musical comedy, is with Dave Stamper, song writer. New two-act looks as if hastily thrown together.

Talk is draggy and repetitious, with part of it beyond comprehension of the average audience.

Miss Carlson does mild comedy, affects a grotesque walk and draws some scattered laughs through mugging. Her Dresden doll get-up hardly fits. No costume changes, Miss Carlson evidently preferring to remain in comedy character. Possessed of a fair soprano she clowns during her songs to no good purpose.

No punch to the turn. Stamper's new songs are far from his usual standard or seem that way because neither here nor there. Stamper playing some of his hits from former Ziegfeld shows rated best in the applause score.

Act needs plenty of fixing.

FIFI DORSAY
Songs
9 Mins.; One
Fox, Brooklyn

Fifi Dorsay, from pictures, sings in the usual French music hall manner, projecting plenty of "It" and stepping out into the audience for closer observation. While her voice is a bit throaty and her songs are of no great consequence, Miss Dorsay presents a faultless appearance and an ingratiating personality that won her quick approval.

Some light comedy chatter with the m. c. fits in nicely, after which she gets off the rostrum for a trip up and down the aisles to sing one of her recent film tunes.

While mixing with the customers Fifi does some polite clowning with the males down front, finally slipping one of the boys a kiss and then taking it on the lam.

All clean, innocent fun, and they loved it at this house. Some special material is all Miss Dorsay needs to bring her to attention as a single act. Present turn will suffice for once around the presentation houses.

BRADLEY KINCAID
"The Mountain Boy"
Songs
15 Mins.; Before Scrim
Coronado, Rockford, Ill.

Bradley Kincaid is from Chicago's Station WLS which tickets itself "the voice of the prairie farmer." Its programs are designed for and presumably appeal to the tillers of the soil. It is this same presumed fascination for agriculturists that accounts for the presence in various farm belt towns of a singer who would be only a curio to sophisticated audiences.

Kincaid has been worth money in several mid-western spots and when booked is exploited chiefly in the outlying ploughlands with the thought the farmers will crank up the Chevrolet and come into town for a load of their usually unseen entertainer.

His songs endure for uncounted verses and choruses ad infinitum, a fact which Kincaid personally makes humorous acknowledgement of. They tell homely, pithy, fireside-and-popcorn folk lore, the cowboy, gored by a steer, who wants them "To Tell My Mother I Want to Be Back When the Work's All Done This Fall," the farmer who died of heartbreak, the mountain moonshiner, etc.

It is greatly to Kincaid's advantage that his diction is excellent. Every word is crisp and clear, making it possible to follow the lyrical flights. There is of course little melody worthy the designation in these hillbilly chants but at least they have their own swing. A guitar is used for a personal accompaniment. Kincaid dresses in character.

He was well received here and entertained the gathering, a substantial one. Some gags are interspersed between the songs. Stage presence at all times is sufficient. *Land.*

MARSH and ARCHER
Comedy
15 Mins.; One
58th St.

Two-man comedy team, Marsh in oversized clothes doing sap clowning, with Lou Archer straighting for him in snappy style. Cross-fire talk about insurance has plenty of snappy lines, but some of Marsh's pantomime is bluntly indigo. It might better be discarded for the family trade.

As a closer the boys double a medley of old-time tunes that sent them off nicely. On fourth here, and well received. With some deletions can do equally as well in most of the neighborhood spots.

E. PHILMORE and Co. (2)
Juggling and balancing
15 Mins.; Full Stage
58th St.

With two female assistants handing him props, E. Philmore manipulates sticks and rubber balls cleverly. Balancing heavy apparatus on his head and at the same time holding balls on various parts of his anatomy and juggling hoops dexterously, is the high spot in Philmore's turn, a good opener of its type.

Some cutting would help speed it advantageously.

SYDNEY J. PAGE (2)
Comedy, Chatter, Dances
14 Mins.; One
Jefferson

Boy and two girls. The boy looks experienced and might have been around a single or team. He acts as a straight for hoke and comic makeup muggery and chatter by two girls who later turn out to be lookers with figures and dancing ability. Both blondes.

All show natural comedy knack, but material used isn't anything to holler about, with the boy attempting a kind of dance in the finale with the two girls. One of the blondes is fine acrobatic dancer. No. 2 here and fits there for neighb. stands.

Principal piece of buffoonery is around gape mouth of one girl dressed as a tramp and some water sprinkling business, where both girls take turns in "sapping" the boy.

WILLIAM EDMUNDS and Co. (4)
"Taking a Test" (Skit)
15 Mins.; One and Full (Special)
58th St.

William Edmunds does his usual wop comedy stuff but around a new plot that takes in the angle of fake picture tests. In between dialog biz is a song by Mary Faust. Other support includes Arch Hendricks, Sue Allen and Harry Shipley. Too obvious plot with women acting too impassive, but otherwise this is for class neighbs and elsewhere.

Opening scene is before the entrance to a talker company where Edmunds talks wop, and meets a woman prospect looking for a test, same as he. Curtain rises on twin room painted set with furniture and accoutrements of phoney studio. Girl gets test and comes back crying because she's told it's n. g. Thereupon Edmunds reveals he might not be just a wop comic but promising return of coin. He does by proving he's a dick at closing and walks off with the singing girl who cried.

STEVE SAVAGE and Co. (4)
"In Havana"
Comedy Flash
25 Mins.; Full (Special)
Jefferson

Savage is familiar to vaude. Does a stew sailor with gape mouth and shows striking contortion dance twists. Other four people are two girls, a foreign guitarist with a tenor voice, and a male tango dancer. All good but act is too long and in spots slows up for that reason. Could stand much cutting. One tango could easily be chopped and the first song number might introduce the sailor comic instead of his waiting for the finish to come on. Scene is supposedly a Havana cafe.

Went big here in fourth spot on a seven-act bill. "Rumba" dance is done here but if that's what it is, it isn't good enough or it isn't done right.

No Turks But Art Tabs

(Continued from Page 23)

ance, with matinees at half this figure.

Whole biz is being run on the Chautauqua idea, with the town taking so many tickets, and selling them before the show gets in. Because the section is hungry for flesh the idea has gone over with spots of only 1,500 population netting a good night's audience.

Funny angle to the whole thing is that 10 years ago all these towns played tabs. When pictures came in they were dropped. Now, under auspices, they are back and hailed as something new, and getting the play.

One company, the Universal Producing Company, at Fairfield, Ia., has so much biz on its books it is trying to have the troupes play a mat in one town and a night show in another.

Average daily overhead on the tabs is said to run about $100.

One theatre man, who has tried to keep track of this sort of thing through Iowa, figures there are 32 now playing through the state.

Orph-Publix Pact Off

(Continued from Page 23)

to get pictures, what policy for the Palace?

Questions will apparently be answered in these ways: Woods will be vacated shortly, not because R-K-O has not made money at the house, but because the seating capacity is so limited that with the pictures taken from the Woods and spotted in another house, such as the State-Lake, real money could be made. At capacity the Woods has done $21,000. The State-Lake, with double the seating capacity, can do over $50,000. The State-Lake is certain to go straight pictures shortly. Musicians and stagehands have been getting their notices for several weeks.

Spotting Product

As for pictures, R-K-O has bought 104 pictures, a record total. Formerly forced to take Publix-B. & K. turn-downs, they will now be more in a position to pick and choose. The pictures formerly going into the Woods will be shifted to the Palace for weekly runs, while the specials, such as "Check and Double Check," "Cimarron," and the third dimension pictures go into the State-Lake.

Included in the expansion scheme is the desire of R-K-O Pictures to escape the domination of Publix in Chicago and downstate Illinois. The feeling is that the only way Radio pictures can get a real break is by having R-K-O theatres in which to play their product.

R-K-O, L. A.

Los Angeles, Sept. 25.

What's the use of kiddin' around? Here's a house that hasn't gotten to first base in so long that the public has forgotten the theatre is trying to play ball. This is the former Hillstreet and it's a superfluous item on the circuit's list of houses.

Locally, the R-K-O circuit has a two-house problem. Neither site is doing enough business to cause cheers. That's because they smother their vaude with second choice pictures at this house, and what they think are their best films go into the Orpheum where the stage is merely something on which to rest the screen.

It's open and shut that if R-K-O really wants to do anything locally with its vaudeville, nothing is going to happen until the circuit moves the acts over to the Orpheum in conjunction with the best screen fare it can muster. As it currently stands neither the pictures nor the vaude have been rave material. Sometimes it's fair on both ends, stage and screen, and if they ever hook up a fair four-act bill with a fair feature there probably won't be any squawks for 50c. and the natives may get the idea that two hours under the guidance of R-K-O is not a bad way of passing the time. It seems a logical and obvious move.

R-K-O has got plenty of opposition in this downtown district. The State, Paramount, Warners, Criterion, and United Artists. The State and Paramount offer stage shows. And of these seven houses the R-K-O duo hold the most questionable location sites with the exception of the U. A., one block further out of the way than the Orpheum. That puts the Orph right on the border line of the theatre district. The R-K-O is sufficiently off the line to actually make it an effort to attend the house.

The three and four-act idea is okay on the theory that it's easier for an audience to sit through that many poor acts than five or six. If the vaude actually holds some punch entertainment it can class as a surprise and customers are tempted to try again. It doesn't have to be great vaudeville for four acts; it doesn't have to be a great picture. If both booking departments can ever get together for a consistent run of fair stage and sheet entertainment this circuit is apt to start going somewhere locally. But at the Orpheum, where is belongs.

The Orpheum is the house because the shows look better there and the patrons can pass judgment in more comfort. Vaudeville at the R-K-O is handicapped before it starts. It's got to be quite a show to even look good in this house. But because the R-K-O has 500 more seats than the Orpheum has been the reason the execs have never even thought of changing the routine. It's well known that neither house has been filling up often enough to make that difference in capacity of any importance.

It is also well past the time that R-K-O should have started giving its vaude a break by supplementing with the best pictures it could procure. So they're probably planning to eliminate vaudeville all over the circuit when the Amos and Andy picture is released. Which is the keynote of what's the matter here. Had the circuit had vaude in the Orpheum at the time of "Rio Rita," "Dawn Patrol" and "The Cuckoos," that vaude might mean something now. But the sudden prosperity of these pictures, plus the thought of a fast turnover, shelved any idea other than "out with the vaude this week," which is as usual with a strong film. While there is a "Rio Rita" once in six months and vaude every week.

Vaudeville isn't strong enough to build up by itself any more the way it's handled for economy. When they saddle it with indifferent pictures—that's murder. Hence, until the circuit begins giving its vaude an even break the acts will remain handcuffed. That unquestionably is true locally and very likely nationally.

A strong vaude show every so often can't help because now it's the picture that draws them to the house and they've lost the vaudfilm attendance habit. But the stage can help plenty after they're present. The downtown houses here have got to draw from Hollywood to get out of the red. It also seems as if the Hollywoodians only go downtown once a week for their entertainment. Maybe twice, but that's top. And what inducement is R-K-O offering these once or twice weekly visitors to patronize its theatres?

R-K-O better combine the strength of its two houses into one, the Orpheum, and turn this theatre, the R-K-O, into a daily change policy (possibly with twice weekly double features) or it can always become a garage. There must be some real estate value to the property.

A well-constructed, evenly-balanced show this week. And not top-heavy in cost. Too many of the R-K-O road units have been going over the average $3,000 nut and failed to do any more than bills costing less.

As an example, the current line-up even falls short of the three grand mark, but has more talent to sell than some of the costlier units. In order of running are the Berkoffs, Bert Walton, Don Galvan and "Any Family." Berkoff act is severely handicapped this week through the absence of Louis Berkoff, who has an infected foot.

The Berkoffs—Louis, Freda and Gertrude—are known out here, both through appearance and production activity in picture houses several years ago. A last-minute switch of routines, through the brother being out, throws the burden of the work on Freda's dancing feet, and she acquits herself admirably. Although opening the show on this bill, the turn can stand up in any position and click. Six girls around the Berkoffs lend a substantial touch to what's needed for the rest.

Bert Walton, experienced monologist with a memory, fits in nicely in the layout. Walton runs throughout the show as m. c., and does a good job of it. A good piece of showmanship is the afterpiece Walton does with members of the "Any Family" sketch ahead of him. Where his single specialty on the closing end might have been a tough assignment, the afterpiece was just the thing for Walton.

Harry Delf's domestic comedy skit is as good as ever. Traversing the vaude boards for the past two seasons at least, the idea of family squabbles at home is sure-fire audience stuff. Original cast still with the act.

Supporting the middle is Don Galvan, young Spanish boy of personality and an apt instrumentalist with guitar and banjo. Galvan seems a newcomer to vaude ranks, but wherever he's been he's okay where he is now.

"Outside the Law" (U) screen feature.

Trade running at good pace opening mat (Thursday). *Span.*

81ST ST.

Nice five-act layout here the first half with Venita Gould topping and mopping.

John Monroe and Tom Grant, trampoline, opened, doing somersaults and twists on a hooked-up apparatus that resembles an old-time brewery truck. Boys have speed tricks and spice their work with some light comedy chatter that sends them in for applause rating.

In the trey Gretta Ardine and John Tyrrell do a well balanced dance flash with Helen Tejen, the Keeler Sisters and Leo Stone in support. Turn is fastly routined, with Tyrrell's travesty toe dance the high spot. Miss Ardine attempts some comedy crossfire that fails. She is best at acrobatic stuff. Keeler Sisters, introduced as Ruby Keeler's sisters, step out for a couple of tap routines that fit, while Helen Tejen excels in high kicks executed with grace and finesse. Stone, at the baby grand, is one of those energetic, warbling pianists that seem to be a necessary prop for this sort of act nowadays.

Vox and Walters, ventriloquists, fourth, have one of the most entertaining double voice acts around in some time. Team of voice throwers keep up a lively line of banter that won appreciation. Nice backdrop showing a Florida resort gets the act away from the ordinary ventriloquial setup.

George McClennon (New Acts) held the deuce satisfactorily. On the screen, "Dixiana" (Radio).

Biz Monday night about three-quarters downstairs.

86th ST.

Nothing unusual to the vaudfilm layout at this R-K-O house, but pretty good entertainment. Screen feature, "Dixiana" (Radio), might have been considered something of a draw here, but the first show Saturday afternoon had a long way to go to capacity.

Gordon's dogs opened. They got especial interest from the children who are still going to the Saturday vaude but not in the numbers as formerly. Ryan and Noblette were second. Around considerably with a familiar brand of comedy that still finds favor in the neighbs. A mild turn but successful to a certain extent.

Followed by Lucille Benstead and Co. Miss Benstead is a singer but doesn't rely on standing in one spot for 10 minutes or so, singing her few numbers and then exiting. Far from it. She shows a bit of production effort will make a number go much farther in both selling the song as well as making it more impressionistic.

Her company of dancers give splendid support, adding diversity and novelty to the song division, ably taken care of by Miss Benstead.

For the finish, Stuart and Lash (New Acts), doing two acts in one by first reeling off some amusing comedy, and later in a routine with a band of capable musicians. *Mark.*

PALACE

(St. Vaude)

Failure of the Palace headliner, Gracie Fields (New Acts) to reach expectation at the opening matinee Saturday, gave an already wobbly bill of seven acts a kick back that left it strictly 50-50. In the 50% to the good were Ted Healy, Dave Apollon and Barry and Whitlege. Others, so-so, were, besides Miss Fields, Clyde Cook, Helen Yorke and Virginia Johnson, and the Hungaria Troupe. Five acts in the first half and two in the second. The early part was pretty slow and ragged, made so by three turns in a row from the start without sufficient ginger in either.

Ted Healy saved the show. He was in and out, with his stooges and specialists, doing so much by the time it came for his own turn, near 5 o'clock he hadn't enough left for an act of his own. Although the second show Saturday had to go on at 5:30. Perhaps Healy chopped it. It was late enough for him to do so without complaint.

Miss Fields held the sole headline spot. Taking quite a chance in that and proven, as the Palace for the first time Saturday afternoon in weeks was not capacity in the orchestra. On the hottest afternoon of last week prior to Saturday which wasn't nearly as warm, the Palace held 200 standees back of the orchestra rail.

As a solo headliner Miss Fields had to be a smash on her Broadway debut to become an overnight draw. Her first show routine held nothing to gain her that distinction. Miss Fields' contract for two weeks at the Palace at $2,500 each may have held the exclusive headline position and billing. Healy worked up the house on her introduction and again did the same thing for the English girl's finish, carrying the applause each time beyond normal. This may have proven deceptive to the foreign singing comedienne, as she was quite effusive over her applause in curtain speeches, two or three of them.

The Palace for the past 10 weeks or so has stepped out, it seems, to replace in New York the once famed Sunday night concerts at the Winter Garden. The Palace charges just as much and has been doing extraordinary business for that house, last week reaching $28,000, as against its 18's and 20's of a year ago. Difference is the profit. For the bills of the 20's or 18's or less, cost just as much as now, anywhere from $11,000 to $13,000 weekly.

This kind of a Winter Garden Sunday night removed to the Palace is what people who like vaudeville, like. It's kidding stuff, nutty if preferred, but always light and amusing, often impromptu when a couple of comedians or women with heads are on the same bill, and continuously pleasing. It draws and holds business, without people looking at the seven-different-scale price list the Palace maintains for any single week.

A show such as the current one will not dent the Palace's popularity with its newly gained mob, but may dent the current gross somewhat.

And it's quite likely that if not for the insane notion of so many strictly "picture men" in executive positions that nothing counts nowadays in the show business but pictures, there might be 20 key cities in this country which could stand a variety bill under the name of music hall, such as the Palace has been playing. They would not have to be nearly as expensive out of town. It isn't the names in these vaudeville shows; it's the entertainment they afford.

There are a number of similar combinations of snappy acts possible without the names that would be just as quick and just as funny upon the stage. That is being set forth to quite a degree in the limited four-act unit bills R-K-O is sending around its rotary chain. With the difference out of town to the Palace in a more attractive approach in the price scale for vaude only, to the picture house tops.

Apollon did a nice enjoyable turn closing the first part. He's a kidder too and one who hasn't yet reached his limit. All of his ideas are comedy. He has an orchestra of Filipinos who can sing, especially one of them, while he also has a tap dancer, with the Palace this week flooded with tappers. It's now as bad as the ballroom dancing formerly was, yet great for what otherwise might still be chorus girls.

The Hungarias, risley workers, for pyramids mostly, have not changed the people in their six-act, three and three, in three years, other than that the understander or bearer now wears a monocle. And if that's not new, funny and unique! He never removes it. Turn okay for opening or closing, but its music should be made liveller because it must be the opening or closing turn, if for no other reason. Perhaps that monocle suggested getting away from acrobatic music.

The Misses Yorke and Johnson barely saved themselves No. 2 doing an operatic "St. Louis Blues" and closing with "Painted Dolls." Another act that hasn't made a change in a year in routine. Oddly enough these girls with their high C's and Colonial dress with a girl named Yorke, are and may be the perfect models Rose York of York and King uses for her high C singing travesty. You can't see that Yorke name without recalling Rose and how much better Rose is in her travesty than these two straight.

Clyde Cook did some acrobatics on a ladder against a lamppost, easing through very mildly for 10 minutes. That included a couple given his boy assistant to tap dance. Cook hasn't much beyond his name in this turn. He seems to admit that by using the tapper as the encore.

Clara Barry and Orval Whitlege, first Palace week since returning from the other side, did their usual in the laugh way. Have some new gags. One of the very few acts that dare pull this upon the stage:

Whitlege—"Jokes are cheap."

Miss Barry—"Then why don't you buy some good ones?"

Healy has about 14 people for his continuous turn. Apollon has 12 people. Among Healy stooges are Eddie Moran, formerly a picture house m. c.; the Clark of the former Clark and Verdi comedy standard turn, and for this week La Belle Rose from the Nut factory at 99 7th avenue. La Belle did her (his) class vocalling and took out the set of five trick teeth before going to the top note, but La Belle just died standing up.

Downtown they use La Belle for a butt, the pro crowd on the floor messing up the works while he's singing, but for La Belle to do it straight doesn't mean so much. Maybe Healy did it as a gag so the Nut Club can now bill La Belle "direct from the Palace."

Benny Barton's little 4-year-old daughter is in the Healy turn. Very pretty, smart and cute.

Ted Healy is quite a Palace fav. Why not a run for him there any time? *Sime.*

58TH STREET

Season is on for sound break-offs, else it's coincidence that this house, like its sister citadel Hip, last week should take a bow out on sound during the feature showing. Happened during "Dixiana" (Radio), and worth mentioning since both houses operate similar reproducing apparatus. First break was for seven minutes and 10 minutes later another for over one minute. Otherwise show okay and biz fair at Saturday change day matinee.

Feature the draw, and kids in audience hooking in for plenty laughs from hoke vaude by Bobby Pincus and the William Edmunds piece that preceded.

Six acts and shoving the two strong laughter pieces in succession middled the bill to leave an aftertaste of only near-satisfaction for the rest when acts deserved better.

Pincus would have been better in No. 2 here, although he's good enough for any spot. Looks like he took a tack of showmanship when last caught by changing his femme partner. Formerly had Miss Hayward, classy voice and presence, but tall, who shadowed him with her vocal talent. Isabelle Dwan, blonde, is his new partner. She's from Broadway cafes, and enough under Pincus rating to make him stand out. Sings husky blues tone. The turn wowed in next to closing with the slambang chatter and Pincus swatting himself on the jaw. Miss Dwan is a looker.

Edmunds spotted a new skit, using two girls, Mary Faust and Sue Allen, plus Arch Hendricks and Harry Shipley as male support. (New Acts.)

Naomi Morton, daughter of Paul Morton and Naomi Glass Morton, partnered with Frank Wheeler in a song and dance act plus piano. Light comedy chatter a bit too tender for this house, where hoke and rough comedy go slambang.

Show opened with Marcus Sisters and Carlton Brothers. Well-known flash of grotesquery and eccentric dancing. Has innate comedy through outfits won by boys and color of scenery that spots special in "One" and "Full" with a third change back drop in "full" stage. Pleased all the way, without taking interest away from Lovejoy Dancers and Sidare, who closed.

This final flash of seven people—two men and five girls—has cut time since premiering at the 81st, and is working faster. Evident that break-in helped. Finale shorter, and song also omitted from opening bit. But for latter no reason.

Murray Sisters were'nt programed, but took No. 2 for a harmony spot that wasn't needed on the bill and only served to overload. About three numbers from the blonde and brunet, who look good. Dancing wiggles of blonde and hanky waving might be omitted.

Feature went 77 minutes to give the stage and film end an equal break of about 83 apiece. Entire show about 166 minutes, with waits.

R-K-O UNIT

(Chester, New York)

This one isn't up with the best of the R-K-O four-act unit bills to date. It loses caste too often through slow moments, though generally clicks. Each of the four turns has its droops and that makes for a jerky pace. All are sufficiently strong to recover from their weakest moments and is why the acts individually and the bill collectively slides across, yet the slumps aren't completely covered up.

Off by itself, this four-acter, comprising Wilfred Du Bois, Lubin, Larry and Andre, "An Impromptu Revue," and Hal Jerome, would draw favorable comment 10 times out of 10. Alongside most of the preceding unit shows it seems to lack the speed. R-K-O in a short while has set a very fast tempo with the units. Whenever there is a departure or lessening of gait, it's bound to be noticeable. As here, with not a bad turn on the bill, but drags along the way.

Most of Du Bois' juggling opener was missed through late arrival, but enough caught to impress as the standard juggling routine of this single. He started things off satisfactorily.

The Lubin, Larry and Andre three-act, No. 2, is one that begins like the front end of a cyclone on the blackface comic's stutter delivery. Then there is a sudden precipice, at the bottom of which is inferior comedy material, and there's little pickup until Lubin polishes it off with his fast buck. The three-act surprises by scoring so well with such a small reserve of comedy material. Lubin's hoofing contrib can be thanked.

"An Impromptu Revue" is quite a monicker for a flash act producer to think up, but a different title, as this is a somewhat different sort of flash. Youth of its players is the best early asset, for during the early portion the specialties don't support it for class. Then a boy and girl team, probably the featured couple on the billing, Dupree and Dean, go into a floor mopping series of bends and splits to wooden soldier music, and that starts the tide moving the right way. Pep in talent and production, latter including routining of specialties, slams it over finally.

Hal Jerome was the comedy and hit closer. Miss Grey of the act is the same blonde foil of the Jerome and Grey period, but Jerome now takes the billing with Miss Grey the "and Co." for some reason. It can't be that she's not contributing as much to the turn as formerly, for she is. Perhaps it's Jerome's idea to promote himself with the solo billing, with Miss Grey willing to help out. The gallantry is on her part. Jerome has a couple of bad faults, and these will restrain him from progressing much further into the top class of nonchalant stage talkers, though he's well on the way. One is a tendency to mumble and play to the musicians, and the other a seeming delight in telling strictly show biz gags for his own amusement. About 25% of the gags were missed because beyond the comprehension of this neighborhood audience. The other 75% they got, including the whiskered ones among 'em, and that was about enough to bring Jerome back for a speech. If Jerome would hold the show biz talk for show biz audiences—the Palace only—he will be a much stronger road comedian. There wouldn't be so many misses in his chatter with the agent gags out.

Rain blamed for the off attendance Thursday night; about two-thirds downstairs. "Bride of the Regiment" (Fox'), picture. *Bigc.*

STATE

Loew's State has quite a bit of comedy this week. Two acts are straight comedy turns and one a mixture of comedy and trick cycle riding. All got results. Entire bill was liked by a near capacity audience for the second show Saturday.

Walter Nilsson was a better than usual opener and can safely hold the duece spot. Uses erratic get-up and in chalkface. His unicyle riding was quite difficult, although done easily by Nilsson. It was his steady talk and giggling, done effeminately, that put the act over.

Lynn Cantor and Co., with the "company" Frank Jefferson, at the ivories, dueced. Miss Cantor's song cycle lacks substance and the turn lags because of it. A good punch song, preferably a humorous one, much needed. Only time she wavers from straight singing is with a souse number.

Morris and Campbell a laugh hit with this audience, handicapped by Morris and his stage son being forced to work from the orchestra instead of the box, as they usually do. It cramped their style somewhat but they went well.

Beth and Betty Dodge, teamed again after being parted and not working for the last three months, since Beth got married, are doing practically the same turn as previously. Only the opening has been changed. They are supposed to be late for their act and rush onto the stage from the orchestra, dragging two Russian wolf hounds with them. They go into a short snappy

(Continued on page 53)

British International

(Cohan, New York)

New York, Sept. 26.

Opening week of the invasion of New York if not America by British International, England's leading producer and distributor. It has taken the Cohan at Broadway and 42d street at $3,750 weekly.

House opened today with "Young Woodley," a B. I. talker made at Elstree and billed as an "Elstree Production." Program says "Elstree Productions Present." That's B. I.

British International is likely under the impression it is too difficult to do business over here in the sale of its English talkers at the long distance. It has come across to handle the matter the same on this side as American producers have done and are doing over there. If B. I. has the pictures, they will be played over here. That need not worry B. I.—if the picture is good enough.

"Young Woodley" is not a money picture for this side. B. I. will have to slip it in where it can. Its next talker is "Atlantic," coming Friday (3). That picture attracted attention over Europe and a decided hit in England. Perhaps B. I. might have better opened with it, as on reports "Atlantic" has a chance.

Reproduction at Cohan excellent for "Woodley," said to have come through in London with some dialog muffed. Cohan's program features its front page that theatre is equipped with the Berliner acoustic system.

Of the surrounding bill of film shorts, only one from Elstree. That is a silly picturization of the frog going through its throes until big enough to eat worms. Tiresome. Over here that sort of stuff is called a chaser.

Other English shorts were programed but not shown. Instead a Universal cartoon comedy with Universal News, besides an Educational comedy short with Charlotte Greenwood that held little real comedy; surely not enough to have warranted the making.

B. I. should with its English features try an all-English short program, excepting News. If not of sufficient merit according to the advice probably being offered B. I. that gets in these American shorts instead, at least the English shorts will be different in people and ideas.

B. I. is making no predictions nor promises. Probably it's not looking for any. It seems to have the right angle, that time will tell, and if it has the pictures, it will place them over here.

Harold Auten is gen. mgr. for B. I. in New York. Thomas Whyte is manager of the Cohan. *Sime.*

CAPITOL, NEW YORK

New York, Sept. 26.

No panic here opening day (Friday) fol. Al Jolson's week at the Capitol, his first New York stage appearance in five years, nor a rush by the natives to see him in the flesh (New Acts).

Standing against Jolson and the Capitol Friday, and strong competition for any theatre, was the weather. It was a murky, sticky, freakishly hot morning, afternoon and evening. There's nothing so oppressive as late September.

At the Friday night (fifth and last) show, after similar attendance all day, the lower floor was almost a quarter short of capacity, and the entire rear part, or nearly half of the balcony, empty. It might have been the weather.

The speculative odds around the Square dropped to evens on Jolson topping $80,000 gross in the Capitol week. Some bets were at $75,000. Prior to opening day they were mentioning $100,000 as within Jolson's reach through the Capitol gate, with $30,000 for himself from that large draw—and only 8 to 5 against it.

Considerable interest in the engagement around the Broadway sector, much of it through the betting talk. Whether there was equal interest in other parts of the city, where the real biz comes from, remained unsettled, for the rest of the week to tell.

Jolson's much-discussed terms with Loew's for the Capitol week are for a $20,000 salary guarantee plus a 50% split of the gross should it pass $80,000. That assures him of the $20,000 if drawing under 80, with a chance for him to set a new all-time stage salary record by hitting $87,000. Previous record salary, also drawn by Jolson, was $23,000 at Loew's State, St. Louis. Though Friday's business, around $9,000, didn't denote $80,000 for the week. Jolson can't lose, no matter what happens.

Probably the most important information to be gained by the trade from Jolson's week on the Capitol stage, when it is over, is the best insight available to date on what a stage attraction can do in the picture theatres nowadays, with Jolson given a good edge by many over all others as a potential stage draw. Capitol theatre's high gross record is $103,000, set by a picture ("Anna Christie"). From opening day indications there should be a gap of about $20,000 between the high picture mark and Jolson's, quite a difference, for the Capitol on Broadway as well as the Opry house in Hayville. Question of how a big actor stacks up against a big picture may be largely settled by Jolson this week.

No strong support for Jolson at the Capitol. Stage and screen bill around him, with Metro's "Love in the Rough" the feature, and only a ballet item on the rostrum, satisfactory time-passing entertainment. Possibly anything too good would be wasted on the same bill, especially with the Capitol vesting everything with the star single.

Overture, "Moments Musicale,' Yascha Bunchuk conducting and also soloing on the cello this trip. Its clanging finish sent it over.

Jolson did 29 minutes, with Louis Silvers conducting for him in the pit and Harry Akst at the piano. Silvers was brought east from Hollywood especially for the Jolson date. Akst, well-known song writer, was here previously. He came on with Frank Fay to play for him at the Palace. *Bige.*

STANLEY, PTSGBH.

Pittsburgh, Sept. 26.

In Ed Lowry the Stanley has its best break in m. c.'s since this in-and-out house first threw open its doors. It's well known around here that this deluxer has been dropping plenty lately. The boys have figured that if they could ever land the right stage personality it might pull through. Accepting, merely for the sake of argument, that this is so, Lowry is the man. It he can't turn the trick the Warners are left hanging.

This burg is known for its m. c. fetish. Many the personality boy around here, viz., Teddy Joyce and Wesley Eddy at the Penn and, to a lesser degree, Dick Powell at the Enright, has been able to turn a bad house into a winner. If Lowry can, he'll probably stick on here even after the union fuss is settled in St. Louis, where this chap's an idol.

M. c.'s in general can take many a lesson from this fellow Lowry. He's the smoothest worker ever to hit town, and most of the others suffer by comparison. Personality plus, he has the audience with him before he has spoken a half dozen words, and appeals to men as well as women. This is his second week here. He's caught his bearings and makes a neat job of everything.

Unit is "Dollies Follies," but Lowry, realizing necessity of selling himself, went out and got Peggy Bernier, late of "Good News," for a couple of weeks, and gal, with plenty of stuff, makes an ideal running mate and enables him to land solid.

Unit otherwise is comprised of Dick Henderson, English comedian, who has been in a couple of pictures in this country; Norman and Rio, loose-jointed dancers; trio of castanet steppers and the Gamby Girls. Norman's dance recognized from pictures, "Paramount on Parade," "King of Jazz" and "Good News." He won applause, while Henderson warmed up after a slow start and got over despite the sort of humor that by all signs should have done a nose dive here. Spanish trio had tough sailing and left cold.

Bernie Armstrong at the organ works his old gag of passing the mike into the audience, permitting spectators to allow their vocal chords an individual airing, winding up with solo by Madeline Ward, planted in front row. Over big, as usual.

Picture, "Rain or Shine," and biz good. *Cohen.*

Paramount, Seattle

Seattle, Sept. 23.

For lack of a better name the stage unit this week at the Paramount Seattle is called "Od-Ditties." Such it proved to be.

The line gals are trotting out a little better and Dave Hacker, recently moved to Portland and Seattle to be production charge d'affaires, says they'll be trotting snappier than ever as weeks go by. Mostly young, the gals are recruited locally. They are learning. From the too-burlesquely aspect of the first few weeks of the renewed Publix stage shows here, they have gradually been whipped into more refinement and finish.

Heading the stage unit is George Dewey Washington, negro baritone, held over. This boy used to live here, getting his first stage locally. Audience liked him very much.

Milt Franklin is comparatively new m. of c. here. His band number was a medley of pop airs. He handled violin, trumpet and finally sax. His nonchalant directing goes smoothly, at times without the baton, thus more informal and chummy-like. The wow of the band number was when bottles (whisky and rum flasks, largely, and in various degrees of emptiness) came down from above, landing in front of the band boys. "Hold Me a Little Closer" was played on the bottles by tapping them, melody added by the band pieces. Liked.

Hines and Wallace got some laughs. Beta Medato was the big blonde blues singer. Ben Light, piano, and Mark Cook, songs, next, with piano getting an encore.

A lad and a gal then put on an exotic dance, just that, and good, too. Then the line gals in oke routine, and the colored singer.

On screen, "Let's Go Native" (Par). Started well, but didn't hold up. *Trepp.*

PARAMOUNT

New York, Sept. 26.

Boris Petroff has made the best possible use of an m. c., stage band, two acts, two women singles and a group of Foster Girls in fashioning the unit called "Jewels." The m. c. is an agreeable young man, Ted Mack; the two acts are Ross and Edwards, gagging comedians, and Roma Bros., an astonishing pair of acrobats, and the two women singles are Lillian Shade, who can handle a flippant set of lyrics to the queen's taste, and Olga Morselli, who plays the violin and is kind on the eyes. The Foster Girls you know.

That summary doesn't take into count the scenery which Petroff also used and which, to one way of thinking, did the whole presentation no special good. It was used in the manner familiar at the Paramount, which is to say the scenery is grossly overdone as to gilt paint, filigree, pin-wheels of lights and like baubles in staggering superabundance.

It's strange that the further the picture producers get away from tawdry playing down to the yokels in their product, the further the stagers go in splashing around in child-like splendors of tasteless, gaudy spectacles. There was a time when vaudeville went in for silken drapes as an alibi for talentless flash productions, but vaude has gotten away from that fad, or is fast getting away from it.

This Paramount outfit doesn't need beads and tin foil to mask an inferior troup of entertainers. They put on a sprightly 40 minutes or so of trim specialty, engaging comedy and attractive ensembles, and then top it off with a crystal palace smear of side show scenery that anti-climaxes a pleasurable entertainment.

Capital start here with a chorus number. Ross and Edwards are out in front with half a minute of gagging, bearing on whether one should send flowers on his best girl's birthday or the appropriate birth stone. Drop flies, revealing girl acrobatic dancer posed on jewel case, with variety of stones around her, stones turning out to be hats of 12 Foster dancers, who come forward for contortion routines, unusual twisting feats for a whole group. Back under the hats at the finish.

Miss Slade joins Ross and Edwards for further cross-fire, bringing m. c. Ted Mack into play for gag and thence to the stage band arranged under a neat setting representing upper half of a finger ring, with a clock at the top for the jewel. Two figures are posed in the settings, later turning out to be Roma Bros., all covered in gold paint.

Jerry Coe, alone, piano accordion soloist and dancer, is on at the start for a fast bit, ending with still faster eccentric stepping, a bit of it done in that slow motion that is familiar, but done as here nearly always a punch. Miss Morselli likewise comes forward in crinoline gown for an agreeable interlude on the violin, leading up to an engaging rendering of "I'd Do Anything For You" by Miss Slade, playing up to Mack for some well turned intimate twists and comedy lyrics.

Roma Bros. break their long pose for a hand-to-hand specialty of unusual feats, one of them being a tricky control bit, the top mounter doing a slow horizontal lay-out from a hand-to-hand. Same thing is later repeated with the understander prone on his back holding the other aloft parallel to the floor. Both new to this reviewer.

Ross and Edwards have been in and out during this time, generally involving Mack in their cross-fire gagging, some of it good and some of it not so good, particularly the tangle talk. (Proving how wrong individual tastes can be with the best intentions, it was this stuff the mob laughed most at).

Anyway, the team went into a bit of uke strumming and stepping by the tall member which made up for the tangled chatter and got them off going strong, making way for the finale with all the scenery and the big splash.

Speaking of scenic effects and electric lights as an aid to art, Mack did a crooning number and did it very nicely in the Vallee manner, only he painted the lily by singing through a megaphone that had an interior all illuminated with electric lights. On the square, not less than a dozen colored lights.

The picture for the week is "Her Wedding Night," Clara Bow being subordinate to a gay comedy and perfect supporting cast, and the house for the early Saturday evening performance had 'em 50 deep in the lobby by 7:15. *Rush.*

FOX, B'KLYN

Fanchon and Marco's "Miniature Idea" has nothing to do with golf courses. It's a unit built around the Singer Midgets, elaborately staged and mounted and offering a wide variety of entertainment by the Lilliputian artists. It's the sort of a show particularly appealing to the kids, and the older folks will also find much to their liking.

Opening number in pantomime gets the half-hour of tiny folks' specialties off to a good start. Scene is an Alpine village with the midgets going through the motions of the early morning activities of the natives there. It's the usual Singer routine here, made to fit.

Fifi Dorsay (New Acts) fills an early spot in the stage show. French comedienne from pictures sings songs from her recent films on the stage and clicks. Eddie Peabody is the m. c., and Bob West, organist, opens the show, pepping the customers up in cheer leader fashion, getting everybody to sing the pop tunes flashed on the screen.

On the screen "The Sea Wolf" (Fox).

Biz at second show Saturday capacity downstairs, with plenty of standees.

PARAMOUNT, L. A.

Los Angeles, Sept. 25.

Plenty empty seats at the first de luxe show Thursday but with "Monte Carlo" (Par) heavily touted and a stage show that isn't half bad but could have been much better, house ought to come out above average business on the week.

Dave Rubinoff, a box office attraction in the east but not well known on the Pacific Coast, puts the punch into the unit show, having a feature spot for himself, and will be talked of. There's no reason why the flashy Rubinoff shouldn't catch hold out here. He's to be on the stage for two weeks and then into the pit, with Par behind the violinist-conductor in a build-up campaign.

Rubinoff was brought out from the New York Paramount and is in to take the edge off Rube Wolf, local draw at Loew's State around the corner on Broadway.

Stage show is "Take It Easy," fifth in the house and fourth produced by Harry Gourfain. Rubinoff is featured above all the others, and at his first show, though a trifle ill at ease, probably wondering whether the orchestra was going to help carry him through properly, gave a showmanlike performance. He did two numbers on the violin, his own composition "Dance of the Russian Peasants" and an unusually effective arrangement of "I Can't Give You Anything But Love," stopping the show. No mistake bringing this flashy, typical Publix-type musician out here. He'll help the house or all good guesses miss.

The Gourfain units is built around Jules Buffano, m. c. and stage band, with angle of producer wanting ideas for a show carried out. Not much of an idea, nor a new one, but it works out no worse than many other worn-out revue premises.

The West Coast talent market is considerably limited for surefire unit material from all indications, with Publix planning to shoot more acts out from the east.

Lineup in "Take It Easy" reveals nothing punchy, but the Nelson and Knight act, formerly with Publix stage shows, would come close to being a strong bet if better material was provided. This is a mixed team, with the woman acting as a looker-feed and faking a violin for a clumsy take-off, act apparently having found no way to get off. It's a case of where the talent is there—and that goes for selling—but the material is missing.

Another comedy team, Neras and Wallace, do a burlesque acrobatic routine with fair results. A rope-jumping stunt by the topmounter, standing on his partner's shoulders, looks original but not enough to put the act into the sure-click class.

Dancing falls to Babe Morris, who is mistakenly used to lead the 24-gal ensemble into a copettes' number with a song, and a team, Franklin and Warner, doing an adagio that resolves itself into more of an acrobatic, tumbling routine than anything else. Miss Morris' tap buck a good little number. She shouldn't try to sing and no one should force her.

Ned Spector, trying a Jolson under cork, passes in a number about 'Frisco. Anything but a number about that town would be great down here.

Among stage band numbers one in which Buffano explains he'll play classics and then the pops stolen from him but only announces Chopin's "Impromptu" and the lifted "Chasing Rainbows," winding into other comparisons rather indefinitely with the breaks not very clear. That could be fixed up for the balance of the Publix West Coast unit tour.

Setting of "Take It Easy" oke, but nothing to rave about. In no way compares with "production value" of New York Publix units but can't be expected to, with budget on Coast shows spread over only four weeks.

Flash finale a little slow but flashes nicely, with girls spread out on a large fan effect that opens Japanese fashion.

Irving Talbot is in the pit here as guest conductor. He's been with Publix many years and conducts his orchestra ably, considering it's not such an outstanding pit aggregation for a large de luxer like the Par.

Paramount Sound News only filler. *Char.*

Coronada, Rockford, Ill.

Rockford, Ill., Sept. 23.

Within the last couple of weeks this Publix house has assumed a stage band policy with Ralph Whitehead, the former English and American musical light comedian, representing the auspices' conviction that an actor rather than a musician is desirable as m. c.

Formerly the Coronado, which is four years old and very nifty architecturally, has played Chicago Balaban & Katz units and has also tried its own permanent line of girls, etc. Since last April only the orchestra has been retained and this was due to a union contract, not managerial desire.

Whitehead has been on the job over two months first in the pit with the orchestra and within the fortnight taking his position on the rostrum as director of the revels. House plays Fanchon & Marco units the last half of the week splitting with Joliet.

At the present time in the mid-west the Coronado is the only theatre outside Chicago to newly attempt a stage band revival. It possesses therefor some possible significance in that like the two or hree small Chicago experiments the results will influence, favorably or adversely, other houses and other towns.

Rockford looks like a good show town. It's 97 miles northwest of Chicago and quite divorced from the Chicago influence or the danger of local citizens getting either their merchandise or their entertainment in the big burg which is too far distant for convenience.

Besides the Coronada the town has the R-K-O Palace playing vaudfilm, the Otis Oliver dramatic stock company and two or three smaller picture houses. Thus the element of "flesh" is prominent. Population is by the census 82,000, by the Chamber of Commerce, 102,000. It has the aspect of a well-kept, prosperous, self-contained community.

Bradley Kincaid (New Acts), a radio hillbilly with a reputed farmer following was the attraction for the first half of the week. He sings songs with dozens of choruses and encores generously. In consequence there was little for the stage band itself or for Whitehead who was clipped to straight announcements because of the time item.

A perch act, the Andersons, opened, Kincaid followed and then Billy Purl with four girls kibbitzed and hoofed. Purl was billed as Jack Ripp and Co. but introduced on the stage under his right name.

Inevitably the question arises as to how the bill compares with the R-K-O vaude lineup at the Palace, a block away. Offhand Owen McGlvney, Harrison and Dakin, Dotson, and the Gray Family listens like considerably stronger divertissement. However, the status was equalized through each house the first half having weak features, the Palace with "Dixiana" and the Coronado with "Anybody's War."

Billy Purl is a good gag-teller and at least a few of his quips were worthy the telling. Rockford, however, laughed reasonably well at the stale stuff just as they were prepared to accept without too rigid scrutiny the not-very-warm specialties of the girls. Purl was on and off for parcels of chatter sandwiched between the stepping. Turn in vaudeville probably carries special scenery and possibly a plot.

Kincaid's rambling style and verbosity rendered any speed or pep in the stage show impossible. It was believed that he would attract farmers from the outlying district and the house had been instructed to concentrate the exploitation with the rurals rather than with the urbanites. No check could be obtained on this angle as it was the manager's night off. It did not appear, however, that those planking down their four bits at the pay-box were agricultural.

One disadvantage of the present system is the setting of the Vitaphone towers backstage after the flesh has done its bit. To get around this the band continues to play from behind the advertisement dotted asbestos for three or four minutes. Meanwhile house lights are half-up.

Business seemed to be very good although locally there was no one to confirm this on a comparative basis. Kincaid may have been the magnet. In other towns through the corn belt he has meant something.

A group of large elm trees spread their branches so thickly that the electric sign of the Coronado is completely hidden from view looking down from the main boulevard. This is the true prairie touch. *Land.*

LOEW'S STATE, L. A.

Los Angeles, Sept. 25.

The day started off all wrong at the State. One woman fainted when the late Milton Sills started to speak via the screen. The assistant manager found 17 slugs in the candy machine.

Idea this week is the initial work of Larry Ceballos for F. & M. At the opening show it was a little ragged but should shape up as one of the class units on the circuit. Entire production hinges on the finale, a disappearing tank affair with the chorus of 12 girls doing fancy dives and coming out of the tank each time with a different costume. Locals ate it up, as it's something new at this house. Novelty should sell the unit everywhere.

Idea opens in one with the chorus and three boys as tourists in Paris, Frank Stevens pointing out the places of interest in song. Girls later go into a tap which hasn't the usual Ceballos swing, giving rise to the thought that he might not have had much to do with the staging except in a supervisory capacity.

Barton and Young next with one doing Hebe comic. Most of the gab meaningless and centers around the comic being insulted by the drummer. Gags old and in general use.

Crosby Brothers next, opening with a banjo medley and going into a military tap. Good looking boys and good dancers, they landed nicely, but the banjo work isn't as good as it should be.

Lotti Lodar, Warner contract player, is making personal appearances with this unit. She's a Warner contract player, imported, and means little as a name locally. Miss Lodar followed the Crosbys and didn't do at all well. She sings "Gigolo" in German and clowns through another, "I'm Following You," with Rube Wolf. Hard to figure this booking.

Chorus next with a waltz tap. After the Lodar bit the dance was too slow and let the pace down farther. Ed Chaney followed, with an acrobatic dance and pleased.

Curtain went up on the tank which is dressed as a fountain, and the stage decorated with crystals gave a class effect. Girls did a parade in oilcloth gowns prior to the diving, with Frank Stevens singing. Entire staging effective. Lottie Mayer, who conceived the diving end of the unit, dives from the grid for the finish.

Rube Wolf and his band work in the pit throughout, doing only one specialty, the overture. As always, Wolf reads off some wise cracks. Sometime it's from letters, or telegrams; this time he makes a radio announcement through a mike. Only one registered.

"Sea Wolf" (Fox), Fashion News and Metrotone newsreel fill the bill. Business only fair at the first show.

IMPERIAL, TORONTO

Toronto, Sept. 26.

First of a series of Paramount names to play this 3,400-seater is Mitzi Green, headlining and worth the big slice. Lillian Roth is next, with Buddy Rogers to follow.

Jack Arthur's second unit show, "Revue Moderne," no wow if you take away the Green kid. Opens with Horace Lapp, still wearing that collar, and putting the boys through a few jazzed bits from Hungarian masters. Granatstein and Coles, on stage, click in with a double piano number which is just so-so for pep and dressing.

The band kept at it during the news shots, reduced to three, one Canadian, one British and one U. S.

Main stage set excellently lighted futuristic kitchen—or something. With band boys in silken jazz toggery and Al Mitchell, m. c., taking it straight. Smooth worker, this Mitchell, never attempting anything over his head.

Erner and Fisher do some of the best lazy hoofing yet seen here. Pair can outstall a Scotchman reaching for the dinner check. They loaf through three encores and collect a dozen bows. Rudy Vallee is a speed warbler compared with this team. Band follows in a bunch of imitations of other bands, the best bit being Waring's Pennsylvanians in the tamborine dance. Plenty luminous paint and surprise effects to this number, with the music secondary.

Mitzi, full of pep, imitated others, then herself in that "I know a secret" bit for laughs. The kid is there as a show girl and made them coax hard to get even the standard act without the smell of an encore. Five-a-day, no wonder.

"The Imperiallettes," Jack's usually snappy dancers, didn't look too good. Largely because the Imperial stage is far too large for any dozen dames. Two dozen would be few enough. They had two bits which just go down as dances. The first had a split costume idea which faded.

Fade-out was hot for scenery, with plenty of luminous paint again. Whoever is doing the lighting sure knows his job.

"The Spoilers" (Par) featured, with a cartoon comedy to round it out.

Biz good, with plenty uncertainty within the house.

Tom Daley, who took the Tivoli from the red and thought it was a swell break to get this new house, has gone back to headquarters on the publicity end. Howard Knevils, widely traveled house manager, takes his place.

Meanwhile Loew's, a few doors away, announces a straight picture policy with M-G-M, Fox and United Artists releases starting next week at 25-50c.

After 17 years as a flesh spot, acts and band both go out, with house slipping into a 14-hour grind.

Sinclair.

CAPITOL, CHICAGO

Chicago, Sept. 26.

A pattern for what other Fanchon & Marco units should strive to be is the current "Country Club Idea." Here is a cluster of talent, laughs, novelty and girliness certain to please anywhere and to be especially influential in such towns as Joliet and Rockford, where Fanchon & Marco is a new and largely untested element.

Not only superior in conception and blending, but happily free from the stage waits and over-long ballet or ensemble numbers that have so markedly slowed down many Fanchon & Marco units, "Country Club" has virtues of omission as well as commission.

Four ponies mounted on a treadmill above the band shell provided a galloping novelty finale and keep the idea to its polo motif. It is in a sense an expensive show although a very good one.

Masters and Grayce, who have advanced greatly as a team in the last couple of seasons, are the chief comedy dispensers. They have stepped into the category of next-to-closing. It would be captious to report that some of their stuff is from the common currency. At the Capitol they wowed, sending Friday afternoon's congregation of housewives into paroxyms.

Louise and Mitchell, recently with another Fanchon & Marco unit and leaving this one in a week, also piled up an auspicious laugh total. Woman's physical prowess is natural for matinees particularly. Neighbors screamed as she tossed her male partner about with nonchalent ease. However, both members of the act insist upon talking to the lessening of the artistic effectiveness of their pantomime.

Lenora Cori, prima donna, and Frank Elmore, juvenile and m. c., toss off a couple of numbers. Chief among them is the "I'd Like to See More of You" novelty wherein with the aid of zippers the undergarments as well as the outer vestments of former generations are made visible. There is something universally ridiculous about the exposed inner mechanics of a hoop skirt, bustle, or hourglass hips. Those neighborhood women emitted a series of hysterical whoops as each set of ancient lingerie was revealed.

Two of the girls from the line stepped into "one" with Ray Samuel, male hoofer, for a neat tap routine. Girls wore those transparent black lace outfits that render an effect of nudity. A much warmer reception from the male evening audience than from the ladies matine.

Armin Hand, the regular house maestro, conducted the band with smooth dignity. There are 12 men in the crew. Capitol despite its tremendous capacity is singularly blessed by achieving an illusion and a feeling of intimacy with its stage. Very few big film parlors have this inestimable advantage which simplifies the problem of a showing getting over.

A report was on the Chicago rumor market last week that the Capitol was considering going all-sound. This seems unlikely in view of Warners recent trend in the direction of flesh as well as the traditional policy of the Capitol which has built up a big following with stage shows. Rumor followed the visit here of Spyros Skouras.

In addition to the "Country Club" idea, the house had a Fur Fashion show, the first it has held. Balaban & Katz auspiced a fur show at the Chicago several years ago. "Common Clay" (Fox) feature.

House packed at the matinee on a terrible misty and chilly afternoon.

Land.

STATE-LAKE, CHI.

Chicago, Sept. 27.

Will Singer, manager of the State-Lake, has been having a tough time the past few weeks keeping the smut out of his acts. Any turn, a little weak, seems to feel, while playing the State-Lake, they can open wide on all taboo items. The unhappy result is Mr. Singer is getting writer's cramp from scribbling down the "out" gags, and water-knee from hot-footing it between the front and back of the house, warning the offending ones.

Buster West and Co., who share the marquee and electric globe honors with the Keller Sisters and Lynch, are using objectionable material to get over. Several times "Buster" cracked so raw even Saturday afternoon gang, always easy and jolly, gave a gasp. The smut failed to pull a laugh, but left instead astonishment and reflection.

West, spotted fifth on the bill, using the same routine of years standing, with the mentioned added smut, worked hard, taking many falls.

Honors went to the Keller Sisters and Lynch. Tady Keller is back in the act again, after being out some months adding another Lynch to the act. Her solo dancing won the packed house and she responded to two encores. The harmony of the trio, their radio broadcasting station set-up, combined happily. Scored big.

Opening number was Bert Ford and Pauline Price, in a slack wire turn and is the only act on this week's bill not to use a grand piano. Number is set amid huge telephones, combines a little singing from the male member of the team, and got over.

Freddie Smith and June Rogers in eccentric dancing next. These two never utter a word, while on the stage, resorting entirely to pantomime. Got away to a slow start but finished strong in modern steps and clothing. From the way this number was received it would appear that a little gagging as the work went on would add much.

Don Zelaya, pianist and entertainer, takes the stand that jazz comes from classics. He proved it to the house, made them like classical music as he played it with plenty of left-hand fireworks. In anybody else's charge this turn would easily slip, but Zelaya gets it over. A novelty and good food for vaude.

Bob O'Brien had a little trouble with his orchestra. A switch of seven men had been made from the Palace to meet some union rules, with the result that the Keller Sisters had to supply their own music for one of their encore numbers.

Ideal topcoat and theatre weather had a line waiting the second show. Feature picture "Sinner's Holiday" (War).

PALACE, CHICAGO

Chicago, Sept. 27.

Nothing is so depressing to actors accustomed to doing well as an audience that refuses to thaw. The gathering that filled the pews Saturday afternoon seemed to have their mitts frost-bitten in Friday's unseasonably cold weather.

Only one turn really escaped the blight. That was the Curtiss-Wright Flying Band. In a great measure they were indebted to the valiant efforts of Harry Fox, who preceded them. Fox didn't do well, but he did make a little headway against the great silence and left them at least half-primed for the closer.

Fox would probably have to think back a long while to recall an audience so stubbornly unresponsive. It was just one of those freaks, for the bill itself while no wow wasn't bad and was composed entirely of standard turns.

Four Ortons opened on the tight wire and well under their average. Glenn and Jenkins, deucing, took their first bow in almost complete silence and there was nothing combustible in their finale. At present they haven't the sure-fire climax, or climaxes, that they used to have, but even so the boys rated recognition for their trouping, comedy and inherent entertainment.

Teck Murdock as the frothiest turn was deluged with silence, on the applause and the laugh end. All members of the act courageously carried on in the face of the snubs. In fact it reflected to the showmanship of all the turns that they didn't let down or lay down.

Several new bits and considerably new chatter brighten Harry Fox's divertissement. He probably will have no trouble on the night shows. Always a nifty performer, smooth, ingratiating and unperturbed, with the same going for Miss Curtis, it's a dandy act. A second man discharges the duties of straight very capably.

A very meagre attendance on what might be regarded as a good show day was possibly due to the absence of film names in "Matrimonial Bed" (WB). This was billed as a "French, saucy, naughty farce." The adjectives failed to impress.

Land.

HIPPODROME, N. Y.

One act short this week, seven acts instead of the customary eight, due to the running time of the feature, "Dawn Patrol" (F.N.). The house could have easily dropped another act, as the feature takes near 140 minutes while the seven acts run to 110 minutes, making more than three and a half hours. Too long.

Monday night the Hip held a full orchestra and a near full second balcony, which speaks a lot for the drawing power of the feature in a house as large as this.

Vaude got off to a fast start and reached its peak with Cab Calloway's orchestra, but the two acts that followed curdled.

Lewis, Winthrop and White, hoofing trio, started off. They have been around for some time, but White, apparently the girl, is an addition. Show some classy hoofing, mixing slow tempoed leg work with speed and solo hoofing. Oke opener.

Hanlon Bros. followed and deserved a better spotting than the duce. Act is clever, mostly pantomime by the two brothers, and built up to a strong finish. One of the boys is costumed as a skeleton and chases his brother. Work is timed perfectly. Finish has one of the brother's head cut off and dropping to the stage. Comic hebe assists.

Foley and La Tore commenced slowly but finished nicely. Act is better suited for neighborhood theatres. Material, mostly crossfire with riddles, is of the semi-small time variety. Foley warbles, both comedy and straight. Miss La Tore attempts high tonal vocaling and otherwise foils for Foley.

Alexander Callum, baritone, made it short and went over all the better. Just three songs and had to use plenty lung power to make his voice carry here. Finished with the spirited "Song of the Vagabonds."

Calloway's colored snappy musical agregation deserved all they got, and they got plenty. Claude and Marion were in a tough spot in next to closing. First by having to follow on the heels of an applause getter like Calloway's outfit and because they didn't deserve that spot. That notch was a natural for the Hanlon Brothers. Femme takes whatever honors there are with the male lending weak support.

Bee and Ray Gorman's revue closed. Song and dance flash nicely costumed, although the manner of presentation could be bettered. Bee and Ray, mixed couple, make a better dancing duo than when singing. A small girl takes some honors with an acrobatic dance.

Pathe Sound News.

STATE

(Continued from Page 50)

dance before doing their bird whistling number.

Takes too long for the girls to work into the bird number and it slows up the act. Bird whistling with both as birds, with one whistling coyly to the other, is real smart. It should not be delayed so long. A tenor assists.

Marty Collins and Harry Peterson closed in big time fashion. Audience an easy mark for the boys' hoke. Collins does the hoke comedy with Peterson straight. Chuckle crossfire in which is mixed Collins' cornet playing and some warbling by Peterson.

Vaude ran to a total of 73 minutes.

"Raffles" (UA) on screen.

Hollywood Bulletin

(Continued from page 10)

split up between Harry Gourfain and Jack Partington, it is expected, with the arrival here of the latter from New York. Gourfain has been handling the shows up north and recently moved here.

Columbia's contract with Richard Cromwell, minor, to play in "Tol'able David," still awaits court action. Meantime, the picture may be finished. Hearing comes up Oct. 17 on the contract, allowing the boy $50 a week with option raises for five years.

Universal may go to 30 features this year, although the program announces but 20. Additional stories for Mary Nolan, John Boles, Lewis Ayers and Genevieve Tobin are being sought. Also one for John Murray Anderson.

Fredric March will again be opposite Claudette Colbert in her next for Paramount. It will be made in the east, where March is working in "The Royal Family."

Polly Moran and Marie Dressler start on "Reducing" for Metro this week. Charles Reisner directing.

Bert Wheeler-Robert Woolsey's next for Radio, "Hook, Line and Sinker," began this week with almost all music eliminated.

Vine Street theatre, legit, may go super stock, with a number of picture people interested in the deal. Opening bill under new policy would be "Congo" at $1.50 top.

Henry Duffy is dickering with the Playhouse Realty Corp. to regain control of the Hollywood Playhouse. If the deal goes through, his opening bill will be "Mr. Antonio," with Leo Carrillo. Duffy formerly had the house on lease.

Reviewer for a trade paper reneged on trip to Santa Barbara to catch the preview of "Kismet" and wrote his review from memory of play and press sheets. Everything was jake except his mention that the color sequences weren't so hot. He had to do some explaining, as the entire picture in black and white. Color sequences originally announced by the studio were called off.

Mary Eaton sails for London next month to join the new Paul Murray show, which goes into rehearsal there upon her arrival.

No successor has been appointed for A. P. Younger, Tiffany's scenario chief, who resigned to join the writing staff of Metro. According to Phil Goldstone, writers will be called in as needed.

Gyp artist who has been impersonating one of the Fators, jockies, will take the rap on a complaint placed by a number of picture people who have been mulcted by his phoney race tips.

"Romance Harbor," first slated for production by Pathe five months ago, is on the fire again. This is the third re-write by Max Marcin, original author.

William Howard has been borrowed from Fox to direct "The Southerner," Tibbett's next for Metro. King Vidor, originally assigned to meg, is out on account of illness.

Earl Crooker, playwright, and Frank Gay, recently supervising foreign shorts at Fox, are off that studio's payroll.

New titles are being solicited from Fox employees for "Shepper Newfounder" and "Stolen Thunder."

Leon Gordon, back from Australia where he directed a picture, may go to Metro as dialog director on "Trader Horn." Gordon is author of "White Cargo."

Liberty Productions has bought an original story from Gladys Lehman written to fit its announced title, "Whoopee Girl."

U has purchased the dialog rights to Cosmo Hamilton's "Scandal," which Laura La Plante did silent several years ago.

Helen Twelvetrees' next for Pathe will be "Cross Your Fingers," original by Joseph Santley, who will also direct.

Her contract at Fox having expired, Marie Saxon leaves for New York this week.

American-Anglo Pictures started production on "Hearts of Steel," its first Spanish feature, this week at Darmour studio. Joe Levering directs.

Tiffany has borrowed Florence Ryerson from Paramount to work on the script of "Drums of Jeopardy." F. Hugh Herbert has been borrowed for the same studio from First National to do the adaptation of the Ursulla Parrot novel, "Left Over Ladies."

With Lorna Moon's "Dark Star" getting a comedy treatment by Metro, title has been changed to "Min and Bill." Marie Dressler and Wallace Beery are starred.

Columbia has changed "Lawless Valley" to "Men Without Law" and Fox's "The Dancers" is switched to "The Play Called Life."

Ed Perry, Publix divisional chief, left here for Salt Lake City, his last stop on a tour of his houses before returning east. He succeeded Ralph Crabill in charge of a dozen Publix houses in the Coast zone.

Tom Persons, former indie producer, has been appointed chief of the industrial division at Tec-Art studios.

Irene Delroy parted with her tonsils and took the weekend to recuperate. She'll leave here for New York, Oct. 4, returning in December.

Production on Pathe's "Sin Takes a Holiday" was held up for two days last week, Constance Bennett being home with a cold.

Nominating actors of the Academy have chosen Lawrence Grant in place of the late Milton Sills to represent the actors' branch on the governing board for the next three years.

Robert Montgomery will play opposite Greta Garbo in Metro's "Inspiration." Clarence Brown will direct.

Jason Joy, local Hays rep, leaves here next week for New York on his seasonal visit to look over the crop of new legits.

Bill Scott, business agent of the local stage hands' union, has resigned, to take effect immediately. Scott has been recognized as the central mediator between local labor bodies and the theatre managers.

Difference on the story of "Greater Love" has prompted Pathe to hold off making the Ann Harding picture for a while. Meanwhile, Miss Harding is going over to Fox to make "East Lynne." Upon her return Pathe expects to have "Rebound" ready for her and will follow this with "Marriage Bed," which will probably have its title changed.

All sound channels being busy at Universal, the "Leatherpushers" company is on a vacation. Serial will be resumed Oct. 1.

Variety Bills

NEXT WEEK (OCTOBER 4)
THIS WEEK (SEPTEMBER 27)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Chester
1st half (4-7)
Novelle Bros
Ryan & Noblette
(Others to fill)
2nd half (8-10)
The Agemos
V Oliver & Co
Irving Edwards
20 Century Rev
(One to fill)
2nd half (1-3)
McCann Sis
Les Gellis
Gloria Foy & Co
Lang & Haley
(One to fill)
Coliseum
1st half (4-7)
Doyle & Hoover
Small Bros & Co
Barry & Whitledge
(Two to fill)
2nd half (8-10)
Helen Lind
Johnny Burke
P Rae Octette
(Two to filll)
2nd half (1-3)
Gordon's Dogs
F & Pete Trado
Victor Oliver
Kemper & Jeanie
Rae Samuels
81st St.
1st half (4-7)
Marion Sunshine
Edna Covey
(Three to fill)
2nd half (8-10)
Berkes & Wallace
Lovejoy Dancers
(Others to fill)
2nd half (1-3)
Wils Kep'le & Bet'y
Jean Boydell
McKay & Ardine
Gus Van
(One to fill)
86th St.
1st half (4-7)
Wils Kep'le & Bet'y
Jim Toney
Venita Gould
(Two to fill)
2nd half (8-10)
Bellclaire Bros
Barry & Whiteledge
Rae Samuels
(Two to fill)
2nd half (1-3)
Cadet 7
S Moore & Pal
Caryle & Munday
Edwards' Tree Sit's
Anger & Fair
58th St.
1st half (4-7)
Margie Coates
Broadway Baby
Vox & Walters
K Kaiser & Bd
2nd half (8-10)
Southern Gaieties
P Hennings & Co
Matsomoto Tr
(Two to fill)
2nd half (1-3)
The Littlejohns
Chas Martin
Sid Page Co
Billy Champ
Burns-Kissen
A Pennington Co
125th St.
1st half (4-7)
5 High Hatters
(Others to fill)
2nd half (1-3)
Jim & J Arnold
Wiley Sis
Cy Plunkett & Co
S Page & Slappy
(One to fill)
Fordham
1st half (4-7)
Helen Lind
Larry Rich
Phillis Rae Octette
(Two to fill)
2nd half (8-10)
Budd Doyle
Smal Bros & Co
(Others to fill)
2nd half (1-3)
Dakotas
R Wyse & Co
Marion Sunshine
Stewart & Lash
Cavaliers
Franklin
1st half (4-7)
Donalds Girls
Wilton Crawley
Joe Bennett & Co
P Hennings & Co
Sailorettes
2nd half (8-10)
6 Juggling Jewels
Donovan Sis & Bis'
Jim Towey
B'way Baby
Ryan & Noblette
2nd half (1-3)
Elsa, Andy & C'ck
Sandy McPherson
Benny Drohan
Lovejoy Dancers
Lewis & Ames
Matsomoto Tr

Hamilton
1st half (4-7)
Templeton Br & U'
Al B White
Huling & Charlie
Phil Rich & Co
2nd half (8-10)
Anna Chandler
Walsh, Ellis, Lehr & Bell
Claude & Marion
Monge Tr
2nd half (1-3)
B Anderson & Pony
Vale & Stewart
Novelle Bros
Vox & Walters
California Poppies
Hippodrome (4)
The Littlejohns
Irmanette
L Benstead & Co
York & King
Lester Irying 3
(Three to fill)
(27)
P Salvarus Co
Lewis Winth'p-Wh'
Hanlon Bros
Foley-Lature
Alex Callum Co
Cab Calloway
Bee-Ray Goman
Claude-Marion
Jefferson
1st half (4-7)
Lil Faulkner & Co
S Page & Slappy
Walsh, El's, L'r, B'l
Claude & Marion
Monge Tr
2nd half (8-10)
Al B White Co
Templeton Br & U'
Vox & Walters
Harkins Glee Club
R Huling & Charlie
2nd half (1-3)
Clown Rev
Keith Wilbur
Master & G't'r Rev
Devito-Denny Co
Olive Olsen
Buddy Boyle
Hoover & Small B's
Palace (4)
Pasquali Bros
C Jackson & Du'te
Dave Appollon
Caryl & Munday
Gracie Fields
Allen & Canfield
(Two to fill)
(27)
Hungaria Tr
Yorke & Johnson
Clyde Cook
Barry & Whitledge
Dave Appolon & Co
Gracie Fields
Ted Healy & Co
Royal
1st half (4-7)
Browning M're Co
Allen & Canfield
Southern Gaieties
(Two to fill)
2nd half (8-10)
Pipifax
J & R Hayes
Johnny Downey
Bee & Ray Goman
(One to fill)
2nd half (1-3)
Spirals
Lydia Harris
Kelso Bros Rev
(Two to fill)
BROOKLYN
Albee (4)
Marx Bros
(Others to fill)
(27)
Kafka Stan & Mae
Pat Henning
Ledova
Conlin & Glass
Harry Richman
Dyker
1st half (4-7)
Krugel & Robles
Taking Talkie
Johnny Downes
Immigrant Gypsies
(One to fill)
2nd half (8-10)
Donald Sis
Cunningham & B't
Fisher & Hurst
Sailorettes
(One to fill)
2nd half (1-3)
Miller & Peterson
Wm Edmunds
Frivolities
Rector & Doreen
(One to fill)
Flushing
1st half (4-7)
Conlin & Glass
Ross Wyse & Co
(Three to fill)
2nd half (8-10)
Cardini
Cole & Snyder
(Others to fill)
2nd half (1-3)
Mann Brad & VanA
2 Daveys
Helen Lind

LARRY RICH
Opening New Act Oct. 4
R-K-O FORDHAM THEATRE
Dir. BLONDELL & MACK
1560 Bway, N. Y. Bryant 2832

JOHNSON & DUCKER
in Jack Partington's
"OH UNCLE"
Unit
Paramount—N. Y. C.
October 3-10, 1930
Dir: LEDDY & SMITH

Marx Bros
Kenmore
1st half (4-7)
Belleclaire Bros
Frank Conville
Carrying On
(Two to fill)
2nd half (8-10)
Wilson Kepple & B
Karyl Norman
Ross Wyse & Co
(Two to fill)
2nd half (1-3)
Osaka Boys
Ryan & Noblette
Patricola
Wilton & Weber
Edna Coven & Co
Madison
1st half (4-7)
The Agemos
Vic Oliver & Co
Irving Edwards
20th Century Rev
(One to fill)
2nd half (8-10)
Novelle Bros
Ryan & Noblette
(Others to fill)
2nd half (1-3)
Eliz Morgan & Co
Mae Usher
Karyl Norman
J Phillips & Co
(One to fill)
AKRON
Palace (4)
Harum & Scarum
Ruth Ford
The Ingenues
(Two to fill)
(27)
Worthy & Th'son
Jack Usher
Peter Higgins
M Colleano & Co
(One to fill)
ALTOONA
Keith's (9-11)
Dave Tressie
Gus & Will
Roissman's Alaba's
(2-4)
Marty & Nancy
Jones & Ray
Melodyland
ATLANTA
Keith's (4)
De Torregos
Boyd Senter
Ken Christy
Frank Gaby
(27)
W L S Showboat
Rothe & Shay
(Others to fill)
BIRMINGHAM
Keith's (4)
W L S Showboat
Roth & Shay
(Three to fill)
(27)
C Blossom & June
Danny Duncan
Joe Termini
Zastro White
BOSTON
Keith's (4)
Geo & L Garden
Mills & Shea
C Howard & Co
Gus Van
Amac
(27)
Pasquali Bros
Lee Morse
W & G Ahearn
Berkes & Wallace
Mantell's Manikens
BUFFALO
Hippodrome (4)
Nel Arnaut & Bro
Irvin O'Dunne
Brox Sisters
Joe Browning
Diamond Boys
(27)
M Blank & Co
Lucille Sis
Bob Hall
Art Frank & Co
CHARLOTTE
Keith's (4)
C Blossoms & June
Danny Duncan
Joe Termini
Zastro White
(27)
Cardini
Clayton Wentworth
Scott Sanders
Lee Twins
CHICAGO
Palace (4)
Gilbert Bros
Sybil Vane
Jarvis & Harrison
Olsen & Johnson
(One to fill)
(27)
4 Ortons
Glenn & Jenkins
T Murdock & Co
Harry Fox & Co
Curtis Wright Bd
State Lake (4)
R Olsen & Girls
Jack Major
Norton & Haley
Purple East
(One to fill)
(27)
Ford & Price
Smith & Rogers
Don Zelaya
Keller Sis & Lynch
Buster West
CINCINNATI
Keith's (4)
The Tanzolas
Bob Pincus & Co
Ruth Etting
F Ardath & Co
6 Lucky Boys
(27)
Gilbert Bros
D & H Blossom
Jarvis & Harrison
Olsen & Johnson
(One to fill)
CLEVELAND
Palace (4)
4 Ortons
Glenn & Jenkins
T Murdock & Co
Harry Fox & Co
Curtis-Wright E O
(27)
Bert Nagle & Co
Sybil Vane
Granville & Ed'ds
Duncan Sis
Sam Linfield
105th St. (4)
N Lockford & Co
Rita Burgess Gould
Britt Wood
Chris Charlton
(27)
Harum & Scarum
Ruth Ford

The Ingenues
(Two to fill)
DALLAS
Keith's (4)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
(27)
Flo Mayo
Gracie Barry
G & M Elline
B Egan & Redh'ds
FORT WORTH
Keith's (4)
Lane Osborne & C
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(27)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
HAMILTON, CAN.
Keith's (4)
Delortos
Foster Fag'n & Cox
Edgar Bergen & Co
Ken Murray & Charlestons
(27)
A Petley & Co
Russell & Marconi
Kane & Ellis
Lee Gail Ensemble
Johnny Burke
HOUSTON
Keith's (4)
Geo Andree & Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
(27)
Enos Frazere
Zelda Stanley
Ann Pritchard
Eddie Nelson
KANSAS CITY
Mainstreet (4)
W Higgie & Girls
Milo
Walter Walters
Roxy's Gang
(27)
Maxine & Bobby
Edith Bow
Ed & Tom Hickey
Mr Wu & Chi S'b't
LONG BEACH
State (4)
The Berkoffs
Don Galvan
Any Family
Bert Walton
(27)
Luster Bros
Burke & Durkin

TUESDAYS
HOTEL
MANHATTAN
159 West 47th St.
NEW YORK

M Berle & Co
(One to fill)
LOS ANGELES
R-K-O (4)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(27)
Berkoffs
Don Galvan
Any Family
Bert Walton
MINNEAPOLIS
Orpheum (4)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster West
(27)
Meyers L & Rice
Raymond Baird
Loring Smith & Co
Roy Sedley & Co
NEW ORLEANS
Keith's (4)
Enos Frazere
Zelda Santley
Ann Pritchard
Eddie Nelson
(27)
De Torregos
Boyd Senter
Ken Christy
Frank Gaby
OAKLAND
Orpheum (4)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(27)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
OKLAHOMA CITY
Keith's (4)
Chappelle & C'rit'n
Mills & Bobby
Lights & Shadows
Bob Murphy
(27)
Lane Osborne & C
Geraldine & Joe
Tom & R Romaine
Harry Holmes
OMAHA
Orpheum (4)
Harriman S'wn & L
LaMarr & Boyce
Scooter Lowry
C Withers Opr'y
(27)
W Higgie & Girls
Milo
Walter Walters
Roxy's Gang
PATERSON
1st half (4-7)
Matsomoto Tr
Marie DeComa
Karyl Norman
Burns & Kissen
Frivolities
2nd half (8-10)
Wilton & Crawley
Allen & Canfield
Will Osborne & Co
(Two to fill)
2nd half (1-3)
Wheeler & Morton
S Paul & M Morton
Larry Rich & Co
Evening Stars
Happy Harrison's C
PORTLAND
Orpheum (4)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(27)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(One to fill)
RAHWAY
Keith's (3-4)
Wood & Duthers
J Trainor & Co
Hawthorn & J Co
Caulfield Ritchie R
(26-27)
Turners
Ryan & Chesleigh
Fisher & Hurst
Tempest & Dick'son
Franklin's Frolics
28 (1 day)
The Flemings
(Others to fill)
ROCHESTER
Palace (4)
Wilfred DuBois
Lubin, Lowry & A
Impromptu Rev
Hal Jerome
(27)
N Lockford & Co
R Burgess Gould
Britt Wood
Chris Charlton
SALT LAKE CITY
Orpheum (4)
Samaroff & Sonia
Ted & Al Waldman
Marty May
12 O'Clock Rev
(27)
Har, Swan & Luc
LaMarr & Boyce
Scooter Lowry
C Wither's Oper'y
SAN ANTONIO
Keith's (4)
Geo Andree & Co
Gracie Barry

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

G & M Elline
B Egan & Redh'ds
(27)
Geo Andree & Co
Baby Rose Marie
Lander Bros
Palm Beach
SAN FRANCISCO
Golden Gate (4)
Larimer & Hudson
Jean Carr
Chain & Conroy
B Seeley & Fields
(27)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
SCHENECTADY
Keith's
1st half (4-7)
Armstrong & Bl'l
J Randall Co
(Three to fill)
2nd half (8-10)
Ketch & Wilma
Russell & Marconi

JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

(Three to fill)
2nd half (1-3)
Fred Craig Jr
Carl Francis Co
Lewis-Dody
M Wilkins Co
Ann Schulle Co
SEATTLE
Keith's (4)
4 Peaches & Jay
Johnny Hyman
Joe E Howard
McLallen & Sarah
(27)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
ST. PAUL
Orpheum (4)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley Co
(27)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
SYRACUSE
Keith's (4)
McCann Sis
Les Gellis
Gloria Foy Co
Lang & Haley
(27)
Wilfred DuBois
Lubin Lowry & A
Impromptu Rev
Hal Jerome
TOLEDO
Keith's (4)
Worthy & Th'son
Jack Usher
Peter Higgins
Maurice Colleano
Earl Faber Co
(27)
R Olsen & Girls
Jack Major
P Cameron & Gang

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Norton & Haley
Purple East
TORONTO
Imperial (4)
Marie Blank Co
Lucille Sis
Bob Hall
Art Frank Co
(24)
Lady Alice's Pets
Bernard & Henri
Chas T Aldrich
Jack Waldron
Art Landry & Bd
TRENTON
Keith's
1st half (4-7)
Bobby Folsom
Benny Drohan
Tom Monahan Co
(Two to fill)
2nd half (8-10)
Vanessi Co
Burns & Kissen
(Three to fill)
2nd half (1-3)
Frank Viola Co
Traps
Nash & Fately
Carl Freed Co
TROY
Keith's
1st half (4-7)
Ketch & Wilma
(Others to fill)
2d half (8-10)
Armstrong & B
Jack Randall Co
(Two to fill)
2nd half (1-3)
The Agemos
Major Sharp & M
Montrose & Reyn'ds
Ardine & Tyrell
UNION CITY
Capitol
1st half (4-7)
5 Juggling Jewels
Fisher & Hurst
Wheeler & Morton
Bee & Ray Goman
2nd half (8-10)
B Anderson & Pony
Burke & Ayers
Rise of Goldbergs
Ben Drohan Co
G Edwards S B'ds
2nd half (1-3)
Belleclaire Bros
Sonia & Vernon
Jazz Lips Rich'son
Glad Rags
VANCOUVER
Keith's (4)
P Remos Co
Small & Mays
Joe Young
Bomby & Gang
(27)
4 Peaches & Jay
Johnny Hyman
Joe E Howard
McLallen & Sarah
WHITE PLAINS
Keith's
2nd half (1-3)
A Kaufman & Girls
3 High Hatters
Alexander & Peggy
R Huling & Charlie
Chas Melson
WINNIPEG
Keith's (4)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(27)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
YONKERS
Keith's
1st half (4-7)
B Anderson & Pony
Connolly & Wen'ch
Melino & Davis
Rhea & Santora Co
2nd half (8-10)
Verna Haworth Co
Wheeler & Morton
Joe Besser
Val Harris Co
Frivolities
2nd half (1-3)
DePerin 3
Frankie & Francis
Rise of Goldbergs
Bob Nelson Co
Edith Karen Boys
YOUNGSTOWN
Keith's (4)
Bert Nagle Co
Walter Dare Wahl
Billy Kelly Co
Ed Borden Co
Daro & Costa Co
(27)
N Arnaut & Bro
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys

Picture Theatres

NEW YORK CITY
Capitol (26)
Al Jolson
"Love in Rough"
Paramount (26)
"Jewels"
Ted Mack
Ross & Edwards
Roma Bros
Lillian Shade
Foster Girls
Olga Morselli
Jesse Crawford
"Her Wed'g Night"
Roxy (26)
Celia Branz
Josef Stopak
Maurice Baron
Mischa Violin
Joseph Littau
Entire Ensemble
"Quiet on W Fr'nt"
BROOKLYN
Fox (26)
"Miniatures"
Singer's Midgets
Fifi Dorsey
Eddie Peabody
Bob West
"Sea Wolf"
Paramount (26)
"Black & Silver"
Seed & Austin
Lyda Roberti
Electa Havel
Mulroy, McNe'ce, R
Gluck-Sandor Girls
Rudy Vallee
Earl & Elsie
"Her Wed'g Night"
CHICAGO, ILL.
Chicago (26)
"Vog's & Var'ties"
Al Bevans Bd
Mitzie Green
Fred Sanborn
Gold & Ray
Lambert Ballet
"Good News"
Marbro (26)
"Autumn Fancies"
Fred Stritt
2 Black Dots
Ruth Petty
Dorothy Bowen
Lambert Ballet
"Holiday"
Oriental (26)
"Sportland"
Charlie Crafts Bd
Olive Faye
Stan Kavanaugh
George Beatty
Sis & B Roberts
"Scarlet Pages"
Paradise (26)
"Gingersnaps"
Mark Fisher
Rome & Gaut
Harrington Sis
D & E Barstow
Gamby Girls
"Romance"
Tivoli (26)
"Hotter 'n' Hot"
F Masters Bd
Lillian Roth
Dalton & Craig
Kanzinawa Tr
Eddie Noll
Melody Maids
Lambert Ballet
"Romance"

Uptown (26)
"Forward March"
Nina Olivette
Chas Strong Bd
Jimmy McCarthy
Eddie Michaels
Malcolm Massey
"Romance"
BOSTON
Metropolitan (27)
"Oh, Uncle"
A & M Havel
Johnson & Duker
Bud Williamson
Arthur Martel
Esther Newcombe
Charles Rogers
"3 Faces East"
BUFFALO
Buffalo (27)
"Ole Virginny"
S Timblin & Co
John Ingram
Henry B Murtagh
"What A Widow"
Hippodrome (27)
"Old M Whoopee"
Art Frank
Helen Carroll
Bob Hall
Mary Blank
Margie & Lucille
Tom Rose
Vivien Peterson
"Big Boy"
CLEVELAND
State (27)
"Frozen Kapers"
Cliff Edwards
Cy Landry
Les Ghezzis
Hilliard Triplets
Chester Hale Girls
Crystal 3
"On Your Back"
MINNEAPOLIS
Minnesota (4)
"Gingersnaps"
Rome & Gaut
Harrington Sis
D & E Barstow
Gamby Girls
NEW HAVEN
Fox-Poli (27)
"Goodfellows"
Lucille Page
Barney Rapp
(Others to fill)
"The Sea Wolf"
PITTSBURGH
Enright (27)
'Step Lively & S A'
Dick Powell
Wally Vernon
Roy Rogers
3 Aces
Milton Slosser
'Last of Lone Wolf'
Penn (27)
"Rubes & Dudes"
Wesley Eddy
Osgar
Pesetzki
(Others to fill)
"What a Widow"
Stanley (27)
Ed Lowry
Peggy Bernier
Dick Henderson
"Rain or Shine"
(Others to fill)
PROVIDENCE
Fays (27)
E K Nadell's
6 Sax O Peal Girls
Cecille Bronson
6 Buccaneers
Cosmopolitan 3
Henry J Kelly
David-Glass 3
"Man Trouble"

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Wm. Morris, Sr. & Jr.—Ann Minor

Western R-K-O

CEDAR RPDS., IA.
Iowa
1st half (5-7)
Gray Fam
Dotson
Harrison & Dak'n
Owen McGiveney
2nd half (8-11)
6 Galenos
Murray & Allan
Rogers & Wynn
(One to fill)
CHICAGO, ILL.
Englewood
1st half (5-7)
King D
B Black & Fanchon
(Three to fill)
2nd half (8-11)
Al & J Rand
H O'Brien's Bd
El Cleve
(Two to fill)
DAVENPORT, IA.
Capitol
1st half (5-7)
Miacahua
Frank Devoe
T Wilson & Co
2nd half (8-11)
Gray Fam
Harrison & Dakin
Owen McGiveney
DES MOINES, IA.
Orpheum
1st half (5-7)
6 Galenos
Rogers & Wynn
Murray & Allan
(Two to fill)
2nd half (8-11)
Marie Sweeney
Jimmy Lucas & Co
Ruiz & Bonita
(Two to fill)
GRAND RPDS., M.
Regent
1st half (5-7)
Stuart & Lash
The Cavaliers
(Two to fill)
2nd half (8-11)
The Rangers
Loma Worth
Wilton & Weber
St Clair Sis & O'D
INDIANAPOLIS
Lyric (4)
Russian Art Circus
Joan & H Kennedy
Paxton
Bruno Weise 3
(Two to fill)
LINCOLN, NEB.
Stuart (6)
Night in Miami
Carr Lynn
(Others to fill)
MADISON, WIS.
Orpheum
1st half (5-7)
Gym Jam Girls
Evans & Mayer
(One to fill)
2nd half (8-11)
Fink's Mules
Robinson & DeWitt
(One to fill)
MEMPHIS, TENN.
Orpheum (4)
Ann Boland & Co
Fid Gordon
(Two to fill)
MILWAUKEE
Riverside (4)
Ernest Hiatt
Davis & McCarthy
Wilson Bros
Franklyn Tr
(One to fill)
ROCKFORD, ILL.
Palace
1st half (5-7)
Cook Sis
Tracey & Hay
Stev Nelson & Stev
(One to fill)
2nd half (8-11)
Gym Jam Girls
Evans & Mayer
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (4-6)
Marie Sweeney
Ruiz & Bonita
J Lucas & Co
(Two to fill)
SO. BEND, IND.
Palace
1st half (5-7)
Robinson & DeWitt
Fink's Mules
(Two to fill)
2nd half (8-11)
Stuart & Lash
The Cavaliers
(Two to fill)

Loew

NEW YORK CITY
Boulevard
1st half (4-7)
Taylor & Bobbe
Saranoff & O'R'ke
Amido Sis Rev
Al K Hall & Co
(One to fill)
2nd half (8-10)
Kitayamas
M Marlowe
S Gould & Co
H Hines
C Strickland & Co
Capitol (4)
Caroline Andrews
Ivan Triesault
Maslova
Svaboda
Lincoln Sq.
1st half (4-7)
Wheels of Fun
Collier & Wallace
(One to fill)
Mell Klee
O Stang & Co
(One to fill)
2nd half (8-10)
Morgan & Stone
Sherman & McVey
Casey & Warren
Weston & Lyons
Sunbeams
National
1st half (4-7)
D Valerio & Co
Joe Herbert
Seed & London
Radcliffe & Bob
C Snow & B'way P
2nd half (8-10)
3 Rhythm Dancers
John Barton & Co
Collins & Peterson
3 Lordons
(One to fill)
Orpheum
1st half (4-7)
4 Kadex
Lomax & Johnson
Joe-May & Dotty
M Wilkens & Co
M & J Mandel
2nd half (8-10)
L St Leon & Co
Esmond & Grant
Mel Klee
Roxy Male 4
(One to fill)
Paradise (4)
D Schooler
M Welz & Taylor
Florrie Vestoff
May Joyce
Montrose & Rey'lds
Julia Curtis
State (4)
Roye & Maye Rev
Doug Stanbury
Ed Ford & Whitey
(Two to fill)
BROOKLYN
Gates Ave.
1st half (4-7)
Hedder & Emily
Mary Marlowe
Francis & Wally
J Wilson & Co
B Joyce & Co
2nd half (8-10)
J & I Melva
T Wilson Co
Lane & Freeman
J Kraft & Co
Wm & Joe Mandel
Loew's 46th St.
1st half (4-7)
Walter Nillson
Donovan Sis & Bis'
McKay & Ardine
Winchester & Ross
Lola Brava & Co
2nd half (8-10)
Ora & Co
Collier & Wallace
Rucker & Perrin
Breen-LaVarr & B
Al K Hall & Co
Metropolitan (4)
Jack Hanley
Jerome & Evelyn
Lillian Morton
Alex Hyde & Melody Maidens
Pitkin
1st half (4-7)
Aurora 3
(One to fill)
Oscar Lorraine
Morris & Campbell
Lovely Ladies
2nd half (8-10)
4 Kadex
Joe-May & Dotty
Larry Rich & Co
(Two to fill)
Valencia (4)
Ben Blue
Fortunello & Cirill'o
Albertina Vitak
Marjorie Green
(One to fill)
BAY RIDGE
1st half (4-7)
Morgan & Stone
Casey & Warren
Sol Gould & Co
L St Leon & Co
(One to fill)
2nd half (8-10)
D Valerio & Co
J Padgett & Co
Raymond Wilbert
Radcliffe & Bob
Lola Brava & Co
BOSTON
Loew's (4)
4 Karreys
Georgie Hunter
Florrie La Vere
Bayes & Speck
R & R Lyte Rev
CLEVELAND
Granada (4)
Wesley Eddy
F Sylvester & Co
Geraldine
6 Crackerjacks
Muriel Buck
COLUMBUS
Loew's (4)
Bert Frohman
Les Ghezzis
Cy Landry
Hilliard Triplets
Crystal 3
HOUSTON
Loew's (4)
4 Polos
Coscia & Verdi
Stan Stanley
Heart Strings Co
(One to fill)
JERSEY CITY
Loew's (4)
Gold & Ray
Lafayette & La V
(Others to fill)
MEMPHIS
Loew's (4)
W Mauss
J Quinalan & Co
Bob La Salle & Co
Maryland Col'gians
MONTREAL
Loew's (4)
Gautier's Toy Shop
Primrose Seamon
Dave Vine
(Two to fill)
NEW ORLEANS
Loew's (4)
El Cota & Byrne
H Regal & Co
Mm O'Neal
Kerr & Weston Rev
(One to fill)
PITTSBURGH
Loew's (4)
Chief Eagle F'ther
Caperton & Biddle
Frank Shields
(One to fill)
WASHINGTON, DC
Loew's (4)
Ray Teal
Runaway 4
Tito Coral
Ida Shibley
YONKERS
Loew's
1st half (4-7)
Kitayamas
A Ball & Co
Raymond Wilbert
Collins & Petersen
C Strickland & Co
2nd half (8-10)
Murray & Irwin
Winchester & Ross
Porcelain Romance
(Two to fill)

JACK POWELL
Is in Favor of
"LIGHT WINES AND BEER"
So Are
LEDDY & SMITH

Fanchon & Marco

BRIDGEPORT, CT.
Palace (3)
"Good Fellows"
Lucille Page
Averill & Songsters
Harrison & Elmo
Helen Burke
M-G-M 4
BROOKLYN, N. Y.
Fox (3)
"Milky Way"
Norce
Stone & Lee
Bert Faye
Warde & Montg'ry
Steve Moroni
Joe Clifford
Sunkist Beauties
CHICAGO, ILL.
Capitol (3)
"Cadets"
Born & Lawrence
Milee Sisters
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ensemble
DENVER, COLO.
Grand (2)
"Green Devil"
Peg Leg Bates
Miles Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
Ted Ledford
Dorothy Crooker
Guy Buck
(Others to fill)
KANSAS CITY,
Pantages (3)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric Duo
V Herbert 4
Belcher Dancers
LONG BEACH
West Coast (2-5)
"New Yorker"
Jackson & Cal'han
Muriel Stryker
Marjorie Burke
(Others to fill)
MILWAUKEE,
Wisconsin (3)
"Country Club"
Masters & Grayce
Rae Samuels
Leonora Corl
Frank Elmer
Sunkist Beauties
NEW HAVEN, CT.
Palace (3)
Box o' Candy
Lynn Cowan
Jones & Hull
Reeves & Leu
Mary Lucy & Irene
Sunkist Beauties

EDDIE STANLEY
Not Just an—M.C.
" " a—Bandleader
" " "—Comic
" " "—Showman
But a
DIRECTOR OF FESTIVITIES
Or an M.C., Bandleader, Comic and Showman combined

DETROIT, MICH.
Fox (3)
"Seeing Double"
C & C Stroud
Loomis Twins
Miller Twins
(Others to fill)
FRESNO, CAL.
Wilson (2-4)
"American Beauty"
Miss Universe
Ed Hanley & Co
Huff & Huff
Toots Novelle
Sunkist Beauties
HARTFORD, CT.
Capitol (3)
"City Service"
Shapiro & O'Malley
DeQuincey & Stan
Laddie LaMonte
Seb Meza
Frank Sterling
Sunkist Beauties
HOLLYWOOD
Pantages (2)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willa
Carla Torney Girls
JOLIET, ILL.
Rialto (3)
H'lyw'd Collegians
NIAGARA FALLS
Strand (3)
"Romance"
Castleton & Mack
Myrtle Gordon
Flo & Ol Walters
Robert Cloy
Mary Price
3 Brick Tops
Sunkist Ensemble
OAKLAND, CAL.
Oakland (3)
"Southern"
Hatt & Herman
Jimmy Lyons
Helen Warner
The 16 Tinies
Joe Rose
OKLA. CITY
Orpheum (3)
"Bells & Belles"
Eddie Hill
Evt Thorton
Dunbar Bell Ring's
Tommy Harris
Ted, Frances & B
Loretta
Sunkist Ensemble
PORTLAND
Broadway (3)
"Busy Bee"
Liana Galen
Cooper & Orren
Paul Howard
Terry Green
Phil Arnold

(Continued on page 75)

STALLING SMART KIDS

Winchell on Winter Garden Stage Handed Hard Raps to the Shuberts

Spots to locate Mark Hellinger and Walter Winchell for several weeks to come will be on either side of the marquee of the Winter Garden, New York. On the outside their names in lights and on the inside they repeat on the screen in separate Warners' talking shorts. Both were on the Garden stage in person, Thursday (25) evening for the premiere of the talking shorts, along with WB's "Office Wife" with Dorothy Mackaill. Miss Mackaill was another in person attraction the same night.

Never before had the Garden held a bigger crowd. It was at the usual scale, with no outside ballyhoo, the new picture chasing "Big Boy" off the Garden's screen at 10 p. m. Then appeared Hellinger, the sad tale teller for the "Daily Mirror." The "Mirror" is in soft on this program. Besides owning the two columnists in the shorts, "Office Wife" is its serial.

Hellinger explained he had just seen the "Hoover flag," bringing out an empty pocket, and was content to quit with that laugh.

Winchell appeared to have some serious business to do in his personal appearance. On the Winter Garden stage it reminded him of four things: that it had been 10 years since he was on any stage, that it was the first time he had ever been on a Broadway stage, and that the Garden is owned by the Shuberts, besides his barring by the Shuberts.

Winchell's System

Those Shuberts! Winchell told about 'em. They barred him from their houses three years ago because he had made the error of criticizing 55 Shubert flops that season, whereas there had been but 54, he said. And again, the other "Mirror" paragrapher remarked that since he could not see the opening of a Shubert show any more, he had devised a system of catching them anyhow, at the closing, three nights after they opened.

Winchell introduced Miss Mackaill, but didn't permit her to say anything for herself, as he kept right on talking. Winchell appears to have inhaled the air habit until it has gotten him. He mentioned Miss Mackaill is the star of the current "Office Wife" picture and that it's a hit, since he read in "Variety" where it had done $51,000 in Philadelphia, although during his show travels Winchell never played Philadelphia. He doesn't know what $51,000 means in that 6-day town.

Miss Mackaill smiled, perhaps pleased that her introducer kept on talking, and they all retired, including Faith Baldwin, who wrote "Wife." She also appeared. Miss Baldwin said she is the only writer satisfied with her story in pictures, referring to the renamed "Office Wife." Albert Howson of the Warner staff was M.C. and General Introducer.

Later Hellinger and Winchell became actors in their shorts on the same screen.

Wholesale Shoe Shines At Discount—Racket

Chicago, Sept. 30.

Two out-of-work hoofers developed a new racket here.

A shoe repair company, with shops all over the Loop, gives a ticket with each repair job that entitles the holder to 20 free shines.

Most customers throw away the tickets when received.

The hoofers have two kids at each joint picking up the ducats, which they in turn peddle for 25 cents.

Those buying the second hand slip gets $1 worth of shines for 25 cents. Where the boys can't pick up the shine tickets they buy them for a nickel. Kids' end, from the hoofers, is 10c. a card.

Rosa Lewis, School of Journalism grad, has joined the Metro foreign publicity staff.

Look, Fellers!

Hollywood, Sept. 30.

Boys, there's the cutest compact for men on the market.

Looks just like a he-man fountain pen, but besides the ink reservoir there is a removable end with rouge and a lining pencil, and in the cap is a supply of powder.

Daring French Woman Writer in Brothel to Write Prostie Tale

Paris, Sept. 20.

Cast of Mayol theatre, currently playing "Parade de Nu" (Nude Parade), includes two femme authors. First is Marie Choisy, known for her daring, who entered the cast to write a book called "Un Mois au Music Hall" (A Month in a Music Hall"). She previously wrote a sensational book called "Un Mois Chez les Filles" ("A Month with the Prostitutes"), obtaining authenticity by getting a job as a chambermaid in a brothel.

Other writer is Collette Andrys, who, besides her plastic dancing accomplishments, has written "Une Femme Qui Boit" ("A Woman Who Takes to Drink"), psychological study.

ROXY COURSE WINNER FOR MET TOURNAMENT

H. B. Harrison won the course championship of the minnie golf layout back of the Roxy Friday night with 44-41-85, winning the cup and qualifying for the Metropolitan finals next week. Winner of the Met championship goes into the grand finals to be held at Chattanooga, Tenn., late this month.

Ben Blue, president of the Nit-Wits, organization of Times Square habitues who never miss a night on the Roxy links, was in the running at the end of the first 18 holes with a 46, but flopped on his second round.

Miss I. La Mothe won in the women's division with 50-53-103, and Burton Harris copped first honors in the kid's class with 96 for 36 holes.

Mrs. Harry Ritz, wife of one of the three Ritz Bros., finished fourth in the women's division with 112.

Indef Marriage Promise Made Good by Request

Santos Rumolo, 21, of 159 West 80th street, who asserted he is a dancer, was wedded in the Municipal Building by Chief Clerk McCormick of the Marriage License Bureau.

Rumolo's best man was detective Tom Gorman of West 68th street. The bride was Miss Isabella Carecki, 20, of 45-115 South 16th street, Flushing, Queens.

Recently Miss Carecki was introduced to the dancer by a friend. They met frequently. The dancer promised that he would wed Miss Carecki some day. Learning that the dancer was about to go on the road, Miss Carecki complained to Gorman.

Gorman went to the Imperial theatre, he said, where Rumolo was rehearsing. He informed the dancer of her plight. Rumolo told Magistrate Louis Brodsky he yearned to marry Miss Carecki. The Court suggested the obtaining of the license immediately and the ceremony was performed.

DANCE TEACHERS BEHIND PUPILS

America Dotted with Theatrical Dance Schools with Mostly Incompetent Instructors — Fond Mothers Fork Over Plenty—New York in Summer Teaches Hick Teachers

89c ROMPERS

Chicago, Sept. 30.

Thousands of parents spend millions of dollars annually with dancing schools who undertake to fit more or less talented children for theatrical careers.

Outside of New York most of the schools are fakes with the bright pupils far cleverer than their teachers.

Many dancing teachers are themselves taking dancing lessons keeping a couple of lessons ahead of their pupils. Very often children hardly get beyond a time step in a year or two of teaching. Result is that dancing classes start out with one hundred pupils and lose all but a handful.

There have been dancing schools in some of the bigger cities that at the height of their prosperity would have as high as 1,500 pupils enrolled in various classes. In a year or two the school goes bankrupt when the disgusted mammas and their ambitious daughters finally awaken to the racket.

A vaudeville hoofer out of a job recently went to work for a dancing school with a tremendous registration. In two weeks his class was so far ahead of the rest of the school it was necessary for him to divide his time between a lot of classes so the phoney instruction that prevailed wouldn't be so glaringly noticeable.

Or What Have You?

Courses in dancing are priced to fit any purse. High pressure salesmen are frequently employed to give the doting parents the oil. Courses average around $100-$200, but run as high as $1,200. Schools also furnish 89-cent practice rompers at $5 a pair and other paraphernalia in proportion.

Decline of the old fashioned dancing academy that instructed the children of the middle classes in the elegancies of the waltz, the two-step and the gavotte suddenly projected many dancing masters and mistresses into the theatrical racket. They knew nothing about it but parents wanted their girls to try for the stage instead of the ballroom, so business was business.

Every fall hundreds of school owners, or instructors, return from New York, where they flock in great numbers to study the methods of the New York dancing schools and to take some lessons themselves.

'Casanova' All Right

John S. Sumner, secretary of the Society for the Suppression of Vice, was stunned when Magistrate Maurice Gotlieb in West Side Court ruled that in his opinion the book "Casanova's Homecoming," by Arthur Schnitzler, was not salacious.

Magistrate Gotlieb then freed the corporation, Simon & Schuster; Albert Hoyt of the firm, and Richard L. Simon, sales manager. They were summoned to court and testimony heard. The alleged violation deals with possessing and selling indecent books.

Claire Hooper, show girl with "Sons o' Guns" last season, stepped into a principal role in "Hello Paris" on short notice. Miss Hooper is Mrs. Charley Burgess, wife of the general manager of Roseland.

Wisest "No" Girls of B'way Are the Hat Checkers, Who Love Their Job

By Ruth Morris

In the vast army of hat-check girls in New York's theatrical district is secreted most of the worldly wisdom of Broadway. Hat hostesses are sophisticated girls who have schooled themselves to discern the "freshers" from the "regulars" and tell, at a glance, if a client is a gentleman or the kind that checks his good intentions with his hat.

As one puts it: "We can tell just by the way a guy checks his hat if he's decent—or if he doesn't think we are."

Most of the girls pride themselves on their decency and resent those who use their profession as a medium for meeting men, preferably wealthy men. Surprisingly enough, the most successful girls are those who make it a rule never to date with the clientele. They regard each invitation with the skeptical eye of experience.

Some of the girls who consider cloak checking a stepping stone to better jobs have theatrical ambitions. They spend their earnings on dramatic and dancing lessons.

The majority considers hat checking superior to the stage, with 52 weeks of steady work to the hazards of short run shows. One of the most publicized of hat hostesses, persuaded to accept a theatrical engagement, tired of the life after three performances and happily hopped back to her old post.

Walked on Career

One of the girls in a popular Broadway restaurant took the hat checking job as employment between stock company seasons. She liked it so well that she surrendered her theatrical career.

The girls, in daily contact with theatrical producers, receive many promises of jobs which they laugh off.

"You'll never find three square meals a day in promises," said one. "And besides, hat checking's a regular career that gets into your blood, like the stage or the circus. Once you start, you get to like it. The hours are easy and a girl has a chance to pick up a side line, modeling or posing for artists in the day time."

Several of the girls come from out of town and send salaries home to dependent mothers. One or two are married, with families of their own to support. Even without the necessity of earning extra money, the girls often continue in their jobs after marriage, because they like the work.

Checking privileges in hotels are undesirable, according to the girls. The salary is rarely more than $18 a week and the hours long. In addition, the checkers must wear uniforms and are not permitted to chat with patrons.

Girls in search of gaiety strive for posts at a Broadway restaurant catering to out of towners and the resultant "fresher" trade, composed of short-time visitors to New York who want fun. These girls admit quite frankly that they work for tips.

"I say 'thanks' for a dime," says one, 'thank you' for a quarter, smile for 50 cents—and can you imagine for a dollar!"

She is the type more righteous sisters resent and is pretty generally snubbed by the wise no girls of Broadway.

When Billy Pierce and Buddy Bradley, the colored dance stagers from New York, reached London to put on the numbers for C. B. Cochran's musical, "Evergreen," Cochran had them registered at the Hotel Piccadilly. Two front rooms on the sixth floor, says Bill. They could see from their windows Westminster Abbey, St. Paul's, Parliament, St. James' Palace and Buckingham Palace. Quite an idea of Cochran's—he didn't have to give Billy and Buddy time off to see the town.

New?

London, Sept. 19.

Two men arrived at the Ring just in time for the start of the Rice-Mason scrap, which lasted 30 seconds, most of 'em spent on the floor.

"This is a good fight," said one, looking around.

"Wasn't it?", replied his pal.

D.A.'s Crater Quiz After Shuberts' Show Girl Who Was With Klein

In his investigation into the disappearance of Supreme Court Justice Joseph F. Crater, last seen in Haas' restaurant, West 45th street, in the company of William Klein, Shubert lawyer, and Sally Lou Ritzi, of Shuberts' "Artists and Models," Aug. 6, District Attorney Crain has requested the prosecutor of Youngstown, O., to question Miss Ritzi at her home in that city. The New York prosecutor is anxious to get her story before the grand jury.

The parents of Miss Ritzi have declared that they were present on one occasion prior to Aug. 6 with their daughter, Klein and Crater.

The district attorney is most anxious to get from Miss Ritzi what occurred when she and Klein had dinner with the judge on the night he disappeared. Klein has appeared before the grand jury on three occasions. It is understood he told that body Crater left him and Miss Ritzi at the entrance to the restaurant, boarding a taxicab alone.

Monday Josef G. Gerson and Robert McCall, employees in the box office at the Belasco theatre, appeared as witnesses. It is known that Crater had ordered a seat for the show at the Belasco from a ticket agency for the night he disappeared. The grand jurors are trying to learn whether or not the ticket was used and if possible whether Crater used it.

Crater Wired

That Crater made Broadway his playground and that he was acquainted with some of its chorus beauties was evident when a messenger of the Western Union brought to the grand jury a copy of a telegram the judge had sent to Alice Woods of "Artists and Models" on June 27. The message was sent to Miss Woods' home at 315 South Broadway, Yonkers. It read:

"Away for a few weeks—stop—Best regards and luck—Joe."

Miss Woods and several other female members of Broadway shows and night clubs are to be called by the grand jury before it concludes its investigation. Crain has announced he will call every person whose name has been mentioned in connection with Crater's disappearance.

When Gerson left the grand jury room he said he had suggested to the jurors that they call certain newspaper critics who had occupied seats in the vicinity of Seat D110 which Crater had purchased at a ticket agency. The box office man said it was the second night of the show "Dancing Partner" and "press night." A "Times" critic occupied seat D2 and a critic from the "World" had seat E3. Gerson thought that through these people it might be ascertained whether Crater had occupied the seat that night.

Nan Blackstone, of "Garrick Gaieties," told Theresa Helburn she had to chew gum while singing even if Miss Helburn objected. She got away with it.

Broadway Chatter

Billee Gould making the clubs.

Equity ball Nov. 8 at the Astor.

Sheila Barrett Warner shorting.

Fuzzy Knight will shorter for Par.

Mike Kallesser still can't find an angel.

Buster Keaton reached New York last week.

Monte Carlo's daughter, Arlene, is seriously ill.

Ed Jolly is with the Bing & Bing realty concern.

Producers might invite judges out, but never in.

Liquor curb market now has hours from 12:30 to 2:30.

Endre Bohen back on the Fox lot without tonsils.

Carl Laemmle, Jr., was laid low with a cold for several days.

Ken Ryan, former agent, now ass't mgr. at R-K-O Fordham.

Eddie Morton, of the Palace bldg., taking the vow Jan. 4, the mugg.

Estelle Phillips, "Little Show" chorine, won a tussle with the flu.

Frank Farnum is running the floor show at the Park Plaza Grill.

Felix Ferdinando spotting a new dance rhythm at the Garden City hotel.

Paul Ash scraping up his crew of union tooters with view of spieling indie.

Ned William leaving Ben Serkowich's office for p.a. work at B. & K.

Harry DeMuth, dancing master, is off pupils who can't pay in advance.

Will Osborne opened in supper club on West 49th street, Peter's Blue Hour.

Bob North in from Hollywood and talking new type of film for the intellectual class.

Julius Tannen claims Alfred Lettwich's shows are always funniest in Sardi's.

Bugs Baer saves up two gags for himself for every one he gives away. He is 46,872 ahead.

Ned Williams, of "Publix Opinion," transferred to Publix-B.&K. space grabbing staff.

Jack Welser and Gil Gabriel teaching playwrighting again. Jack at C. C. N. Y., Gil at N. Y. U.

P. a. for legit producing firm says if he can't pan a show for a change he'll go nuts from writing blurbs.

Difference between Willie Howard and an American Indian is a $15 wig, according to confession.

Dorothy Jardon, former prima donna (not in pictures), is reported to have lately married a Vanderbilt.

Howard Green is set for New York to collaborate on a script, waiting the word from Sol Wurtzel.

Three of the backstage crew with "Vanities" sport swanky cars, John Buck, Bennie Quatocci and Tom Porter.

Radio press agents Bernie Sobol and Peter Dixon rate by-lines in the Saturday radio sections of the dailies.

Wired "hot seat" chair at Club Argonaut, Tex Guinan's new hangout, is brought into action for laughs.

Florida's prayers are for every thing but cyclones and the kind of biz the northern resorts got this summer.

Tom Fullmer, tenor, is doing a single act for the first time in years. Formerly accompanied at the piano by his wife.

That Lipton loving cup at $1 or less is permitting any number to pet thear names in the paper for 25c or less.

Times out here are getting still tougher. "They ate some of the dog comedies at one of the studios," an insider reports.

Joseph Boland has stopped acting, to become treasurer of the Paramount, St. Paul. Boland is the fiance of Bee Morosco.

Publicity Directors Association, formed by Aaron Singer and Don Hancock, meet Oct. 7 at the McAlpin, with 200 p. a.'s due.

Jack Charash recuperating from an accident when a rock from a truck bounced off, hitting him in the chest. He passed out.

New Child's restaurants, especially the one in the Savoy Plaza, has a Spanish patio setting of the early Alice Foot MacDougall period.

Joe Darcey, the blackface single, out from under the cork to run his own cafe eatery up in the West Farms section of the Bronnix.

Dirty shows or not, Detective Captain Jimmy Coy, censor for the police, sailed on vacation aboard the "Leviathan" Saturday (27).

After spending a few weeks at the Thousand Islands, Max Winslow will spend a few more in Hollywood. His mail address is New York.

Mario and Lazarin, formerly with the Avon Comedy Four, goes with Phil Spitalny to sing with his orchestra in the Hotel Pennsylvania Grill.

Village Grove Nut Club hired Olga Schoch or Hooch as doorman and calls it a new policy. She's only 6 feet tall and weighs 200 pounds.

With Bill Casey unable to work account of flu, Pinkie Sadler, of the act, is entertaining her mother from the southland. Proves her accent was on the level.

Reports of vaude acts going in cabarets; Ted Healy's at Silver Slipper, Benny Davis' at Paramount grill, and Durante mob in Silver Slipper, also, later.

Francis Albertamti, secretary to William F. Carey at Madison Square Garden, sent to the Boston Garden. Better job and more coin. Same ownership interests.

Jack Connolly in Boston next week at Legion convention as Liaison Officer for Europe. Holds rank of Lt. Colonel, which beats John Zanft's Brigadier Admiral.

Chorines in "Luana" are complaining about the heavy suntan make-up they have to use to look like Hawaiians. Tough to get off and it ruins everything, they claim.

Edgar Allen may also plaster "Peaches" for mouthpiece fees which she is alleged to have failed to pay and for which the legal boys

(Continued on page 58)

Hollywood Chatter

Sid Grauman welcoming himself back.

Regulars are beginning to wear hats.

Even crap games are feeling the depression.

Jules Levy hasn't caught up with himself yet.

Jack Holt cops sartorial elegance on the Col. lot.

Arch Reeve reported considerably ahead on his bridge.

Eddie Eckels having a nice vacation from F. & M. worries.

Noah Beery walking around Hollywood in a long beard.

Cliff Work and Bernie Bernard took a motor jaunt to Frisco.

Charles King back on the Metro lot after European vacation.

Vic Shapiro going in heavy for special hair growing treatments.

When he finishes with Metro Oscar Strauss will return to Vienna.

They're giving away minnie golf tickets with dime purchases now.

Al Cohn has no intention of dropping the hirsute on his upper lip.

John Medbury going radio. He'll m. c. CBS California Melodies hour.

Lee Parvin sent out RSVP's for the unveiling of his tonsils in a jar.

Charlie Moskowitz, Loew v-p., vacationing here at the Ambassador.

Someone mentioned the Wampus as "a serious group of little thinkers."

Willard Mack east for brief vacation. Returns to Metro lot next month.

The boys gave Harry Cohn "the works" in a heart game the other night.

Jules Levy couldn't find a hotel suite big enough for all his golf clubs.

Frankie Melino is the uncrowned billiard champ of the Roosevelt lobby.

Norman Krasna has framed a story he wrote for the New York "World."

June Walker is enroute for New York to do a play. She may return to Metro.

The Frank Gays celebrated their first wedding anniversary with an Irish dinner.

Moe Reingold will move his jewelry business to Hollywood and the Taft building around Jan. 1.

Sol Violinsky is waiting for New Year's. Says it should be a big night out here.

Will King is readying a new act. A writer himself, he's paying to have it written.

Eddie Resnick, out here in overcrowded agency field, beginning to yearn plenty for B'way.

Esther Ralston is set to give beauty lectures over Columbia network. She will plug cosmetics.

Carl Graff is one of the most argumentative indie exhibs around Southern California and loves it.

Just to make everybody mad the

(Continued on page 57)

Chop Suey Station

Chink joints are going in heavier than ever for advertising in the suburbs. One of the chink clan has just had itself spotted on a billboard as large as the "Hells Angels" one at 125th street.

Commuters think chop suey is the name of the station.

London Chatter

Mackintosh season started.

Laura Whetter going into p. a. racket.

Latest trade paper is all about pony golf.

Two complexions now stock for dames here.

Gamages' big Park Lane store taking shape.

Kenneth Macpherson, arty talker critic, in town.

Mary Ellis over here getting her photo in places.

Tom Walls telling the critics how to make talkers.

Ernest Fredman talking about his big film fights.

Pathe's lease on the Prince Edward may have fallen through.

Peet Leslie getting a break with Audible Filmcraft's space desk.

Dennis Burney, who designed the biggest blimp in this country, has built a car on the same lines.

George Metaxa hates waiters, especially the Kit Cat's.

Suggestion here is all new motorists should carry red flags fore and aft.

Recent first nights do not suggest solution to current b. o. malady.

George Black discovered Scotch comedian, Stoll replying with Irish comic.

Bobby Howes, now hotel owner, expects trade discount everywhere he eats.

Hatch and Carpenter split after eight years. Hatch heading hoofing quintet.

Certain producers at British International will not allow legmen on their sets.

Tod Slaughter, lately bloodcurdling in the sticks, getting into London repertory.

Yvonne Arnaud working overtime

(Continued on page 69)

Toronto Chatter

Gus Sun folds.

Nat Nathanson cleaning up at the races.

The Vaughan Glasers (Lois Landon) have an heir.

Town has 55,665 registered radios, largest number in Canada.

Edward Johnson ducking the home town boys. Afraid of touches.

Gilbert Chesterton talking about culture.

Flesh quits at Loew's. So does music.

Lol Solman burned when "Marigold" company trotted out bagpipes at the Royal Alexandra. "Take 'em away. You can't play them here while I'm manager," Lol said. He celebrated New Year's last week.

Lillian Roth due next week.

R. C. (Journey's End) Sherriff coming over.

Marjorie Foster gets the lead in Kepple's stock.

Roly Young by-lining and broadcasting.

Ray Lewis razzing Paramount. Hector Charlesworth ditto. Ray saw it first.

Madison getting first run pictures.

Loew's hooks up with United Artists.

"Romance" in stock at Empire.

(Continued on page 57)

Paris Chatter

Pearl White back.

The Ivy Lees in town.

Leslie Howard going back.

Irma Kraft reviewing the shows.

Michael Arlen around the Ritz Bar again.

Dorothy Farnum furnishing a new apartment.

Cold evenings bringing out heavy coats early.

Dollie and Billie with a "chez" of their own.

Gordon Craig summering at Marly-le-Roi.

Thelma Edwards back and Thelma Lee due back.

Lawrence Gilman sailing home, full of Wagner.

Ella Logan, over from London, for Cafe de Paris.

Lewis Cole, back from Cannes, to be m. c. at Bricktops.

Mrs. Al Christie telling the very latest from Hollywood.

Elmer Rice getting a last look at his beloved, "Left Bank."

Archie Mayo, attacking a big duck, cooked in oranges.

Kiki of Montparnasse fame, engaged for Concert Mayol.

Herb Howe back from Venice, still writing for fan mags.

Norma Talmadge looking for an apartment. If not finding one, she'll go back and do a picture.

Harry Pilcer giving a stag party at the "Well of Loneliness."

Radclyffe Hall wires she'll be here next week. Oh, Well! Well!

Dalmatoff of the Chauvre-Souris always catches boat trains.

They're beginning to air out Constance Bennett's apartment.

Casino de Paris rehearsals practically driving Earl Leslie nerts.

Dorothy Herzog waiting for news of her new novel from the States.

Nikita Balieff every night at apertif hour at the Cafe de la Paix.

Fulton Oursler and wife embarking on a motor trip through Italy.

Malcolm McGregor, ex-pictures, now spending his recent inheritance.

Jerry Reynolds back to conduct Woman's Symphony Orchestra in New York.

"Strange Death of President Harding" beginning to be seen on drawing room tables.

"Le Sexe Faible" reopened and started new year off with first full dress audience.

The Ben Troops (she was Ruby de Remer) back in Paris after touring Europe.

Estelle Taylor, soon to be in Paris on her way to Germany, where she will make a talker.

A new French play advertised for weeks as "Passion," suddenly changed to "Flesh."

Marie Costes still giving out her new picture as reason for delayed departure to America.

J. P. McEvoy finishing 19th chapter of "Show Girl in Europe" while waiting for boat train.

George London, French columnist just returning, predicts Chicago will be future U. S. capital.

Jack Hobby being toasted publicly as a big banker by Joe himhelf at Joe Zelli's hangout.

Doris Niles has had enough of honeymooning and has accepted a 12-week tour with Paramount.

Mary Lee, 17-year old acrobatic dancer, off to London after three big nights at the Ambassadeurs.

Ivan Lebedeff also back from California for first time in four years, giving Parisian flaps a thrill.

Yvonne Printemps gowned in a Lanvin model, at the opening of the Colisee film house on the Champs Elysees.

The trumpet and violin player in the "Palm Beach Girls," now at the Empire, comes from Lithuania and Chicago.

Marcel Pagnol, successful author of "Topaze" and "Marius," made a girl happy by giving her his old red slippers.

Smart French people coming in early this season. "Grand Ecart," and "Beouf sur le Toit" opening same time.

Another parody on the "Well of Loneliness" called "The Fish Pond," written by a local Montparnassian wisecracker.

Glen Ellyn will be the first acrobatic dancer in the Oumansky ballet, which goes to a new vaude house in Milan.

Charlie Ahearn's band spending restless evenings in the U. S. restaurant, now that Mistinguette's show is closed.

Sacha Guitry says he was born in the theatre, but that he wants to die on the stage—with a full house and no critics.

Mrs. Mabel Gilman Corey, who almost married Don Luis of Spain, loaned her chateau for the making of a French film.

Marshall Hall, the dancer, back in Paris from Honolulu, thinks the only real dancing in the world is to be found in Samoa.

Cecile Hamilton of "The Well of Loneliness" and a girl friend, both sporting gold monocles late at night at the U. S. restaurant.

Norma and Chanley drawing to El Garron whatever business there is left in Montamartre for night clubs between seasons.

After last performance of old revue at Casino, the press treated to an all night drunk. Margaret Jade subbing for Mistinguette.

Frances Lee, an Al Christy star, meeting Mrs. Al Christy at the boat train. Frances is off to London to see about a contract with Pathe.

Countess Zichia, of Chicago opera fame, in Paris for an Opera-Comique engagement. Holds her title both by marriage and by birth.

Half the American colony in Paris turned out to see "Leviathan" boat trains off. Packed with celebs with Jean Acker-Valentino getting a few eyes.

Alan Updegraff is planning to lay off novels to write a play about

(Continued on page 58)

Chatter in Loop

J. E. Black comes from Caruthersville, Mo., and admits it.

Sam Shirley's son is with the Metro studios as sound mixer.

Arthur Schoenstadt is looking for something to boost the grosses at the Archer.

Odds have jumped to 20 to 1 the public will never know who shot Jake Lingle.

Lloyd Lewis, after a visit to the New York theatres is back telling funny yarns.

Sam Bramson and George Woods call themselves Sam Ziegfeld and George Dillingham.

Earl Taylor can't talk back to his son anymore; young Frank has suddenly become a six-footer.

Fred Rosenthal and Billy Bernard didn't get away to the coast, after all. Smart fliv wouldn't start.

C. A. Leonard, new R-K-O p. a. on the West Coast, can smoke black cigars, but stogies make him ill.

Wise-crackers are always sticking funny prefixes to the name of the Mintz sisters, film row's stenog team.

William Morris' new office department is labeled "Enterprise Division." Manned by Nan Elliot, late Pantages.

John Balaban emptied out his desk drawers ready to leave for N. Y. C. Jules Rubens cleaned his a week ago.

Anytime anybody on Film Row gets stuck on a contract problem, they run to Joe Abramson for expert treatment.

Bob Carney, comic, teamed with Si Wills, left Sunday in a plane for his home in Ohio, where his father is seriously ill.

After season on the chautauqua circuit, Virginia Ayer, the Woods building vocal protege, has come back to the coffee shop.

Pee-wee golf at Clark and Randolph is giving the boys on the corner another excuse for gambling. Bets have reached a saw-buck a hole.

Elevator boys and bell-hops are carrying punch-boards and are asking folks to take a punch rather than give 'em a tip. Lowest punch two-bits, highest 50c.

Carol Frink of the "Herald and Examiner," was the one local film guesser who doubted the truth of "Africa Speaks." Frink tore open "Ingagi" on that score.

Probable Football Winners and Proper Odds

By Sid Silverman

October 4

GAMES	WINNERS	ODDS
Northwestern-Tulane	Northwestern	5/3
Notre Dame-Southern Methodist	Notre Dame	8/5
Ohio State-Indiana		Even

(Predictions based on fair weather)

"Reform" Under Way in Dailies, But Chicago Mob Never Reads

Chicago, Sept. 30.

While the dailies have published long lists of the "26 public enemies" with long editorials urging somebody to do something, leading citizens have announced and broadcast plans to purify the town; courts have agreed all hoodlums will be sent up on vagrancy charges, but Chicago at present is running wide open, freer than any time in its history.

Gambling joints on every corner, with the sky the limit. Any cab will take you where you can bet on anything. Bookies working in the open, with Judge John J. Lyle, the "hanging judge," having given his own personal okay on bookmaking. He has discharged every bookie brought before him, and has reprimanded the coppers for the arrests. Says he bets on horses himself.

Beer flats by the thousands.

Walk Right In

Femme flats like no time in this town's history. Michigan avenue and 22d street district flooded with the houses and running wild, with no attempt at being undercover. Guy can't walk down the street in that neighborhood without being pulled into a doorway. Some months ago when the going was tight, the houses worked out a great system of underground passages. A mugg would enter into a restaurant or grocery store, down into the basement, through a long underground passage before getting to the joint. At present, walk right in.

Cabs are coming back as contact men for the femme joints. On every corner in the south end of the loop, the cab drivers stand, giving sales talks to every passing guy. And they paint pretty pictures.

Nite clubs, which had a tough time of it last season, are opening up again, with hopes running high. Beer for the asking in most them, with the harder stuff obtainable. Set-ups without question, and without the polite note asking the diners respect the dry law. Bellhops and elevator boys will aid thirsty on a moment's notice.

Red wine continues to be procurable in tea-cups in dozens of restaurants, especially the Italian eating joints.

The mob is quiet at present, with everything peaceful along the beer front. Not a gang killing in several weeks. The organization is running smoothly.

Jean Zimmerman Freed; Said Shooting Accidental

Denying she attempted to destroy herself, Jean Zimmerman, 26, dancer, of the Hotel Sidney, 59 West 65th street, was discharged in West Side Court for violation of the Sullivan Law.

Miss Zimmerman was found in the hall outside of her apartment at the Sidney with two bullet wounds in her breast. A revolver was found in the apartment. Miss Zimmerman disclaimed ownership of the gun, stating it fell from a package in her room.

"I had received a package containing some wearing apparel of a girl chum of mine," she told detective Edward Willi of the West 68th street station. "Untying the cord of the package the bundle slipped and fell to the floor. There was an explosion and I was shot. I started for help and collapsed in the hall," said the dancer.

No explanation was forthcoming of how she suffered two bullet wounds in her breast. Miss Zimmerman did not name the owner of the clothing.

She has remained in Roosevelt hospital, in the prison ward, since July.

BEEF PIE WITH SLUGS

Bernard Burnell Cheated Automat—Suspended Sentence

Bernard Burnell, 37, actor out of work, of 606 East 14th street, was given a suspended sentence by the Justices of Special Sessions after pleading guilty to petty larceny.

According to Joseph Kane, manager of the Automat restaurant at 1657 Broadway, Burnell put three slugs in place of money into a machine in the restaurant Sept. 24 and obtained a beef pie.

He explained to the court he was broke and hungry.

ACTORS!

By Joe Laurie, Jr.

Actors are the quickest to respond to a hard luck appeal.

They make "pals" very quickly and drop them the same way.

They will listen to any get-rich-quick schemes.

They laugh and cry easier than any other people.

They can pan a guy one minute and have lunch with him the next.

They are hero worshipers. Like to talk about the millionares, politicians and gunmen they know.

Majority are irresponsible in keeping appointments and promises.

They see someone with a good looking suit and order one like it.

They will forgive anything but stealing their stuff.

They love home cooking, at someone else's home.

Always feel that they can play a part better than the one playing it.

Nuts about sports; baseball, golf and racing preferred.

Don't believe anything is good unless they pay plenty of dough for it.

Will do a gag that they originally stole from somebody else; do it for a few years and then honestly believe that they originated it.

Many are handy mechanics, some are fine painters and musicians, and some have been known to do excellent embroidery.

They are the best company if you like good stories and smart cracks; but don't argue politics, economics or philosophy.

Half the benefits they play they don't even know what they are being given for; just play them because someone asked them to.

"Dumb Acts" With Most Sense

Acrobats and people that have animal acts are the most sensible. They usually have traveled all over the world. They don't get big money but save enough for the time when the muscles will get stiff or the animals die.

Song and dance men are the loudest dressers.

Sketch artists are well read and well mannered.

Sister acts love to dress alike and usually are not sisters.

Musical and singing acts have cultured educations.

Stage kids are precocious and seem twice their age.

Stage mothers are the nuts.

Single women are always looking for an angle.

Stage fathers are good card players.

Leading men are conceited.

Prima donnas put on airs.

Chorus girls, old style, dizzy; new style, clever and talented.

Chorus boys, new style, smart and manly.

Character men philosophical and kindly.

Character women live on memories.

Juveniles always worrying about going bald.

Ingenues always seem bored.

Heavys are usually swell guys and won't hurt anyone outside the play.

I love actors for their weaknesses and they are the swellest bunch of people on earth.

Guessers

The seven wonders of the world are now eight. A gang of workmen start digging in 50th street just off Broadway. Just a tiny little hole at first but sufficient to start drawing a crowd of onlookers.

First man to gape speaks to second: "Must be starting a skyscraper." A second says, No it's a new addition to the subway." A third says, "It's a Warner theatre." And still a fourth pipes up, "May be a cave in and they are digging for what's buried."

But the fifth man had it, "It's going to be a minnie golf course."

And sure enough.

CUT-RATE FOOD ON 6TH AVE. FOR UNEMPLOYED

The Blue Kitchen Restaurant, opposite the Hippodrome, on 6th Avenue, has inaugurated "co-operative prices on food. From 7 a. m. until 8 p. m. food and drink to persons out of work is sold at cut rates.

Patronage during the "quiet" hours of the afternoon, for regular rates prevail from 8 to 9 a. m. and from 12 to 2 p. m., has increased from 1,400 on the opening day to more than 2,000.

No questions are asked. The minimum saving is 40%, and the maximum 70%. Food is sold at cost, it is alleged, and the management contributes the overhead to the relief of the unemployed in the Times Square district.

The Blue Kitchen operates a chain of 15 stores in New York.

HOLLYWOOD CHATTER

(Continued from page 56)

Hollywood Boulevard Ass'n is starting to talk of Christmas decorations.

C.B. attended the opening of "Madam Satan" on crutches. He slipped on the dock, leaving his yacht.

Marie Saxon leaves this week for home east. Played out 6-month contract with Fox, appearing in one picture.

Amos 'n' Andy were photo snapped with arms around Bill Le Baron before leaving the R-K-O grounds.

Demand for canvas covers for golf courses during rainy season was a bubble, with business on midgies already all wet.

Studios are getting ready to play hosts to the French flyers, Dieudonne Coste and Maurice Bellonte, due here tomorrow.

Little Tommy Clifford's mutt, working with him on the Fox lot, is a one-man mongrel and can sleep without lying down.

Discarding the crutches, Anna Q. Nilsson is now hobbling around with a cane. When on her own she'll pay the folks a visit in Sweden.

Mervyn Le Roy is out two ducats to the world series in New York through being loaned to Metro about the time he was ready to shove off for the east.

Someone suggested to a newsboy who was yelling the latest Bow story in front of the Par lot that he holler under Metro's window, and the kid asked, "Who is he?"

"Cimarron" being filmed in periods. Stanley Fields is already through heavying in that one and has transferred his leer to "Hook, Line and Sinker," as chief menace.

Wilson Mizner spends his time walking up and down the main stem looking for some one to argue with. The verbal sock he took at Jim Jeffries via radio has encouraged him.

Marlene Dietrich whom Paramount is grooming for a Garbo, even dresses like Greta, with slouch hat, severe suits and shoes, and quite hoydenish in toto. Getting lots attention on the make-up.

After shooting enough practice ammunition on the Hollywood police range to start a South American revolution, Warners' bear hunting expedition left for the Canadian Northwest. Party, comprising Daryl Zanuck, William Wellman, Ray Enright and John Adolphi, will be gone until November.

L. A.'s Main Street, Haven for Hicks, More Colorful Than Bowery; New Fad for Hollywood Rounders

Hollywood, Sept. 30.

A new manifestation of Hollywood nite life has asserted itself in the form of slumming parties into downtown Los Angeles, ranging from tourist surveys of the Spanish Piazzo and the nearby Chino-Japanese quarters, to making Saturday night whoopee on South Main street.

That polyglot thoroughfare (Main street) rates as the Bowery of Los Angeles. It possesses more color and allure than the New York Bowery of old.

The "wild Hollywood" rounders, surfeited by sickening themselves with home-made gin or that other popular indoor sport—the house party with its round-the-table free-for-all panning—lets off a little steam "away from it all" among the downtown L. A. villagers who seemingly must rate as the champ rubes of the nation.

One float around South Main and lots that's interesting greets you. The street holds more flop joints, malt shops, auction rooms (where the Filipino and sailors go nerts bidding for some inocuous article such as a fountain pen), more gospel missions, "magic herb" dispensaries, drug stores, Filipino and frumps than any other street of its type and size in the civilized world.

39-Cent Whoopee

What suckers for phoney Californ-eye-ay grape wines the Angelites must be! Such patented brands as Robusto, Pepto, New-Life, Elix-all, Gondola and kindred tonics and bitters are prominently displayed in every other shop, all conspicuously bearing the notification that "not over 22% of alcohol" is contained therein. That's the legal limit. These, with the assortment of bitters—which are possessed of a higher alcoholic content—are all alleged to possess either hygienic, enervating, vitalizing or medicinal faculties. All, of course, are guaranteed to make the wandering sailor, the sleek, sheikish Filipino and the characteristic inhabitants of the slum quickly acquire a comfortable condition of hilarity. It's the cheapest—and probably the safest—ga-ga feeling obtainable, selling as low as 39 cents the bottle, with the average 69 to 89 cents per quart.

An abundance of prophylactic and pharmaceutical appliances and preventatives are to be had on this street. All are prominently displayed, the chief inducements being legends that the contents are guaranteed to pep up the young-man-about-town.

The Hollywood tourist or the "wise" egg who comes down from his retreat in Beverly Hills for a flash of the Big, Wicked City, will find that he can see Buffalo Bill, Jr., and kindred advertised attractions "all night" at the Rosslyn, a 15-cent grind, which boasts, conspicuously, that it is "never closed." Other unadvertised attractions may be encountered within.

Even a Nickelodeon

Hard by is that almost extinct institution—the nickelodeon. No kiddin'. For five cents a Poverty Row celluloid opera—Nat Levine was the impresario this time—can be had.

The flop joints offer beds at 25 cents and "rooms" at 50 and 75 cents a night.

The Mexican and Filipino ranchers come here for their wild-west scenery and their "luck charms." Carloads of hokum jewelry and worthless knick-knacks sold here at fancy prices.

Hock shops galore. This is "uncle's" home grounds. All offer to "lend the most on the least." All can afford to do it, even if the risk is unusually great. No legal limits here for "uncle." Any fee goes.

Among the unclaimed pawned articles on display for sale one sees a private detective's badge, a deputy sheriff's insignia, swords, bullets and knick-knacks ranging from cannons to castanets.

When you're tired of the free look-see which is actually the best show of all, even if it's free, there are three highlights on S. Main which the slumming tourist in Hollywood now has established as a little fad.

10 Acts—20 Cents

One is the Hippodrome, a former Adolph Ramish house (its original name was the Adolphus), with its six acts and feature soundfilm for 20 cents top. If you come on Fridays you get 10 acts for 20 cents. At two cents per act you can't get stuck so very much.

Thereafter you go to the next-door dancehall, situated right above the theatre, a drab creep-joint pandering to the Caucasian-crazy Filipinos who hock their bus-boy's earnings for the ephemeral fancy of a taxi-dancer. The gals know their mob psychology and maybe life a little better out this way.

Burlesque In Raw

Across the street is the Hollywoodians' Saturday night Big Moment, the Follies theatre, a real, honest-to-gosh, cooch 'em unashamed, low-down burleycue that could make the Apollo and Minskys throw their relative restraints to the winds. On Sat. nite the house orders out its calciums to ballyhoo the fact that this "burlesk preview can be seen before the changes are made." With such frank expectancy do the villagers and the more sophisticated yokels from Hollywood and Beverly Hills lose their beauty sleep. An idea of the rough stuff may be further obtained from a regular burlesque review in this issue.

Such is the extent of Hollywood's wild nite life in the wide open places of downtown Los Angeles.

If it's not on S. Main, they may make a little Celestial or Espagnol whoopee in the Oriental and Spanish-Mexican sectors, but everything is comparatively under wraps alongside of what Los Angeles' Bowery offers.

Action Portraits

By Claude Binyon

Hollywood, Sept. 27.

William Haines: He laughed, and out popped a hyena which ate three children.

Greta Garbo: Lazily she opened one eye and looked at her watch, so she closed her eye.

Bert Wheeler: There was a worm in it, but too late.

Ann Harding: It was for the children, but she attended anyway.

Wallace Beery: On page five he noticed that the book was upside down.

Clara Bow: She opened her mouth and Paramount felt a draught.

Richard Barthelmess: Reaching up, he turned the doorknob.

George Bancroft: Everybody laughed, so he laughed, too.

Marion Davies: Confidently, she turned to the picture section.

John Barrymore: He—sat down, as she had suggested.

Richard Dix: Speculatively he caressed his chin.

Harry Cohn: There was a shout but nobody looked up.

Victor McLaglen: He walked into the room. It was empty.

Nancy Carroll: Sometimes she wished there was an "i" in her name so she could dot it with a circle.

Rufus LeMaire: A screech of rending tin and two fenders fell to the pavement.

Howard Hughes: Three shots rang out and signed a contract immediately.

Louis B. Mayer: He drove from the tee and called for his putter. The caddy handed him a contract.

Robert Montgomery: Sometimes he wondered if he were himself.

Arthur Caesar: He ate ravenously and sank into a coma as the check arrived.

Jack Oakie: He liked to speculate on what he might have done if he had had Jackie Coogan's chance.

Constance Bennett: She no longer noticed people use the wrong forks.

Joe E. Brown: "Let him get a new routine," he muttered.

Shady "Dance Studios" Use Girls As Decoy Instructors, Say Police

Detectives attached to the staff of Deputy Chief Inspector James S. Bolan and Inspector McCormick of the Third Inspection district that covers Broadway and its environs have begun a campaign to exterminate "shady" private dance studios.

A surveillance has been kept on questionable places for several weeks, sleuths assert. Bolan and McCormick have had their "Beau Brummel" sleuths cover these places.

Many complaints have been received from young girls, strangers to New York, here in quest of a job. They locate in these places through advertisements.

When applying for the job they are told they will be instructors. In the event they cannot do the latest dances, they are taught. The studios are ornately furnished and Oriental divans are plentiful.

Many of these "studios" are in the upper West Side. Young girls, it is alleged, have been insulted in them. The jobs are not what they believed and they quit. Others remain, only to sadly regret it.

Detectives Harry Browser and Joe Williamson, two aces of McCormick's, arrested William Moss, 27, of 348 West End avenue. Moss was captured by Williamson after a chase. He was arraigned in West Side Court before Magistrate Louis B. Brodsky on the charge of vagrancy and discharged. The sleuths were stunned. They believed they had made out a strong case against Moss.

Peggy Sapp Missing

Peggy Sapp, a young girl arrested with Moss, "jumped" her bail in Jefferson Market Court. She is being sought. When Moss was captured, Browser and Williamson stated that he had a $20 bill given to him by Miss Sapp. Browser had given the $20 bill to Miss Sapp, he testified, and saw Miss Sapp hand it to Moss.

Browser stated he had made a visit to the studio the night prior to the arrest. He alleged that Miss Sapp made an indecent proposal. It cost Browser $20. He alleged that Moss received the money from the girl. Browser shouted to Williamson to arrest Moss, who had raced away. Moss made a general denial.

Browser told reporters that Moss was the head of the Mitzi and Irene dance studios. Browser averred that Moss owns five similar studios. The sleuth also told reporters that Moss is known as Durant.

O'Hay's Right

Capt. Irving O'Hay is back from his annual motor car jaunt to the coast. He recounts one encounter in Broken Bowl, Idaho. O'Hay asked a citizen the location of the Catholic church.

A scornful reply roused O'Hay's Irish. He socked the guy, kaoying him.

Toronto Chatter

(Continued from page 56)

Picture absent. May be censorship.

Gord Hogarth has lumbago — or something.

Ned Clark in again. Ten days. No relation to Greg.

Abe Orpen denies.

Sid Hibbs rolled seven deuces in a row. Still burning.

Frank Harris sells to "Satevpost".

Joe McDougall drops his price to a nickel.

Elsie McLaughlin back from Paris.

Harriett ("Happy") Ball out as Loew's dope giver.

Jack Arthur didn't hock the beaver coat.

Con Smythe bought himself a race horse named "Rare Jewel" for $900, paying $50 to put him in a stake race at Woodbine and grabbed ten grand. Purse $3,500 and he had $50-30-50 on his beagle at 106 to one. Longest Canadian price of year. Con manages the Maple Leafs, NHL (Hockey).

Larry Lawson has a job.

Lucy Doyle is no longer "Cornelia." "Telegram" gave her two grand and the gate. She blew for London.

Roy Greenaway still taking pills.

Chance Boylen, chief censor, has new glasses.

Art Wells without a hat on. Denies everything.

Stewart Maclennagan, Ontario's booze buyer, won the southpaws golf tournament with an 84.

Playfair Brown losing weight. Now under 260.

NEW YORK THEATRES

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM THEA., W. 42d St.
Nightly and Popular Mats. WED. and SAT.

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street. Eves. 8:50. Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
DANCING PARTNER
A NEW COMEDY
with Lynne Overman, Irene Purcell, Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."
—Charles Darnton, Eve. World.
BELASCO THEA., W. 44th St., East of B'way
Eves. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

11TH MONTH
GRACE GEORGE
in the St. John Ervine comedy
"FIRST MRS. FRASER"
with A. E. Matthews
Mat. Columbus Day, Monday, Oct. 13
PLAYHOUSE 48th St., E. of B'way. Eves. 8:50. Mts. Wed. & Sat., 2:30

The Theatre Guild Presents
THE NEW
Garrick Gaieties
Seats at Box Office, $1-$3.00
GUILD THEATRE
52ND ST., W. OF B'WAY
Evgs. 8:30. Mats. Thurs. & Sat., 2.30

B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
GRACIE FIELDS
DAVE APOLLON
TED HEALY
CLYDE COOK
BARRY & WHITLEDGE

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 1 to 3
"SHE'S MY WEAKNESS"
SUE CAROL—ARTHUR LAKE
ANN PENNINGTON
OTHER RKO ACTS

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Oct. 1 to 3
"SHE'S MY WEAKNESS"
SUE CAROL—ARTHUR LAKE
GUS EDWARDS' TREE SITTERS

AL JOLSON
in PERSON at 12:20-2:40-5-7:30-9:50
ROBT. MONTGOMERY in
"Love in the Rough"
CAPITOL B'WAY & 51st ST.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
2D SENSATIONAL WEEK
First Time at Popular Prices
ALL QUIET On The WESTERN FRONT
Louis Wolheim, Lewis Ayres, John Wray
Stage Prologue Entire Ensemble

Chatter in London

(Continued from page 56)

to get talker finished before tripping to the States.

Poulsen keeping Cafe Anglais ultra-ritzy. Even newshounds must wear white shirts.

An analysis of 43 British films, taken at random from the files reveals the following figures:

Just now the trouble is in Australia, where a heap of English pictures have had a hard time under the official scissors.

Twenty-seven out of the 43 contained either undress scenes or lengthy leg shows. Of the remaining 16, 11 were picturizations of stage plays.

Of the 11, one was spicy, another frankly dirty in its dialog, and a third, a war play, had some pretty hefty language for motion picture audiences.

The other two are "Under the Greenwood Tree" and "The W Plan," both adapted from well known books. Both are perfectly harmless.

British producers who are raising squawks at the way their product is rough-handled by foreign censors, never stop to think whether there is any justification.

British producers promptly ring up the papers and hint darkly about frustration and suggest those wicked Americans are out to keep British pictures off the screen.

"Blackmail," which is still one of the pet talkers of the British industry, came in for cuts in Australia. But the film had a lengthy undress scene and yards of would-be seduction stuff.

Hollywood made "Broadway Melody" and a few more like it. British producers made "Elstree Calling," "Comets," "Sugar and Spice," and "London Melody." Most of these came out at the tail end of the musical rave, and took deserving flops.

Of the 27 films out of the 43, which contain either leg parades or undress sequences, three are adaptations of well known books, six are alleged film revues, six are film versions of West End plays, and 12 are original screen subjects.

The eight other plays were mainly comedies, taken fairly straightforwardly from the stage versions. Included in them is the film version of "Young Woodley," which was sexy in its dialog on the stage, but was perfectly harmless on the screen.

Then British producers had a run on strong stuff, and made "Suspense," which was a good film, "Juno and the Paycock," which was arty, and one or two more. "Suspense" got into trouble with the Australian censor because some of the language was too strong.

This leaves five out of the 43. Two of the number are original stories, both harmless, one of them dealing with football. A third, "Murder," which came under the knife of the Australian censor, is strong material, but does not suggest any special grounds for official banning.

Now the average British producer yaps good and heartily about the way Hollywood degrades the screen, about this, and about that. And the average British producer then promptly proceeds to do exactly the same himself. And when the censors come along and make cuts Wardour street raises squawks.

British pictures are usually copies of Hollywood patterns. The producers here see such a type of film is hitting at the box office and carry on making them. Then, when they find their release dates are so far off and the boom for that particular type of film is over, they think it must be frustration or something.

It looks as though British producers either copy stage plays direct, as in the case of "Canaries Sometimes Sing," and make straight jobs of them, or they make pictures of subjects which have succeeded in Hollywood, or—very occasionally—they strike out on their own and produce something worthwhile, like "Murder" or "Dark Red Roses."

Although British producers don't seem to realize it, the sexy side has always been overstressed in British films. "Moulin Rouge" was full of it, so was "Piccadilly." "Tesha" was nothing else, except that it was treated all very politely, "Mademoiselle Parley Voo" was so much cheap pornography, "Week - end Wives" was undress most of the way, and "Canaries Sometimes Sing" contained some hot dialog.

Taxidance Joints, 405 of 'Em in N. Y., Prefer Show Girls as "Hostesses"

There are 405 taxidance halls in New York City, employing approximately 12,000 girls as hostesses or dance partners.

These halls have become the latest refuge of show girls who, with night club shot and unable to find employment in legit productions, are bombarding the dance halls for employment.

Their predecessors have handicapped them in securing dance hall jobs. The taxi joints prefer show girls, as they usually are lookers, know how to wear clothes and carry themselves and are good dancers. But from previous seasons the operators of dance halls have learned that the show girl is the most unreliable.

When the taxi joints hire a girl they want her to stick with them for some time so that she can build up a following for herself. They also want her to learn all the ropes in the joint. Majority of show girls in previous seasons who were given jobs as hostesses would work a day or a week or so, but at the first opportunity go back to the stage, leaving without notice.

Better Pay

Dance halls pay their girls on an average of $50 to $70 per week. A few of the show girls have stuck it out, preferring the better money salary and because they dont' have to travel.

Present crop of show girls is more desperate than the former. Those who have secured work as hostesses have shown signs of remaining. Dance hall operators are beginning to realize that these girls are up against it and are once more experimenting with show girls as hostesses. If those now on the payroll are satisfactory, show girls may supplant the other hostesses in the joints.

It's the Climate

Hollywood, Sept. 30.

One-Eye Connolly, now stuck in Hollywood, has just made a will.

He's leaving John Medbury an estate of 53 passes.

ATE TOO MUCH IN HOUR FOR $1

Due to a nifty exhibition of gluttony by the first two nights' customers, who ate everything but the polish on the kitchen stove, Dollar Bill's, the new New York nite club which opened with what it figured was a smart idea, has reverted to the regular system of charging them for what they eat. Only relation the name now has to the place is that the top scale for all dishes is $1.

Dollar Bill's idea was to charge $1 per hour per person on a clock-punching plan, as in the 60c an hour pool rooms. Whatever they ate or drank within the hour was theirs for the buck. Extra $1 charged for each additional hour of sitting, or fraction.

Hungry patrons, seemingly smelling the chance, ate the chef out of supplies. After two nights the bright idea was declared a flop and out.

Paris Chatter

(Continued from page 56)

George Cram Cook, the founder of the Provincetown Players in Greenwich village.

Una Baye is trying to get a play from America which had a successful run there and is still running in London, for her first Paris production in English. She will play the lead.

Sunshine Woodward, daughter of "Hank the Mule," will play in the French talker version of "Honey," the Nancy Carroll film. St. Granier will have the lead. Sunshine will play Mitzi Green.

Allan Ross Macdougall publishing a long poem in tribute to Isadora Duncan's memory, meanwhile fighting Raymond's suit against him, which charged he insulted Isadora by his book about her.

Colette Darvile telling everybody how happy she is and that she may go into pictures on returning to America next month. Her maid telling reporters she has finished with the theatre forever.

Two banned plays in English are the only things that keep French sandwich men in jobs. They crowd each other off the sidewalk with forbidden play "Maya" ("Mother of All Men") and forbidden play "Well of Loneliness" (about a mother of none).

Sydney Smith giving an impromptu floor act in Zellis. Sat a waiter on a chair in the middle, playing surgeon by pretending to cut off his limbs with a stick he used as a saw, giving at the same time an excellent imitation of the saw's noise.

Maurice Mouret's sister-in-law, Peggy Vere, who is Maurice Chevalier's former partner, wears lots of clothes in her part at the Mayol, despite the show's name "Naked Revue." She has locally found in Georges Fortier a partner who can both sing and dance.

Locally notorious sister team supposedly owning a night club, after they worked there for the opening, telling the boys they are rushing out of town to fill a big contract abroad. Real story is that one of the sisters, said to have a South American husband, expects a call from the stork.

Plenty squawks about the Biarritz season and the heavy gyp-and-take. Such fantastic prices obtain as 25 francs ($1) to launder a shirt; wine at not less than 300 francs ($12), which is ridic for the country where it grows in the back yard; same couvert for any sort of a "gala" and hotel rooms from 400 to 500 francs a day ($16 to $20).

"COUNT" ROSEN, 6 MOS.

Dip With Long Record Caught on Italian Liner

Morris Rosen, better known as the "Count" to detectives attached to the pickpocket squad at police headquarters, was sentenced to the Workhouse for six months. Rosen, 35, was scheduled to get from one to three years by Magistrate Louis Brodsky.

When he appeared for sentence, Magistrate Gotlieb gave him six months. The "Count" was extremely jubilant that he escaped the heavier "bit." Rosen gave his address as 1900 Bergen street, Brooklyn. He has a police record that began in 1915.

Rosen was arrested by Detective John Dilworth of Headquarters who saw him in the steerage of an Italian liner. Rosen wore old clothes and a bandanna handkerchief around his neck. When the copper discerned him, Rosen set up a yell in Italian that he was being wrongly accused.

Dilworth explained to the passengers that the "Count" was a well known pickpocket, when the excited passengers assisted the sleuth in getting the "Count" off the boat.

"I was on the boat to get some liquor," asesrted the "Count."

ROLLER HOCKEY INDEF.

Two well known sports editors, Albert W. Keane of the Hartford (Conn.) "Courier" and Charles F. Young of the "Knickerbocker Press" and of the Albany (N. Y.) "Evening News," will be the principal officers of the American Roller Hockey League for the season of 1930-31. Keane, who has been head of the circuit for several years, will continue in that post, while Young, for sometime official scorer in Albany, will act as vice-president.

The line-up of cities for the coming season has not yet been determined. The league attempted to invade the metropolitan district last winter, but the effort met with failure.

Jesse Lasky taking lunch at Sardi's attracted more attention than any of the Paramount stars in town lately. Even the mob at the press table lost their usual calm and did a little neck craning.

Razzing The Home Town

CHICAGO

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Bob Landry

Chicago, Sept. 30.

Evolution of Chicago:

Mudflats.
Kickapoo Indians.
Covered Wagons.
Mrs. O'Leary.
Stockyards.
World's Fair.
"Little Egypt."
Dwight L. Moody.
Everleigh Club.
Jim Colisimo.
Sears Roebuck.
King George.
The Cubs.
Al Capone.

A great town.

Seven trains arrive every minute, 4,000 chain drug stores close promptly at 10 minutes before midnight while clerks yell through locked doors that they close at 12, 5,000 Yellow cabs get caught for a double light every two minutes when making a left turn, 10,642 hob-nailed farmers rise up in the theatres every minute and a half and rush down front for seats. Every hotel room in Chicago is so arranged that a trolley car intersection passes directly under the window.

But what beautiful boulevards!

Always a Balaban

There's a Balaban leaving, arriving, going to the New York office, eating at the Green Grill, or graduating from school every day in the year.

Chicago has 13 legitimate theatres. As many as four are occasionally open. Each of the newspapers features a dramatic critic—the creme de la creme of Chicago's literati—and these critics make frequent trips to New York to report to Chicago what's doing in the drama.

You've never seen such boulevards!

Stars

If Mae Tinee gives a picture three stars they brag about it. If she gives it only two stars they explain Mae Tince doesn't like comedies. Sometimes they read the text under the stars.

It takes 40 minutes to get a quick once-over shave and the janitor washes the windows while it's raining. All the beautiful women are in the company of yaps. Nobody ever mentions prohibition, machine guns or the stockyard smell. On the other hand Publix ushers have a sense of humor.

Whether married or courting the neighborhood gents go coatless and wear suspenders. Public ballrooms are clearing houses for phone numbers. Restaurants hand you a tray.

But those boulevards!

Snooty Chicagoans of today are ashamed of Little Egypt and her girl friend, Fatima. They are going to keep the new World's Fair as pure as Armour's Lard. They're forgetting that Fatima came from good sturdy immigrant stock, the cornerstone of Chicago.

Chicago is really a town of sweet and affecting sentiment. Baseball fans were advised to personally write each player on the Cubs' team while they're on the road. Just to show the team the boys in the bleachers who threw soda pop bottles at them were thinking of them.

Everybody Contented

In the loop are the oldest, dirtiest office buildings occupying valuable sites probably in any city in the country. At no time within the 24 hours may an automobile stop longer than to take on or throw off a passenger. It's a half mile walk to the parking space in Grant Park. Merchants seem unconcerned over traffic restrictions twice as rigid as induced a small riot in New York. As the legit theatres show little probability of being open, they don't have to worry, either.

But those boulevards are gorgeous.

Wide, well-paved, flanked by imposing gardens. Magnificent drives.

The side streets are full of holes but they'll be fixed some day.

For Trusties?

Chicago, Sept. 30.

A full 18-hole golf course is being installed at state expense in the front yards of the new Joliet penitentiary.

To beautify the landscape.

Show Biz Racketeers

(Continued from page 1)

hardly can be estimated, but it's safer than safe to say the number is huge. Growing daily. Field is getting crowded, every spot's covered, every mooch is under the gun, and the easy-money boys are running into each other. So many now, they seem to travel around in each other's pockets.

While this or that mugg's particular racket might demand as much effort for as little remuneration as some less hardy profession, because it is a racket appears a cinch assignment to the racketeer. While rehearsing the cinch job he looks around for the cinch field to operate in, and nine times out of nine and a quarter, the show biz is it.

That Chicago gunman stuff pulled on show people last year, and tabbed by the tabs as now being worked in New York, was more sensational than costly. It received a lot of publicity, Chicago being what it is and the racket carrying its threat of violence. After a while the papier mache hoods were stopped by the major league gunmen who feared a blemish on their fair name and rep through this petty racketeering. The amount derived while it lasted was just a small drop in the bucketsfull of theatrical cash that pass from show biz to racketeerdom yearly, under cover and without exploitation.

Of all show people, actors are easily the most gullible. Among actors the softest pickins are picture players. Getting top money now, they are considered better prospects, with more wool and less careful. Vaudeville actors were the champ chumps when theirs was the best money field, but now go only when they can afford it—which is whenever they have coin left over after paying the rent.

The Gambling Disease

The racket probably grabbing more from actors by unfair tactics in the course of a year is gambling. Millions of outside men and women are easily hooked by most forms of gambling, but none so susceptible as an actor when he's holding. With most of them, gambling is a disease.

Rackets of show biz range from penny snatching to grand larceny. Gambling tops them all in gross. While there is sometimes a slight chance for a winning in that field, the petty gimmicks don't offer even a near-chance. Although the takings from petty rackets are lower in gross, the percentage usually is 100%.

The other side of theatrical racketeering is that which takes from the outside while screening itself behind the show business. The boys in this range from coin promoters for "theatrical" ventures, through phoney dancing and dramatic school operators, down to the gyp carnival man and outdoor show guy who make the sticks disguised as showmen.

These who take from the outside without contribution to the business which protects them by lending its name to their thievery, probably are more harmful than those who take from show biz itself. The public goodwill on which the theatre in all its forms bases its chances for success is often severely strained by their tactics.

New Every Day

The various rackets practiced in and under cover of the theatre are so numerous, with a new daily, they can't be tabbed accurately as to number, no more than the racketeers can be counted. In a news sense they are coverable only as to form, with possibly hundreds of minor offshoots classed under each of the various types.

Con game in its many phases does almost as well as gambling for the operators. In the con thing are the stock salesmen who sell to actors or to the public in theatrical enterprises. The stuff is worthless when not properly financed and seldom is. But these are the most popular and widely worked forms.

Fooling Friends

Many racketeers' business is only racketeering, but not regarded strictly as such. They're held by friends and associates to be okay. In this niche falls one of the most brightly feathered of racketeering birds. He is the scheming politician who uses actors and their services for his own purposes. The "charitable" sponsor of benefits and affairs that demand acting talent and entertainment gratis. His routine is to tell the actor of the benefits that may be derived from appearing before prominent people. The actor, unless tough, seldom refuses.

The schemer gets the credit and ensuing favors for scraping up such a good show and delightful time for the higher-ups. It means a political "in" for him with those who count. He usually repays the actor by selling him something.

Trade Papers

Racketeering trade papers take their yearly toll. Blackjacking their way under the guise of independence, while vehemently denying they are subsidized. Every so often there are extortion charges against them, but, as with most cases of blackmail, the victims are too frightened of publicity to complain. That's why they coughed up in the first place, with fear of seeing something they don't want known in print.

Phoney press agents and more expert ones who do their clients more harm and no good, are numerous. One will p. a. for an actor without getting anything in the papers, although the reason usually is that the actor doesn't mean enough to deserve publicity. These p. a.'s never tell that to their actor-clients. Another type is one who will resort to any measure for a stick in the newspapers. How much he blackens his client's name doesn't matter, nor does it matter whether it's the right or wrong sort of exploitation, as long as it's in. This type thrives on the general ignorance of actors as to what is good and what is bad for them. Which is the worst kind of p. a. is a question.

Petty Things

Actors fall easily for most of the petty gags. They're meat for fortune tellers, bump readers and tea leaf artists. Now numerology is stepping out and names are changed often for luck. While anything that's represented as "hot" (stolen), from perfume to a necktie, seems to immediately gain the actor's interest. On the coast the smartest of "hot stuff" salesmen doll up like tramp sailors and represent domestic articles as smuggled or mooched in, charging way above the right price.

Shows and pictures are often used to exploit some shady commercial enterprise. Often realtors specializing in swamps will advertise their wares with theatrical performances. The theatre is a good background for this gyppery and gives the suckers something besides a plot of water, though the something else usually isn't the best brand of entertainment.

Fan clubs frequently pay heavy dividends to operators. It's some before the star-struck goofy admirers find out the star they're stuck on doesn't know a thing about the club or that it exists. Most of the time they never do. The clubs are usually formed around a picture name nowadays, with film stars getting to more people through the far-reaching motion picture.

Indie Gyppers

In the vaude field the actor must contend with the gypping agent, booker and theatre owner, these usually operating in what is called the independent theatre field. In pictures the actor must try to avoid the phoney producer, and likewise in the legit. Although that sort of phoney is more often out to take his backers than the actors.

In New York and Hollywood are hundreds of broken down players and show folk who exist solely by "touching" old acquaintances who are better off. They don't refuse, due to sentiment. They have a sad spiel, these boys.

Most show biz rackets are in the con line. Big or small, they're experts at coming. All your pals, full of inside tips and info that's sure to bring returns. Let them under your skin and they'll leave you broke, not rich. All high-pressure talkers.

Most use the same old spiel. The promises are similarly worded and few ever say something new. But show people love to listen to set routines. It's a popular prediction that some day some smart author will make a fortune writing special material for show biz racketeers. It will probably sell two ways.

'ROUND THE SQUARE

How a Race Tip Travels

A couple of fellows walking into a restaurant for lunch in a theatrical centre had been regularly bothered by their favorite waiter asking for a tip on the races. This day to quickly dismiss him, one said, when he again asked, "Play 'Susie' in the 5th; pipe."

After they had left, one of their friends came in the restaurant. The waiter slipped the friend the tip but pledged him not to mention the source. Two more came in and they were told. One of the latter couple had a piece of a book. He told the operator of the book about "Susie," with everyone pledging each other. The booker started to lay off all "Susie" money he had taken, besides putting some down on that horse.

Then the bookmaker met one of the first two men who had started the tip. He made it strong on "Susie," saying it had come right from the stable. The one fellow called up the other, relating how what they had thought to be a kid about "Susie" had turned out an inside tip and they both had better make a bet. Each of the first kidding couple bet $200.

"Susie" was outside the money. Next came the squawks and through this the first tip was traced.

Izzy Grove's Show Interests

One prize fighter in New York, Izzy Grove, is turning some of the dough earned as a fighter, and he's still fighting, into the show biz. Grove owns 25% of the new legit, "The Wall Between," by Michael Kallesser.

This isn't Mike Kallesser's first effort at writing a play for Broadway, but it marks the maiden fling at producing by Grove.

Grove claims to be the personal manager of Faith Bacon, the Carroll "Vanities" girl who was arrested in the recent raid of the show by the N. Y. cops. Also claims management of the following bands: Fletcher Henderson, Mound City Blues Blowers, Ben Pollack, Ernie Golden and Duke Ellington's.

Most Congested Broadway Block

Broadway between 46th and 47th street, on the east side, is the most congested block of the Times Square section during the daytime. Loungers occupy most of the sidewalk space in clear weather.

Lucky Break, to Call Off Fight

Madison Square Garden got a break when rain provided an excuse to postpone the Sharkey-Campolo fight slated for the Yankee Stadium Thursday (25). Garden faced the biggest loss of any boxing show it ever promoted. Squawks from both fighters at the Garden bout instead were an out to cancel the bout entirely. That saved the Garden at least $90,000.

Advance sale for the fight was about $75,000. Sharkey had been guaranteed $100,000, but he had to climb into the ring to get that dough. Campolo's new manager asked for a bonus of $20,000 to fight Sharkey indoors. Insiders figured it might have been the best heavyweight bout of the summer, but the public was wary because of the many flop fights during the outdoor sesaon. Looked as though both Sharkey and Campolo were leery of each other.

Garden's indoor season opens this Friday, Ray Miller vs. Justo Juarez, the latter a spig that has been knocking 'em down.

Bookmakers for Minnies

Miniature golf bookmakers are springing up around the courses operating around Times Square. Boys who play or lay the horses during the afternoon are steady frequenters at the minnies during the early morning hours paying two bits admission as spectators, walking around the course, sizing up the players and bulling them into bets.

Boys know just what the odds are against making a hole in one on the more difficult greens. Odds often run as high as 100 to 1 when there are three obstacles in front of the cup. Plenty of dough around the minnies for the layers, especially on week ends.

From Buenos Aires in Nine Days

Air mail from Buenos Aires to New York or vice versa now completes the trip in nine days.

Formerly mail by steamer only required around 21 days.

$30,000 Indoor Golf Course

What is said to be the most costly miniature golf course installation has been made in the basement of a building at 8th avenue and 45th street. Claimed that $30,000 was expended, fittings and ventilation system included.

With the outdoor season near the close, large unoccupied stores and lofts in the Times Square district are being advertised for rental for pony golf usage.

Careful Over Depositors

Bank in the Times Square district, patronized mainly because it keeps open until midnight, puts those desiring to open checking accounts these days under strict investigation. Depositor is required to keep a balance of $300 at all times and give three business references. These are checked and re-checked.

Until that process is completed no checks can be drawn against the account. Depositor also has to undergo a mild third degree session with an executive as to where and when he previously had a checking account.

Hints for Coast Tourists

Show people contemplating driving to the coast or back, which is becoming an increasing practice, should keep in mind that if they must hit somebody or get hit en route to lay off Arizona. That's reputed the toughest state for smacks. If you collide with an Indian, which is more than likely, neither you nor the insurance company can serve him, the Indians being under government reserve protection and accordingly immune from service.

An accident with an Arizona native is equally futile for collection purposes. Insurance companies frankly state that they'd rather pay off, as the Arizona courts give no tourists the slightest break.

A Break for a Bum

Albert Richardson in London was a bum. He knocked around Jocking for pick up dough. To get it he kept on mumbling a song. The song was full of noises, mostly. Prominent among the sound effects was "the bird," that popular national air of Great Britain.

Someone who heard the bum bumming his way to his own words and music thought the funny noise bit might do on a phonograph record. Zonophone recorded it in London, whereupon for the time being at least Albert Richardson stopped bumming. It's one of the discs' best sellers abroad.

Richardson also made the reverse number and that is a bum too, although it doesn't make any difference, while "The Old Sew," as the bird song is called, is on the right side.

In the Land of the Stars

By Grace Green

Hollywood, Sept. 27.

At one of those fashion shows staged every so often at the Montmartre (formerly popular cinematic rendezvous), a most goshawful collection of styles and modes. Nothing to get excited over.

That applied double ditto for the patronage. Montmartre, at one time the most chic eating place for the film folk, especially Wednesdays for luncheon, has long since given way to the exclusive membership Embassy Club for eat and meet.

The fashion revue was a disappointing parade. Most of the garments, particularly the afternoon dresses, evening gowns and coats, were ordinary and ill-fitting. If the management expects to recapture its declining trade, it will have to give more than tacky fashion shows.

Only a Few

Only a few out of the 300-odd merited mention. Among those was a spiffy purple crepe pajamas set. The full irregular lengthed trousers were trimmed with small orchid buttons along the sides of the yoke. The simple blouse was of orchid, and the gorgeously fitted, uneven lengthed three-quarter coat of purple lined in orchid. This completed an ideal lounge or tea set.

Another, almost as dashing, was of black canton crepe with a varied-colored Roman design on the full, one-piece, long-sleeved blouse. The pants of all black were relieved by a wide green and maize black-fringed sash, worn tightly and low around the hips, adding that sexy look.

Only one of the afternoon dresses worth while. That was of black crepe with a sun-ray design in bronze nail heads around the neck, hips and on the unusual flounce trimming at the elbow. An extreme large black velvet hat with this dress a little too freakish for ordinary wear.

Every evening gown but one was impossible. The exception was of light blue, ankle length, but ruined by the poor taste of a terrible looking cerise bow stuck on the back.

The director of the orchestra, who also acted as master of ceremonies, was frankly bored, and rightfully. Even the women were restless and annoyed.

Victor McLaglen, sitting alone, was spotted by the hungry autograph pests.

Lobby Chatter

In the lobby of the Pantages theatre while waiting for a seat (if you know your Flatbush, you know Hollywood's theatre-goer).:

Red-head Gal (clutching the arm of the boy friend)—Watch out, dear; that dame in front is combing her hair.

B. F.—The wife's hair is brown, too; so a hair on my coat won't mean a thing. (After a while): Do you know, I'm supposed to be out on very important business tonight? I'll have to leave you about 3:30.

She—Gosh, I'm all a-twitter; there's Clive Brook and Ronald Colman. Oh, aren't they grand! Gee, I'm crazy about Clive. I wonder who the woman is with them. I've heard Clive was married, but I certainly didn't picture his wife like that. He has the loveliest mouth, and look at his eyes.... Oh, I'm so thrilled. As far as I'm concerned we can go home now; I've had my money's worth.

He—I paid to see a show.

She—For the next 15 minutes, Clive this and Ronald that.

He—Now let's talk about me.

Husband and Wife

He—This carpet is swell, isn't it? I think you paid too much for ours.

She—Aw. I did not. What ya think ya can buy for 50 bucks.

He—Lookit this mob. And they say hard times are here.

Flirts

Two girls, twisting, turning and smiling coyly.

Blonde—Well, I finally got his eye. Annabelle, do you like his friend?

Annabelle—Who sez I didn't get his eye? His friend is alright, but don't you think you can give me the one you don't want; I made him just as much as you did.

Blonde—Oooooo, he motioned to meet them on the left inside. I wonder if they're sports? I'm so hungry.

Katherine Cornell's Clothes

Katherine Cornell in the "The Dishonored Lady" at the Biltmore (stage) was superbly and appropriately gowned. Each and every change—three evening gowns, two dinner gowns and two sports' outfits—was a creation and beautifully worn by the stately Cornell. Harry Collins, known in New York as in Hollywood, is the accredited coutourier.

In the first act a gorgeous trailing white satin gown. The matching three-quarter length, pointed back wrap, is lavishly banded with silver fox around the cuffs and bottom. Two fox-tails were attached to the back point of the coat and hung loosely. This was new and effective treatment.

Another beauty was of brown lace. Ankle length skirt of three flounces a trifle longer in back than front, was embellished by a large, flat, satin bow, peeping from under each flounce in back.

Still another peach was of navy blue lace with a white chiffon yoke and long, flowing sleeves, open from above the elbow. The joining of the lace to the yoke was done artistically and followed the flower design of the lace.

Non-Dumb Beauts

The Pantages in Hollywood had a pip of a show this week. A closing number reminded of an Earl Carroll show—girls paraded around in flimsy chiffons, silver cloth, rhinestones and enormous bespangled head-dresses.

Eight beauties from the Galveston contest in the "American Beauty" unit looked lovely in different colored bathing suits. Miss Universe, who won the honor, displayed herself in a pink bathing suit. She is a tall, well proportioned blonde with shoulder-length hair. To prove all beauts aren't dumb, Miss Universe did a New Orleans song in a Kate Smith manner. Her voice is quite pleasing—but she still may be dumb.

Then, as Slim Martin, the m. c., said: "Not to be outdone, we will show you that our girls are beauties, too." The 12 Fanchon and Marco girls are slowly elevated from the orchestra pit. The girls in chiffon-ruffled, silver-cloth panties and bodice bands, merited the deafening applause. Their work was peppy.

Sunday night is professional night at Olsen's Culver City roadhouse. This past week Jack White, from New York, was the guest m. c. The nine pounds Jack gained are very becoming and nine more would be okeh, too.

Sammy Cohen, the guest of honor, was funny and his bride of five months also obliged with a well delivered number, directed to Sammy. Mrs. Cohen was lovely in a black cloth, two piece dress. The belted blouse was banded in black astrakan and nicely trimmed with black buttons on the side from the shoulder to the hem.

Bobbe Arnst, an ex-Ziedfeldite, sang "Exactly Like You," pleasantly. She wasn't prepared to do a dance number.

Ruth Roland, wearing a smart ermine trimmed black coat, escorted by her husband, Ben Bard, seemed to be enjoying things immensely.

Among others that night were B. P. Schulberg, Clarence Brown, Lew Brice, Johnny Johnson, Gus Shy, dressed very ala N. V. A.ish, in white ducks and a bright blue jacket; Bobby Triest, who rendered "Without Love" tellingly; Abe Lyman, Bobby Agnew, from pictures, who was making a personal appearance at Grauman's Chinese; Mae Busch, not in pictures lately, but charming in a garnet, knitted, sports' suit and a sable scarf thrown carelessly around the shoulders, which, while not exactly proper, looked well; and Irene Taylor, who gave out "St. Louis Blues" in torrid manner.

If a Bad Man Cleans Up Sometimes, Not So Bad

Maybe "The Bad-Man" wasn't as good a play as it seemed and maybe its transition to the screen has devitalized it. No gay romantic bandit for audience gals to sigh over as they day-dream that it might not be so unpleasant to be bundled off to his hacienda.

Girls love a bad man—provided he's irresponsible, gay, poetic and looks as though he might have bathed some time during the past week. But Walter Huston has not the romantic quality that makes feminine hearts flutter.

Dorothy Revier films prettily as the spineless wife whose husband beats her and Marion Byron is cute as the romantic flapper.

RITZY

Jane Cowl's new play, "When Hell Froze," is by Wilbur Daniel Steele and Norma Mitchell. Miss Mitchell, from Boston, was on the stage many years, acting with Nat Goodwin and Marie Tempest and touring Australia.

In New York Miss Mitchell gained notice in "March Hares" and "Dancing Mothers." She collaborated with Russell Medcraft on the successful comedy, "Cradle Snatchers" and wrote "Her Morning Batch" for Charlotte Greenwood.

Leased Apartments

Mrs. Kurt Eisfeldt (May Irwin) has leased an apartment at the Hotel Duane, 237 Madison avenue; Helen Eby Rock has leased at 145 West 55th street; Mario Basiola of the Metropolitan Opero has leased at 310 West 72d street; Marjorie Moss has leased at 230 East 50th street; Mrs. Case Morgan of the "Vanity Fair" staff has leased an apartment at 108 East 81st street; Margaret Case, daughter by a former marriage of Frank M. Case, manager of the Hotel Algonquin, divorced Morgan G. Morgan, a Wall street broker; Irene Purcell, leading lady of "Dancing Partner," has an apartment at 433 East 51st street; Joseph Schildkraut, actor, has leased an apartment at the Fifth avenue hotel.

Founded a Colony

Elizabeth Marbury of 13 Sutton place spent the summer at her estate at Mt. Vernon, Me., where she has as a neighbor Elizabeth Arden, the beauty specialist, for whom she entertained last year when the Arden shop was opened on Fifth avenue. Miss Marbury, who prospered during many years as a play agent and author's representative and also produced several musical comedies, entertained Carlotta Monteray, actress, in Maine after Carlotta divorced Ralph Barton, artist, and before she married Eugene O'Neill, playright.

For some 20-odd years, Miss Marbury shared a house in town and another in Versailles with Elsie de Wolfe, actress, who, when over sixty, married Sir Charles Mendl of the Brith publicity department in Paris. With Mrs. W. K. Vanderbilt and Miss Anne Morgan, Miss Marbury founded the Sutton Place colony, transforming a rundown neighborhood into a fashionable district.

Tellegen's Tough Streak

Lou Tellegen recently opened and closed out of town in "Love Technique." It is many years since he has had any stage success. His first wife was the Countess Jeanne de Broncken, mother of his daughter, Diane Van Dommelen. After being divorced by Geraldine Farrar, he was divorced by Isabel Craven, also known as Isabel Dilworth and Nina Romano, mother of his son, Rex Tellegen. Lou finally married Eve Casanova, actress, who had divorced Minor McLain. In 1903 he appeared as Romeo, and as a young actor became leading man with the venerable Sarah Bernhardt, coming with her to America in 1910. In 1913 he starred in London in a dramatization of Oscar Wilde's sensational novel, "The Picture of Dorian Grey."

Louisville Socially

In last week's "Variety," "Razzing the Home Town" treated entertainingly of Louisville. In Europe a daughter of Louisville is socially prominent, especially in Paris, London and The Lido as Mrs. Cole Porter, wife of the songwriter.

Originally Linda Lee, she was the first of three wives of the late E. R. Thomas, millionaire sportsman. In New York and Newport, Mrs. Oliver Harriman is a social celebrity. She was Grace Carley of Louisville.

Monotonous Dual Role

The dual role Madge Kennedy had in "Cornered" is played in the screen's "Road to Paradise," by Loretta Young. She fails to take advantage of the two characterizations, doing both in monotone. It is no wonder that the cast is in a quandary trying to identify the heroine from the impostor.

Kathlyn Williams, with sure sense of comedy, makes much of a nervous society dowager, and Dote Farley renders one of her tough impersonations in exaggerted costume.

The Parisian Front

By Christine

Paris, Sept. 20.

Two little girls started out this week to become a team of Texas Guinans in Paris. They are Dolly and Billy, song and dance act turned night club hostesses. Pretty children who have called their swank emporium all decorated in plain red velvet, The Princess. Man behind the throne is semi-anonymously called Mr. Peter.

Place is not very big and plain as to stage settings with shaded lights all around. Only one orchestra, and that jazz. They are doing Bricktop's stunt in having only one orchestra, as usually a successful night club boasts two, one for jazz and one for tangoes.

Dolly and Billy rely on themselves to supply the rest of the entertainment and hospitality for which they charge a minimum of $12 per for champagne. They are going to have to be awfully nice to everybody to keep up that price with only one orchestra and themselves the only entertainers.

As Dolly and Billy have been known to be a bit careless about things at times, The Princess might have the experience of going the way of a few of last season's Russian cabarets. They are brave little girls though, to tackle a night club all by themselves in a big strange city like Paris that teems with them.

Fysher's Place Reopened

To bear out this last remark, another cabaret reopened only last night, this time by a man. A. Nilson Fysher owns it and he planned his opening night with an eye to pleasing the French who travel to Montmartre for their evening's amusement. He had a regular program headed off by Franconnay, popular French comedienne. She gave imitations. Give a Frenchman an evening of imitations and songs with lots of pathos and verses—perhaps a little subtle dirt, too—and he will be happy.

Left Bank Hangout

Tonight another place opens again. Up to now it has been a left bank hangout that made no bones about being simply and solely for American college boys on a holiday. They went there, had Campbell's tomato soup or baked beans, and felt they were seeing life among the artists.

The propprietor—evidently brooding about things all summer—has decided to be more chic. He's enlarged the place and is having an opening night with invitations, music and maybe favors. He's keeping the old name, though, which is The Dingo—and from what it has been, pretty expressive.

Una Baye's Tea

Una Baye, the actress who several years ago produced and acted "Candlelight" in English at the Femina theatre, gave a tea yesterday. As do all near Russian teas, it degenerated into a vodka party, with raw cucumbers and honey on the side. That's supposed to sort of "go" nicely with vodka—but to judge from the look of horror on some of the guests' faces, it doesn't do anything of the kind in an all-American stomach.

Nadja was there wrapped in a turban as usual, and so was Una herself. She had on a tragically black frock and long coral pink chiffon scarf wound around her head several times, floating loosely in the breezes. A little bald Russian there, too, whose mother started the Russian revolution when she was 18 by shooting some man or other because she didn't believe he was doing right by the other Russians. She was removed to Siberia for 40 years for this bit of work, but now, of course, with Russia as it is, she is back again, living the life of Riley. All good Communists—or whatever they are called now—simply adore her and have given her the title of The Grandmother of the Revolution. Una is a heroine in one of the little bald man's books.

The Guitrys

Yvonne Printemps is getting ready to go into a revival of one of her husband's plays which appeared in 1915. She is having all her clothes made for it by Madame Lanvin, as she will also do when Sacha Guitry's newest comes out in December. This one is still unfinished. Yvonne will be the only woman in it. Called "Franz Hals," and Sacha will play Franz, while Yvonne does Franz' wife—so it will be a decidedly family affair, even on the stage, as Guitry's plays usually are. The Guitrys seem entirely unmoved by any thought of talkers.

Jane Marnac's Wish

Jane Marnac, the French actress who did Mother Goddam last season in her own production of "The Shanghai Gesture," is practicing up on tunes to sing in her voice test with a French film company. She wants the pictures, it seemed from her conversation, chiefly because it gives her the evening free for her husband, who is not in the theatre. That's a French wife for you—they either play right in the same play with their husbands or, if they can't do, they go into the films, get their work done and spend the evening at home. Oh, yeah.

Double Burn-up

Wilette Kershaw, the masculine femme in "The Well of Loneliness," has decided her plea for Lesbians and fairies made at the end of the play, after a quick change from tailor-made and boyish bob to chiffon and curls, was just too much—however deeply she may feel for them. She has therefore omitted the plea, and the curtain drops for the last time with the lonely one sunk in gloom and garbed in a man's shirt, tailored skirt and a swell dressing gown. Radclyffe Hall, the authoress of the novel from which the play was made, is so burnt up about what's being done to her book every night that she wrote to all the French papers, saying how mad she is at Wilette for "pirating" the play from her, and hopes the French will realize that she, Radclyffe, had nothing to do with it. It's really beginning to look as if those two girls, at least, don't care much about each other.

Soft-Voiced Duchesses

The college kids have gone back to school and the Ritz is once more filled with soft-voiced duchesses. The deRichelieus gave a dinner there the other night. The Duchesse deRichelieu was Eleanor Douglas-Wise before she married into royalty, but she got over all that and looks 100% duchess, especially in a Patou gown of black velvet—very long and decollete, helped out with the sparkling family jewels. They had in their party Mr. and Mrs. Beverly Robinson.

Speaking of soft-voiced duchesses, Peggy Joyce is back in town, and was there the same night. While not far away sat a real live prince with Mona Paiva from "The Desert Song." Probably another burn-up

VERY BADLY DRESSED PAR STAGE SHOW

Paramount's unit "Jewels" is far from a gem of production. Its costumes are unbelievably bad, looking as though they had been assembled from the miscellany of a flashy and cheap stock wardrobe.

Only spit or uttter carelessness could have gowned Lillian Shade in orange velvet with silver trimmings, succeeding wonderfully in broadening the hips.

Olga Morselli wears a dowdy lamp shade of a dress for violin solos, and the chiffon and maribou wisps worn by the Foster Girls might be conscientious burlesque.

"Lady Lies" Spiced

The 55th St. Playhouse had a dish of highly spiced spaghetti with "Perche No?" which somehow turns out to mean "The Lady Lies." It is a cheaply produced version of Paramount's English film, cast with actors who reel off lyric Italian as though it meant something.

The lead, Maria Jacobini, though sweet, plays with a tendency to adopt operatic postures. The change brought to bear on the second feminine role shows that Italy knows no harsh-mannered, wise-cracking ladies of leisure. Mussolini might not like the type. The role has been toned down to one of high, if not too moral, society.

Throwaways which exclaim over the film as "La Prima Filma Cinematografica Italiana Completamente Parlata!" also describe it as "Una vera emozione!" Reticent, these Italians.

Among the Women

By The Skirt

BEST DRESSED WOMAN OF THE WEEK

DORA MAUGHN

"Fine and Dandy," Erlanger Theatre

Few plays boast three such lovely girls as Dorothy Hall, Vera Teasdale and Muriel Kirkland. If "The Greeks Have a Name for It," at the Harris theatre, is to be saved, it will be by these three girls. A run of a few weeks will satisfy the limited number of people interested in this sort of thing. Gold-digging theme, of no extensive appeal just now.

The Misses Hall, Teasdale and Kirkland get all there is to be gotten out of "It." Too bad there isn't more story.

In the three acts the girls wear good-looking clothes. Miss Kirkland is in brown taffeta, a red taffeta made very full with gold pockets, and then in a gray tailored suit with fox. Miss Hall was in coral velvet with cape fur trimmed matching, and in the final act looked charming in a black and white outfit. Miss Teasdale lovely in a yellow evening frock and a rather mangy mink coat soon appears in a chinchilla that looked quite real. She also was in a print frock underneath and in a bridal dress, the best ever. There are few more beautiful women on any stage than this Vera. The sets were most interesting, although the bridal affair in the last act was a little funeral.

Just what that "It" is the Greeks have a name for didn't come out in the play, unless you guessed. But why the Greeks only? Isn't it the same the world over, whether in Belasco's "Easiest Way" or Kirkland's "Frankie and Johnny?"

$100 Nighties

With a gale blowing in the upper rows of the loges in the Winter Garden and every one sneezing, "The Office Wife" was keenly watched to see if anything was going to happen, as always seemed likely. But no, it didn't.

Dorothy Mackaill with rings under her eyes went through the picture with plenty clothes, as stenographers in pictures do. Lots of undressing and much lingerie. The audience Monday afternoon thought it a good comedy and laughed.

In one bedroom scene Miss Mackaill was in a night gown that probably cost $100. Anything in Hollywood, so why not put hundred-dollar nighties on good stenogs?

Gracie Fields' Error

Gracie Fields did her first New York bow at the Palace last Saturday afternoon, and not the smash expected. If Miss Fields had gone on the Palace stage with her exact program as done at the Palladium, London, she would have been a riot.

At the matinee, in a speech, Miss Fields said she was so nervous, had had all kinds of pains, and that was easily believed. Seeing her again at the night show, she did much better. She was more at ease and sang "Aren't We All" instead of "Sunny Boy."

As for clothes, Miss Fields was dressed all wrong. In London a white clinging crepe gown heavily fringed was declared by all who saw her to be her most becoming outfit, but here an American frock of white taffeta made with a plain bodice, long waisted, had the skirt trimmed with ruffles put on in a V shape edged with diamonds. Worn with a white rabbit coatee and tammie, Miss Fields couldn't be said to have been well groomed.

This girl if properly handled would be the greatest woman single this generation has seen. Another Yvette Guilbert.

Clara Barry, who, with Orval Whitlege, made such a big hit in London, was in black velvet at the Palace, with a white chiffon and brilliant top.

Danzi Goodell, a pretty girl in Dave Apollon's act, did some nice stepping in a beige satin dress made with a double row effect of box plaits. Three "sisters" crooned for Ted Healy in white taffeta ruffled dresses edged with a narrow green ribbon.

Costumes Entitled to Bow

"Fine and Dandy," Joe Cook's show at the Erlanger theatre, is all Joe Cook and Charles LeMaire's costumes. Its bridal finale should take a bow, all by itself.

Dora Maughan is in the show, but you would never know it. Miss Maughan wanders through as a middle-aged mother and does one song before the tabs. For this she wears a lovely white closely fitting gown trimmed with long lines of crystal beads.

Alice Bouldon, who, with a little training, could become a young Sophie Tucker, was nicely dressed in sports costumes and one white frilly evening frock. Nell O'Day, a little hoofer with no acting ability, did every adagio thing Olivette did in vaudeville not so many months back. In her sumptuous clothes Miss O'Day didn't seem so much at home.

Color schemes of the chorus ran mostly to orange and lemon.

Shows to follow will have to go some to catch up to "Fine and Dandy" as far as clothes are concerned.

The Only Al

Al Jolson at the Capitol gives them all he has for 15 minutes or more. In a tan tweed suit with no make-up he is the only Al there ever will be. Sang three songs, told a couple of gags and left them crying.

After a stirring overture there was a ballet in the stage show this week. Girls draped slightly in chiffon were followed by eight girls in gorgeous tulle buffantes and huge headpieces. Then eight more girls in black tulle over flesh tights, and silver wigs.

Finale with all the ballet girls in blue tights and tinseled ballet dresses did the popular "Dance of the Flowers."

Fox Studios Rule W. C.

(Continued from Page 26)

E. Port Major, as asst. to J. J. Sullivan, Fox's general film buyer. Major will headquarter here. He has been the Fox district manager at Portland, Ore.

Franklin's Future

Harold Franklin left New York Friday (26) for the coast, going to Albany on a yacht. Franklin had intended to leave Thursday, but is reported to have called on Adolph Zukor to say good-bye, remaining so long with Zukor he had to postpone his departure for a day.

Before leaving, Franklin had not decided upon any connection. A Paramount affiliation continued to lead the reports for his future. Franklin seems determined to take a vacation of two or three months, and may go through with his first thought of a European trip. His separation deal with Fox gives him over half a million, to be paid by Fox in $30,000 monthly installments, commencing this month.

In New York among theatre men nothing was talked about last week but the Franklin-Fox affair. New York operators in the Pacific coast section seem to see in the change of authority out there an opportunity to build up their chain houses before Fox West Coast will get under complete reorganization with the Oldknow reign.

Co-ordination movement between Fox West Coast and eastern circuit on operation apparently bringing to fore a promotion plan from within ranks. Latest shifts take Robert Bender and Robert "Jack" Frost from the east to the Coast. They are to report to Oscar Oldknow, West Coast chief, for assignment. Both left for L. A. Tuesday (30).

Bender has been manager of the Fox Brooklyn, while Frost was handling the Fox Terminal, Newark. Simeon Marks succeeds Frost at the Terminal.

Did You Know That

Hollywood, Sept. 27.

Paul Lukes will go east shortly to do a picture at the Long Island Paramount studio....Little Carmen Pantages looked very smart in a chartreuse wool ensemble at Ona Munson's luncheon recently.....Freddie March will make still another picture in the east before returning here....One of the local divorcing couples is giving a "Divorce" party, inviting only those already separated....Leonard Sillman scored substantially in the new "Temptations" revue here, as did Robert Emmett Keane and two nut comics, Lester and Carson....Bill Howard has moved his megaphone over to Metro, having been borrowed to direct the new Laurence Tibbett picture.....Lady Inverclyde (June) attended the tennis matches with the Richard Barthelmesses, looking very chic in a blue sport frock and a beige hat....Irene Delroy has golden locks again....Speaking of tresses, Jilian Sande has bobbed hers....Harlan Thompson had a birthday party the other night and had a cake, candles n'everthing....You wonder why local women go to New York for clothes when the shops here are just as smart and less expensive....Helen Wills was voted 100% charming by those lucky enough to meet her during her visit for the exhibition matches....Jean Bennett made quite a picturesque tennis spectator dressed in a dark red velvet costume worn with two silver fox furs.

WEAK BUSINESS MAN MARK FOR WOMEN

It isn't often that celebrities appear at popular prices, but with the premiere of "Office Wife," the decision was wise. Rave criticisms will not help the picture nearly as much as the mouth-to-mouth appreciation of those first-night popular-priced attendants who may dream of themselves as living the Cinderella role of the stenographer heroine.

Bosses may worry for some time to come over the beguiling mannerisms of their secretaries, aping the steno-heroine who makes herself so invaluable to a dependent employer that he ultimately promotes her to Head of Heart and Home. It's great human stuff, though it makes Lewis Stone a pretty weak soul in the hands of three women: his first, unattractive secretary who serves with fidelity; his wife who dismisses him gaily with news of a contemplated divorce; and his Glorified Secretary who combines the wiles of a wife with the efficiency of an automaton, and proves it by accepting him as husband on the condition she may pick his next amanuensis.

A first audience relished the every-day details of office life and, not too clean minded, bellowed heartily at several ambiguous laughs. Walter Winchell was right in calling the film, in a brief curtain speech, "Box-Office Wife."

Dorothy Mackaill also appeared fresh and sweet in a frock of periwinkle tulle and lace, but the cruel truthfulness of the camera indicates that a diet might not be inadvisable. Faith Baldwin looked every inch an authoress in black velvet and orchids, as she hoped the audience would enjoy the film as much as she does.

SALVAGING CLARA BOW

Given New Diction and Locale in Latest Film

A new Clara Bow emerges in the film "Her Wedding Night"—a tamed Clara, shunning Brooklyn dialect for the finer diction and higher manners of a picture actress vacationing in Europe. So traitorous have the producers been that they have given the only furniture-smashing scene in the film to another actress, Rosita Moreno, who loses her temper thoroughly and well.

Frequently during the film, Clara, as the film favorite Norma Martin, alludes to the certain publicity escapades. One wonders if that is Paramount's way of trying to get around a bad situation.

Hollywood Puts It on Tennis Wk., Doll Up for Those Late Entrances

PLAY OF PICTURES MAKES FUN OF FILMS

Audience gay and excited, getting back into opening night uniform for the most anticipated play of the season....Scattering of film folk, producers arriving to see themselves as others see them....Fania Marinoff slipping down the aisle in sports silk....Norma Terriss rushing the season in black velvet with white fur trim....Robert, the hairdresser, surveying coiffures from the balcony....Mrs. Brock Pemberton a striking theatrical production in white chiffon and red jewels.... Vivian Osborne groomed perfectly for a warm fall evening in frock and cloak of black net trimmed with sable falling away from the neck to form a cape line....Marjorie Oelrichs very decollete....Mrs. Milton Ager in a fetching blue-green silk, relishing the cracks about Hollywood....Mrs. Adolph Zukor young and smart in simple black chiffon. ....Jean Dixon perfectly cast as the May Daniels of the play with wise acid lines that should be a joy to any actress....Second act frock of blue moiree and velvet a knockout of creation....Spring Byington reveling in her opportunity to enact a self-satisfied Hollywood columnist and smartly groomed in a series of musical comedy-ish gowns....Sally Phipps as an amusing reproduction of a picture engenue....Audience interestedly watching reactions of the picture magnates, who laugh heartily in the cnnviction that fun is being poked at the other fellow—all but one, who airs indignation to a group gone Nedick during intermission....Ruby Keeler, with Al, dodging sidewalk conversation.... Mrs. Al Smith, in an upper box, greeting one of the play's funniest lines with disapproving silence.... Grand hearty guffaws rewarding the unkind thrusts of the play, many in the audience having gone Hollywood and suffered....Audience doing the unusual in New York by remaining after the fall of second and third act curtains to coax a speech from the embarrassed author....Everyone prophesying there will be no sale of picture rights.

THE NO. 2 "APOLLO" JUST LIKE THE REST

Nashua, N. H., Sept. 30.

"Mr. America," the "perfect man and perfect husband," who is Winford Turner, of Nashua, N. H., has won a divorce from his French wife, the former Anna Scarnec. He charged cruel and abusive treatment.

Turner was selected as "Mr. America" when a group of Nashua physicians, choosing an "ideal girl," decided to also pick a perfect specimen of manhood. His measurements were found to closely parallel those of Apollo.

Good and Bad Clothes On Women in State

At the State, Lynn Canter sings her familiar Snapshots routine. Her dress is of white lace and tulle is good dressing for a tall brunet.

Flo Campbell's ability to sing hatcha numbers was surrounded by a gown of white lace, pretty but unsuited. Too tightly moulded.

The affected graces of the Dodge Twins are not apt to please hard-boiled State audiences. The girls are pretty and dance well, but their routines are too long and their manner too roguishly engenue.

MARRIAGES

Donn Wermuth, former press agent for the Shuberts, and last season manager of the "Follow Thru" company in Chicago, to Agnes Bans, secretary to George Sharp, stock producer, in Pittsburgh.

BIRTHS

Mr. and Mrs. Lloyd Hughes, son, Sept. 24, in Hollywood.

Mr. and Mrs. Jack A. Simons, daughter. Father, manager of Aldine, Pittsburgh, and former Variety correspondent there.

Hollywood, Sept. 30.

Those among the New York contingent who persist in considering themselves exiled out here among the neon tubes had a brief, illusory chance to recapture their lost happiness during the Pacific Southwest tennis tournament last week.

The thing took on an urbane air. That large group of diehard city boys and girls were able for a little while to kid themselves into thinking that they were back within a stone's throw of Speakeasy Center. Once inside the gates of the Los Angeles Tennis Club the air indigonous to Hollywood mysteriously fell away, and that big town smartness to which this community so desperately and usually so vainly aspires was suddenly there.

It came without a struggle; just how, nobody knows. May have been the appearance in the exhibition matches of the brilliant Helen Wills Moody who is, among other things, a city gal. Or it may have been the presence of a large assortment of Los Angeles' socially registered. Or the dazzling array of new fall clothes. Or it may be that Hollywood, being highly tennis conscious, forgot for the moment to think or talk pictures. At any rate, it was there.

One recent arrival, ex-newspaper man and semi-professional stew, so far forgot where he was as to suggest to his gang that they all stay for one more match and then go back to town and have a few.

A Cal. Backdrop

Occupants of the boxes along the south court had a slight obstacle to their illusion, in the way of the cardboard hills, the dangerous dam and the large Hollywoodland sign that formed a backdrop in the north. But with a small stretch of the imagination they could pretend that it was just a cyc for a panoramic effect of the Jonhstown Flood or the San Francisco earthqu—fire, such as used to be popular at Coney Island 20 years ago.

Or they could look to the right or the left, where in opposite boxes two of the film colony's claimants to the title of Best Dressed Woman in Hollywood surveyed each other through lorgnettes across the court, unaware that the really best dressed woman in the community sat in a center box, serene in the knowledge of her own triumph. Or they could count the number of white fox scarfs in the gallery, which, by the way, totaled only four on the most popular day of the tournament. Or they could watch the tennis.

Browned and Dashing

Lots did. The real tennis lovers came early, as many of the most exciting matches were played in the morning. But the stands didn't start filling until afternoon, when the local beauties, brilliant in their new autumnal trappings, made carefully timed entrances, surrounded by groups of Hollywood's smartest young men about town, browned and dashing, their hats worn at an even more than usually rakish angle.

To them the tennis was only a part of the show. Their main scheme was to reveal themselves to a palpitating public in their sartorial magnificence, and to get a line on what the other gals were wearing. If the big shops did not scatter mannequins throughout the stands, in the manner of the Parisian modistes at the races, they missed a bet.

The week had just about an even break—half tennis tournament, half fashion show.

Sally Eilers Acts and Also Sings and Dances

Sally Eilers, in "Dough Boys," is an unusual girl to whom a gentleman is abhorrent if he owns a million. Wise to the ways of the "villainous upper classes," she spurns Buster Keaton until he tosses away a life of luxury to become a private in the army.

Since Buster isn't exactly the ideal hero, the love interest is devoted to comedy more than sentiment.

Miss Eilers also joins up as either a nurse or an entertainer. The status isn't fully determined, but the part is played with naturalness and charm. When the script calls for a musicical interlude, Miss Eilers steps out neatly in song and dance.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Announcement in Palm Beach of the formation of the Palm Beach Play House, Inc., understood to be financially supported by winter residents. Names of backers withheld. Starts in January with professional cast.

A report from Budapest states that Mrs. Manon Crackow, an American, said to be a near relative to Colleen Moore, arrived in Budapest. She told newspaper men she had been commissioned by Miss Moore to buy a villa on Margaret Island in Budapest or on Ofner Mountain. Miss Moore, she said, shortly will retire from the films and after undergoing an operation in Budapest, will remain there, since the climate suits her.

R-K-O will name the converted Columbia burlesque theatre on Broadway R-K-O Mayfair. A small legit house on 44th street was called Mayfair until about a year ago, when it passed out.

Webster's Dictionary was invoked by Tiffany Publications, picture producers and distributors, in the controversy with Tiffany & Co., jewelers. Latter asked the N. Y. Supreme Court to restrain the picture company from using Tiffany in its corporate name. H. William Fitelson, attorney for the picture company, classified the objections to the corporate title of Tiffany Productions, Inc., "after a continuous and uninterrupted use of the name for approximately 10 years" as "both sudden and dilatory." He stated the public possessed sufficient intelligence not to confuse or connect the jewelry with pictures.

"Brisach's Way" will be the American title of Edmond Fleg's Comedie-Francaise play, "Merchant of Paris." Edward G. Robinson will have the star part. To open at Ford's, Baltimore, Oct. 20.

Marjorie Squires, mezzo-soprano soloist for symphony orchestra concerts, was sued for divorce in Dayton, O., by Omar G. Squires, who complained that she preferred the stage to married life and that she had maintained quarters separate from those he provided for her.

The husband seeks the custody of their two minor children.

Mrs. Josephine Boers, mannequin, brought a divorce action against her husband, Gilbert Boers, non-pro, naming Gloria De Sota, show girl. Last year, Mrs. Boers claims, her husband met Miss De Sota and forgot his wife. Search revealed he and Miss De Sota together at 1177 3d avenue, Mrs. Boers declares. She is asking $50 weekly alimony and $350 counsel fees for her attorneys. Boers were married in 1928.

Alden Chase, actor, and Eleonor Phelps, actress, were married secretly at Rutgers Church. It had been believed Chase was engaged to Clara McAllister. It is Chase's second wedding. He was married to Irene Downey in 1921. Divorced her several years later and received the custody of their daughter, now eight.

A default judgment for $15,000 was entered against "Peaches" Browning by Edgar Allen, her former manager. Miss Browning did not contest. Allen charged the girl agreed to pay him 25% of her earnings on a vaude tour two years ago, during which she earned over $60,000.

Claire Ray, picture actress, revealed her marriage to Charles E. Carnevale, millionaire non-pro, whom she married three months ago. Reason for secrecy, she said, was because she had been reported engaged to this and that actor until she got sick of it. Denied she was ever the wife of Nate Raymond or ever engaged to Roy D'Arcy.

Roy D'Arcy denied he had been engaged to Miss Ray and that she had put the crimp in his intention to wed Rita Grey Chaplin.

"She didn't oust Mrs. Chaplin from my affections," said D'Arcy, "because Mrs. Chaplin never had them."

Jack Donahue, forced to leave "Sons o' Guns" in Cincinnati Sept. 23 because of sudden illness, is resting in his New York apartment. He has been advised by physicians he is suffering from overwork and a nervous breakdown.

Marriage of William H. Hill, Republican leader and chieftain of the dry forces in upstate New York, to Anne Sands, former musical comedy actress, announced July 16, actually took place five years ago, according to the "World." July 10 it was stated at Binghamton, N. Y., that Mr. Hill and Miss Sands had been married. No other information was given out. Last week a correspondent of the "World," examining records in Trenton, N. J., came across a marriage record showing the Hills had been married Oct. 26, 1925, in Hoboken, N. J.

A writ of attachment was issued in Manhattan Supreme Court ordering Flo Hart, famous for her three husbands, including Kenneth Harlan, and her 15 years of almost continuous court battles, to give up the $17,000 in securities, all she had left of the legacy from the $150,000 estate of her second husband, Frederick E. Belcher, music publisher.

Attachment was secured by Sylvester Costentino, attorney, for fees due him from Miss Hart. A year ago Miss Hart and Alice Gordon, actress, were arrested, accused of breaking into the hotel room of Mrs. Charlotte Burke and administering a beating to her, which included 152 cuts. Costentino, retained to defend them, claimed he was not paid his fee of $674 for obtaining suspended sentences for the two actresses.

Under the writ Miss Hart will have to turn over the securities from the Belcher estate for sale. After Costentino deducts his fee, the remainder will be turned back to the estate.

Miriam Berlowe, show agent, filed suit against Ruth Altman, prima donna in "Luana," for 10% commission on her salary. Miss Berlowe avers she found Miss Altman when the latter was singing at the Heckscher theatre. Miss Berlowe says she arranged an audition for her with Arthur Hammerstein for "Luana." Her voice satisfied, but since the locale of the operetta was in Hawaii, she was also required to shake her hips in the hula-hula manner. Miss Altman doubted her ability to do this and would have turned down the contract had not Miss Berlowe finally convinced her to remain.

Miss Altman became the "Luana" prima donna under a five-year contract with Hammerstein ranging from $350 to a maximum of $1,000 per week. According to Miss Berlowe, she now refuses to pay her agent commission.

Frances Singer, 26, of Denver, obtained a license at Littleton, Col., to marry Rudy Vallee. The license will not be used if her mother has anything to say about it, she says.

Miss Singer seemed much annoyed when her secret mission to Littleton became known. She said a lot.

A report from Tel Aviv, Palestine, states that many persons were arrested after disorders broke out over the showing of a Yiddish talking picture called "The Jewish Mother," produced by the Judea Company of New York.

They considered that the film in Yiddish endangered the Hebrew language and at the first words from the screen the audience threw ink and set off ill smelling bombs. Some one must have tipped them.

Will Morrissey was arraigned in Washington Heights court in his full dress suit on the complaint of William Akuntus, taxi driver. Akuntus complained that Morrissey had run up $4.25 on his cab's meter and refused to pay it. Sentence was suspended when a friend paid the bill.

Romance between Helen Kane and Murray J. Posner was widely known, it was made clear at the hearing before Referee Peter B. Olney, Jr., Monday. Even Michael Kletz, vice-president of the Bank of the United States, knew about it, and Murray had gotten a loan from him for the Bond Dress Co.

Posner testified that Miss Kane had told Kletz as soon as she divorced her husband, she was to marry Posner. C. Edward Benoit, attorney for the Irving Trust Co., receivers for the bankrupt Bond Dress Co., asked Miss Kane if she had made any statements to the effect that she was willing to contribute the jewelry Posner had given her in the last year to help him settle with creditors. She denied it.

LOS ANGELES

Superior Judge Myron Westover overruled the demurrer of Mrs. Irene Edwards against the suit brought by Cliff Edwards to void a property settlement of $150,000 made upon her. This means she must go on trial for charges that she violated the rules of the settlement and that it should revert to Edwards. Edwards also has a divorce suit pending.

"Prince" Alexander Light, Shakespearean actor, was found guilty of petty theft and sentenced to one year in the county jail. Alex got into trouble with his production of "Hamlet," which was stopped at the Biltmore theatre when the audience walked out on him.

J. Ira Angus, income tax advisor, pleaded not guilty to charges of making a false income tax report for Earle Foxe, pictures. Case set back to December.

Charges of hit-and-run driving against Barbara Kent were dropped at the motion of her attorney when the case came up for trial. Her attorney proved she had paid for the damage.

Wesley Ruggles, director, was arrested with 13 other people in a series of dry raids staged upon the Apex Nite Club, George Olsen's, Madame Zucca's and the La Boheme. On plea of his attorney that it would cost $2,000 to hold up production on a picture which Ruggles was making, Ruggles had his hearing postponed until Oct. 27.

Leo Doody was arrested by the Hollywood police on charges of posing as La Verne Fator, jockey, to picture people and walking out with bets. He was found at home with a broken leg, result of an automobile accident.

Ulric Busch, producer and manager, was sued for divorce by Eileen Busch on charge of cruelty. She asserts he refused to pay their household expenses and declared he was off married life.

Courtney Terrett, writer, was arrested on bribery charges after he was asserted to have offered a cop $10 to tear up a tag received for a traffic violation. Terrett was released under $1,000 bail and hearing was set for Oct. 3.

Evelyn Kay, dancer, received a suspended sentence of 10 days on a battery conviction. She turned a hose on two people parked in front of her home, explaining she thought they were watching her undress through the window.

Bradley King, scenarist, now authorized to take the air with a pilot's license.

Virginia Sale, Helen Jerome Eddy and James Bradbury, Jr., for "Great Meadow," Metro.

Tom Satterfield and Alvina Satterfield both filed suits for divorce charging the other with cruelty. Husband is a studio musician.

U. M. Dailey and V. M. Barnett, convicted of petty theft in connection with their film school operations several months ago, were freed of the accusations and a new trial granted on their appeal. The city prosecutor stated he didn't have enough evidence to convict them.

Jocelyn Lee was granted $100 a week allowance pending the result of the divorce suit now being brought against her by Luther Reed.

A judgment was granted against Olga Baclanova for $353 in favor of Margaret Fitts, who claimed the actress damaged her furniture in a leased house.

Rodney and Lloyd Pantages were granted a permit to drill for oil on their property at Venice. Previously they had been refused permission.

Mrs. Eleanor Gawne, actress, was granted a divorce from J. N. Gawne on charges that he was doing some associating.

Charles Levine was arrested by Hollywood police when he tried a new stunt in an effort to crash pictures. He dressed in woman's clothing and was riding a bicycle up and down Sunset boulevard in front of Warners' studio to attract attention.

CHICAGO

Two gunmen who tried to stick up Russell and Catherine Erickson, John Powers, Calvin Earl and Bud Carlson, all of the F. & M. "Hollywood Collegians" unit at the Capitol last week, got it in the neck. The performers took away their guns and called the wagon.

United Artists theatre delivered $710 to a lone gunman last week. Forced his way into the manager's office, held up Maxwell Blick, assistant manager, who opened the safe. Gunman took Blick for a ride, but tossed him out when they got to the suburbs.

Thomas McAvoy, manager of the Marbro, Publix-B. & K. house, being sought by police on charge of embezzling $1,694 of the theatre's receipts.

By vote of 10 to 4, the aldermen of Evanston, ritz Chi suburb, voted against Sunday pictures, inspite of fact that popular referendum last spring showed small majority in favor of Sunday shows.

Bror G. Dahlberg, president of the Celotex company, has been sued by a stockholder, charged with conspiracy to make "secret profits" for himself and other members of his "hand-picked board of directors." Bill charges company insolvent, with liabilities of $88,000,000 and assets of $7,100,000. Defendants named are Dahlberg and 19 directors.

Adeline Weiner, widow of Louis Weiner, concessionaire and Erlanger theatre bill-poster, who was killed at the National Air races last month, has received an insurance settlement for $4,019.

La Paree Club, Gold Coast spot, raided and destroyed last week by dry agents. Girl entertainers and musicians, latter direction of Matt De Vine, released. Frank Gunning, alleged proprietor.

Charged with mistreating two small girls, Le Roy Hess, night elevator operator at the Film Exchange building, committed suicide by slashing his throat.

LONDON

Sydney Bernstein's latest theatre, Granada, suburban house out at Walthamstow, said to be fine place for the out-town districts, opens Sept. 15.

One of the biggest of the new cinemas around town, the Astoria, Finsbury Park, opening end of month, will seat 4,000, will have a full orchestra all the time, and its own ballet troupe. Patrons got three hours for about 20 cents.

"Knave and Quean," play about the 1750's, opens Ambassadors Oct. 1, with Mary Ellis and Basil Sydney in the cast. This change puts "The Man In Possession" on tour.

There is a possibility the Oberammergau Passion Play may be brought to London.

Deputations of exhibs are waiting on Universal protesting against the way "All Quiet" is being road shown in advance of general release date, crabbing smaller exhibs on the profits.

British International is expected to make talkers of more Shaw plays after Cecil Lewis has tried adapting the first one.

Limited run of "Richard III," with Balliol Holloway, ends at the New Oct. 6, to be followed by Benn Levy's English version of "Topaze," starting under the Daniel Mayer Company Oct. 6.

James Whale returns from America to produce "Three Flats" for the Incorporated Stage Society. Play is first work of new author, Malcolm Muggeridge.

Aeolian Hall, London, where long locks stutter and high-hats rave about the latest thing in music, has been sold for $1,000,000.

Ensign Company of England, photographic appliance makers, have devised a sub-standard talker camera, taking on 16 mm. stock, with accompanying projectors, synchronized by sound on disc. For demonstration purposes full sized stock reduced down to small size is being used. Company contemplates the educational and political market.

The Performing Rights Society are in a huddle with exhibs generally again, this time over the playing of disc records in lounges. According to the P. R. S., reproduction fees must be paid for such recitals, minimum payment being $25 yearly. Exhibs are squawking.

Television, the parent company of Baird Television, has been wound up. This does not affect Baird.

British International plan a talker production of the Dreyfus case.

A Paramount sound newsreel unit will be working here before Xmas.

Grafton theatre reopens Oct. 1 with a show called "Unusual Varieties."

"Murder in the Car," one of those authored by Michael Morton and Peter Traill, comes to London next month.

Russian Comedy Theme

(Continued from page 6)

through a series of comic circumstances proceeds to perform what looks like a miracle. The church authorities know that he is a fraud, but the simple flock will not be dissuaded from believing that it is the genuine resurrected saint. Comic complications multiply.

This indication of the plot is hardly fair to the picture, which is really clever. Moreover, Protozanov has used for comedy the same principles which have made Soviet screen dramas so talked of. For instance, he has worked in big mass scenes—the entire village population turning out for the holiday, for instance—as effectively as they have been employed in pictures like the "St. Petersburg" or "Potemkin."

The cast included a number of the very best actors from the Russian legit, including Madam M. P. Steklova, Igor Ilinsky, A. P. Krotov and M. M. Klimov.

May Come Over

Another recent picture well worth noticing—especially because it is likely to draw attention abroad—is "Tomorrow Night," produced by Soyuzkino, directed by I. Kravchunovsky and featuring the famous Moscow Art Theatre artist who won acclaim in New York, Olga Knipper-Tchekhova. The picture recounts an episode of the underground revolutionary movement in the years immediately after the unsuccessful revolution of 1905. There's plenty of melodrama, hair-breadth escapes and intricate plot. Even more impressive are the fine character types who crowd the screen.

The dangerous underground movement against the Tsar's government produced its heroes aplenty. Many are now among the leaders of the new regime. But 13 years of success is a long time. Often it is hard to recognize in the self-satisfied official of today the hero of those early years. "Tomorrow Night" revives that memory. It shows in great detail how a group of revolutionaries condemned to death were rescued from the prison on the very evening of their listed execution.

Moscow's theatrical season is getting into swing. Some of the theatres, including the Moscow Art, the Mali, the ballet and the opera, have opened. Rest get going later this month. As yet no notable new productions, but many promised.

All the Moscow theatres are repertoire and there is still sufficient demand for old favorites like "The Squared Circle," "Armored Train" and "Chukda."

British Film Field

(Continued from page 6)

half-a-dozen individuals including Schlesinger.

When I.W.S. began this campaign against Kinemas, Ltd., he tried to squeeze it out by over buying everything in the market. Kinemas got wise and made offers for stuff it didn't want, had I.W.S. tipped off it was bidding, and then gave him the works.

Visitors and Folk

Sidney Cohen doesn't go to the Trocadero lately.

Paul Sloane here on vacation.

F. W. Kilner, one time representing Ben Blumenthal here, now selling near-golf.

Reginald Fogwell in production, making "Madame Guillotine."

Jack Burch, Bob Martin and Jack Mackenzie, R-K-O technicians working on the Basil Dean productions, sail for New York today (20).

Stoll's Cricklewood studio reopens with a Marconi sound equipment this week. After a silence of around two years.

Gaumont British, new house at Victoria, opens end of this month. Seats 3,000 and cost around $2,200,000.

Another Astoria, about the finest piece of theatre building yet seen on this side, opens at Finsbury Park this 22d.

Following in his father's footsteps, Lincoln Stoll has begun producing acts with a modern slant. Made a short for the Kingsway house showing the house organist, Herbert Griffiths, playing Bach's Toccata and looking down on his real self from the screen while the living organist plays the echo theme. This house does a steady family trade, where most everybody knows everybody, and the short made a hit supporting "Rio Rita."

What They Read

Harry Simpson, Lancashire exhib, wanted to know at last meeting of West Lancs. Branch of National Body why many items of interest to the British trade were published in an American paper and not in the trade sheets here. He quoted two "Variety" stories and opined trade papers in this field ought to find the same opportunities of getting information as London correspondents of American papers.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24, 1912.

Of Variety, published weekly at New York, N. Y., for October 1, 1930.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 442, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York city.
Editor—Sime Silverman, 154 West 46th street, New York city.
Managing Editor—None.
Business Manager—Harold Erichs, 154 W. 46th street, New York city.

2. That the owners are: Variety, Inc., 154 West 46th street, New York city. Sime Silverman, 154 West 46th street, New York city. Sidne Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ...... (This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 29th day of September, 1930.

Nathan Newman,
Notary Public.

(My commission expires March 30, 1932)

15 YEARS AGO

(From Variety and Clipper)

Broadway wilted under the most excessive heat in 20 years for late September, and many theatres went dark for lack of patronage.

Anthony Comstock died. The famous vice crusader had just assembled a mass of data concerning fall stage productions and was reported to be on the eve of a campaign when he was stricken.

Wall Street began getting into the film business. Banking house put two directors on the board of World Films, headed by Wm. A. Brady. Brady was engaged in making denials that the concern was in financial difficulties, declaring stories to that effect had been inspired by legit managers.

Douglas Fairbanks was signed for three years by Triangle, announcing he would not return to the legit stage within that time. D. W. Griffith was to direct his next picture.

England banned an American picture, 'Hearts in Exile,' on the ground that it might offend Russia, England's ally.

Beverly Bayne was assigned as new leading woman for Francis X. Bushman, Metro star.

Jules Delmar walked out on a five-year contract at $10,000 a year to handle Shubert bookings of specialty people for Sunday nights and in revues. Objected, he said, to interference.

Lillian Russell returned to vaudeville after making her first picture from the stage play, "Wild Fire." Salary was $2,500.

Universal did not take up its option on Frank Keenan, who was previously signed for a term by Triangle.

Inside Stuff—Pictures

The running scare-head story on Clara Bow's latest escapade, calculated to do her little good for either Par or her pictures, has now gone too far on the Coast for the studio or others to hold out much hope of successfully quashing it, though vigorous efforts are reported being made.

Belief is strong the Calneva, Nev., gambling resort, where Bow is alleged to have signed checks for $13,000 and then stopped payment, originally tipped the story for publicity purposes with the lawsuit angle to cover up. Par studio executives are annoyed but appear to be unable to do anything about the newest Bow dive into the wrong kind of publicity.

This is the third "mess" involving the redhead during the past year. With Par execs getting more accustomed to expecting these incidents to happen, attitude now seems to be, as the only way out, that "this won't hurt the Bow pictures anyway."

After reported serious talks to their star, Par renewed Miss Bow's contract last August for one year, with the usual options.

The Coast crowd is of the opinion that the Par redhead will be done less damage in the long run than the Calneva gambling house, with most picture people now expected to stay clear of that resort.

That old themes, particularly mellers, can be made box office bets by the proper treatment of story or what writers call "the modernization process" is being appreciated more and more by producers. In its class room conferences where staff writers are assembled weekly, Paramount is taking the initiative in encouraging the treatment angle.

The picture held up by Paramount as one of the finest examples of modern handling is Fox's "Common Clay." Like a group of student surgeons the writing boys at Astoria, L. I., have dissected this meller and have found that its pulling ingredients are almost solely in the story treatment.

With the treatment matter getting such consideration companies are beginning to realize that big prices for popular stories or plays are unwarranted if the same are allowed to be dissipated by unwise editing or hurried preparation in the studio.

Despite the ranking of Ann Harding as one of the top quartet of femme picture stars, the player is not officially a star so far as her home lot, Pathe, is concerned. Star billing in "Holiday" was given by theatre exploitation men, who, in the key cities billed her above the picture despite contractual agreements between Pathe and other players in the picture.

Contract with Mary Astor, for instance, called for name mention in all publicity from Pathe second to Miss Harding and in type no smaller than that of the Pathe actress. This was carried out in all press copy from the studio and the home office.

When Miss Astor's agent protested about the billing of Miss Harding as a star in the Los Angeles district, he discovered the studio had lived up to its obligations but had no jurisdiction over individual theatres and circuits.

An idea of how they play politics in everything in Europe may be gotten from the Franco-German pact for supposedly mutual protection until the French learned that the Germans were planning this, with the usual kultur, as a move to put them (la Francaise) in a spot.

The Germans have an eye to American capital and wouldn't mind if Tempelhof or Neubabelsberg, the German Hollywoods just outside of Berlin, became the same center of foreign production activity as currently obtains at Joinville, outside of Paris.

The French are plenty riled now, alleging their Teutonic rivals had it all framed to make them the goat in the eyes of the American picture capitalists.

The seriousness with which the press department of one studio on the Coast calls up its theatre allies and "arranges" for projection room previews is a great gag to the theatre end. The studio thinks that they are quite the nerts on their product while the theatre chain has other ideas.

What's the paralyzer to the theatre operators is an instance such as the projection room preview of a western special, to which the chief p. a. for the circuit was invited but the studio didn't okay the same courtesy for the house manager of the theatre selected for the opening.

All goes back to a studio executive with an inflated idea of self-importance.

Charlie Chaplin's "City Life" may be the subject of the greatest avalanche of newspaper publicity ever tendered one picture. Because it's silent and Chaplin.

It seems a set-up for a linotype controversy, and the psychology is just about ripe after three years of dialog film. Hence, it is believed Chaplin will benefit plenty from the situation.

Certain portions of the picture remain to be synchronized, with tentative release plans calling for public screening late in October.

Rated one of the country's finest show places, Martin Hall, a 32-acre estate with a 1,000 foot water front at Great Neck, L. I., was sold Monday at auction, the price being $610,000.

Nick Schenck bid within $5,000 of that amount, then satisfied that someone in the Satterwhite family would top any bid to retain the property. Dr. Preston Pope Satterwhite made the winning bid. He is married into the family and though not an heir, owns the furnishings.

After the sale Schenck offered to buy the place for $650,000.

West Coast previews have become a puzzle to handle because of the apparent inability to keep them secret longer than a half hour. Tip-off on the special showings are now so general, previews are getting to be like premieres.

It seems the dailies have organized a special tip-off system on the trial showings, even when in remote neighborhood houses, with advance publication of the schedule dragging the crowds.

Taking the pictures to distant cities has the reviewers making overnight trips.

It's not generally known that Hector Turnbull, now east to direct for Paramount on Long Island, was once a professional boxer. The ring part of his career is a throw back to a childhood desire to sock and be socked—the latter, of course, only if he couldn't dodge in time.

Turnbull's passion for a straight left came about despite a wealthy family which made fisticuffs financially superfluous. Despite that this hobby goes back to the days of his youth, Turnbull is still reported quite capable of giving a pretty fair account of himself if the necessity arises.

Pathe may suggest to Helen Twelvetrees that she slice off some of her last name. Pathe doesn't think they make electric signs any more for names of 16 letters. It looks as though Pathe is contemplating the Twelvetrees girl in the lights.

Miss Twelvetrees is well known in the legit, but comparatively new to the screen and its fans. In London as well as New York the name of Sir Beerbohm Tree, with his wife, Lady Tree, is quite well remembered as of the drama.

Just a matter of publicity and probably starring to come.

Injunctions and arrests are weekly occurrences in Texas, in an attempt seemingly by the theatre managers of that state, to give the "Sunday" protectionists a fast and long run.

Fines now and then for violations, many cases pending, but the show people believe that in some sections at least Sunday opening will ultimately prevail. Most persistent in the fight for a Texan open Sunday is Publix.

The report of the National Business Survey Conference, one of the Hoover inaugurations, that "film business in July and August was substantially in advance of business in those months of 1929" has a few people in the industry raising eyebrows.

The Conference bases as its source of information "several of the leading factors in the motion picture business." Haysites disclaim any knowledge that the producer organization was one of the "leading factors."

R-K-O in Chicago is getting some breaks on pictures in the loop at present, because of the sloughing of so many Warner and First National films by Publix-B. & K. who hold the franchises for both product.

In the past, R-K-O has seldom had the opportunity to play WB and FN flickers, which are now snapping up many of the Publix turn-downs. At the box office most of them have turned out exceptionally well.

In the Fox sound newsreel for the past couple of weeks has been a couple of sly bits of propaganda for home-made pictures. Week before last a western scene was labeled "The Big Trail" without the quotes. This week a picture of Sing Sing with surroundings is captioned "Up the River."

Two pictures of similar titles are shortly to be released by Fox.

German pictures screened in New York recently show plenty of concealed propaganda for German-made articles. In UFA'S "Tiger Murder Case" one sequence shows the development of clocks and watches, winding up by showing the name of a manufacturer on the back of a timepiece, a view of the works in the ticker being flashed through a magnifying lens.

Jo Swerling received a new contract this week from Columbia. During his ten months on the Coast he is said to have written ten pictures, five of which have been released. Two others have been completed, and three are now in work, making Swerling the most prolific screen writer of the year.

A. P. Waxman worried and worried over a slogan for "Outward Bound." A. P. knew he had the slogan but he didn't know what to do with it. Finally he stuck it in "Variety" last week in a Warner advertisement, probably thinking a trade paper could be a tryout. It got notice all right, for the slogan said:

"A Helluva Good Picture About Heaven."

"Maintaining personnel" in a Coast studio as one exec described it, may be exampled by the writing staff at Paramount's. At present there are 73 staff writers at that studio, with the payroll weekly for them conservatively estimated at $50,000, or $2,500,000 yearly.

Average numbers of stories for each author may be 2½.

Although William LeBaron turned down "Millie," the torrid Donald Henderson Clarke novel, Charles Rogers, an associate Radio Picture producer, bought it.

Jules Levy, the R-K-O film buyer, was the one who urged Rogers to make the buy.

Because he recently ordered the lights in the Hollywood theatre, New York, extinguished before all of the audience reached the exits, Sid Zins, with the Warners for six years and recently asst. mgr., was given his final envelope.

Dissolution papers filed for a publicity office on the Coast revealed that a studio publicity director and a Hollywood daily chatterer were associates in the enterprise since its incorporation last October.

A major Coast studio put a femme dancer under a six months' contract and didn't use her once during the whole term.

Her only work in the half year was an appearance at a Chinese theatre midnight show as "a famous picture star," although to date she has appeared before the camera only for a test.

One vote of a single member against an applicant aspiring for membership in the Hays fraternity will be forever black-balled. Hays solicitors, however, are careful in extending invitations, being 100% certain beforehand the guest will not be embarrassed.

R-K-O is reported talking over product with Warners. With Paramount and Fox mainly selling away from Warners, there may be several spots R-K-O can slip the Warner pictures into.

Unless they are talking over something else, also possible.

With a foreign producer and distributor showing its first picture in its own theatre in New York on Friday (26), an event even for Broadway,

(Continued on page 72)

Inside Stuff—Vaudeville

Indication of vindication for Alexander Pantages is seen behind the new trial granted the veteran showman by the California State Appellate Court. It has been opined on the inside and by those close to him that a clean bill of health could be expected for Pantages if his original conviction were set aside.

Ever since he was sentenced to serve from one to 50 years for the alleged attack on Eunice Pringle, dancer, Pantages has fought all the way to clear his name in the mess that started a little over a year ago.

His first "break" came a few months ago when he left prison under $10,000 bonds. From that time to now it was simply a matter of legal procedure, with the showman retaining a crack staff of criminal lawyers to gain the re-trial.

Pantages' lawyers, in asking for a new trial, brought heavy pressure to bear on a number of outstanding contentions in the case, of which the higher tribunal took cognizance. They argued the lower court had erred in instructing the jury; that the district attorney was guilty of misconduct; that doctors were not permitted to testify as to the physical facts of the case; and finally that Pantages never got a chance to defend his claim that he was a victim of a "frame-up."

Throughout, Pantages maintained the "frame" argument. The question of the Pringle girl's virginity, upon which rested a great deal in the final analysis, was never permitted to be argued by the defense at the trial.

It is believed in legal circles that this point more than any other was taken into consideration by the appeal court.

All members of dancing acts are now compelled to report at all theatres opening day mornings for rehearsal by an order from the R-K-O booking office. Usual procedure is for one member of a dance act to show up at the rehearsal and instruct the orchestra in fellow members' routines besides his own. Jam-ups is specialties in many dance acts through failure of individuals to rehearse with the orchestras and house crews caused the order. It mainly means no extra pillow pounding in beds after sleeper jumps coming in for vaude dancers.

Dick Barstow (Dick and Edith Barstow) spent a week making his own drawing to appear in a "Variety" advertisement. Copy was destroyed by fire in an air mail smash at Warren, O. Barstow is broken hearted at losing his art work, convinced it'll never be the same in a second drawing.

Australia's Dreary Outlook on All Show Business; Policy Changes

Sydney, Sept. 7.

Australian show business in the past six months has turned topsy-turvy, so many changes taking place.

Picture chain managements so worried they are changing their policies every week from long run to weekly change and vice versa. Recently they reduced admission scale, with several city houses operating at 25c. top. Only a little while ago several of the same theatres were long run feature houses playing capacity at $1 top.

Common gossip is that many theatres in all states of Australia will close because of the high operating costs.

Yet the Hoyt chain is reported to have returned a profit of around $350,000 for the past year.

Managements blame the present depression and limited spending money afforded by the public through high individual taxation.

Wrestling draws a weekly crowd of 10,000, and racetracks their full patronage quota two and three times each week with free betting.

Legit

From the legitimate angle, business has kept falling off with musical comedy and drama, although Williamson-Tait reduced their admission charges practically to bedrock.

Shows certain to stay at least 12 weeks previously, now lucky to play four weeks' good business.

Vaudeville is considered passe.

Hugh McIntosh, presenting a mixture of revue and vaude in Melbourne, is packing the old Tivoli twice daily. Some time ago Union Theatres gave out it was stopping the presentation idea. Recently, it brought back Clyde Hood from America, and Ted Henkel and Fred School from New Zealand to again stage them.

City talker houses have so chopped and changed their policies that the public has become a little wary of the extravagant publicity puffs appearing in the newspapers. Prince Edward, Sydney, operated by the Carrolls, and Capitol, Melbourne, handled by the Phillips brothers, have stuck to their original policy right through and are both doing the best business in their respective city.

Fullers' Change

Fullers threw out revue and vaude in all of their theatres, going in for sound entirely. Today their principal Sydney house is not pulling as much with talkers as in the old days of pop revue, although they started off smashingly with "Hollywood Revue." Known as a long run theatre, some of the attractions have been taken off after one week.

Chatter

"Sons of Guns" next attraction Her Majesty's, Sydney.

Hugh McIntosh will stage "Bitter Sweet" in Melbourne at Princess, taking theatre over from Union Theatres and playing on percentage. U. T. leased the house from the Fullers, operating a talker policy. "Pot Luck," another McIntosh production, opens St. James, Sydney, Sept. 12, with two performances daily at $1 top.

Williamson-Tait operating "Little Accident" at King's, Melbourne, next week with Jim Gerald featured. Edith Taliaferro did the show in Sydney for same management. George D. Parker will produce.

McIntosh's Entry

W. T. reviving "Lilac Time" in Melbourne following run of "New Moon." E. J. Tait gave out last week that despite depression and talker opposition his firm would still carry on. W. T. now operating a lower admission scale for all theatres under its control.

The firm has been hard hit, but despite many setbacks still carries on, at the opinion the public still wants flesh shows. Now that McIntosh has again entered the theatrical field here, W. T. will have further opposition.

Shortly after his arrival McIntosh accused the Australian legit managers of lying down when the talker terror first hit these shores. McIntosh said the majority of the managers quit without putting up a decent fight, but he would show them the proper way to combat outside opposition.

His first move was to secure control of the Tivoli, Melbourne. Next he got together a band of workless artists and ballet girls and secured the rights from Kenneth Duffield of his revue, "Pot Luck." McIntosh's next move was to reduce the admission scale and reopen the theatre with two-a-day. Result has been that "Pot Luck" has played to capacity since opening. Next month McIntosh will control two Melbourne theatres and one in Sydney.

Lehar's Opera on Birthday

Vienna, Sept. 30.

The 60th birthday anniversary of Franz Lehar has just been marked with festivals in the theatres, climaxed by a presentation of the composer's "Land of Laughter."

Operetta was received with great enthusiasm by a brilliant audience.

Its stars are Vera Schwartz and Richard Tauber, who have played it elsewhere in Europe.

Sad Finish for Whom?

Paris, Sept. 30.

"The 13th Chair" was received mildly, due to poor acting and unusual staging. Latter was annoying to the audience, with a revolving stage alternatively displaying many sets.

Ends sadly, with wife returning to husband.

Appears to be a bet for screen adaptation.

Rowson U. A.'s Producer

London, Sept. 20.

United Artists have linked with Harry Rowson for the production of quota talkers.

Rowson lost $200,000 over a private syndicate and a lawsuit involving a theatre site in South London. He was previously a director of Gaumont British.

The new unit has just completed "Caste," following with "David Garrick."

Lill Sweet Recommended As Soubret on B'way

Frankfurt, Sept. 30.

A new revue entitled "Auf Liebe Eingestellt" opened at the Schumann here, as a preliminary to playing Italy. It is revealed as good for the provinces, but not of Berlin calibre.

Producer is Schwartz, with dances directed by Floyd DuPont, American. Author of the piece is Karl Farkas, who plays the lead.

Lill Sweet, soubret, is a Broadway prospect.

De Vaucorbeil's Alliance

Berlin, Sept. 20.

Max R. de Vaucorbeil, representing Gaumont-Aubert-Franco, completes his contract with Erich Pommer-UFA as supervising director of the French versions of a series of Franco-German productions being made here.

"The Thief," from the French play by Louis Verneuil, has been completed.

Reports locally that an artistic international alliance impends between de Vaucorbeil and Kathe vonNagy, the German film star.

Joe Zelli's Season

Paris, Sept. 30.

Owing to bad health Joe Zelli will close his royal box in November, about six weeks earlier than the usual date, reopening April 11.

He will spend his vacation in Morocco and may do a film there.

CASINO REVUE GOOD

Paris, Sept. 30.

"Paris qui remue" ("Paris which moves") is the elaborate revue given at the Casino de Paris, in twenty-seven scenes. Capital show but over long. Stone and Vernon, adagio dancers, are hits.

Piece was written and directed by Earl Leslie and Henri Varna; music by Vincent Scotto, Jose Padilla, Henderson and Harry Talvson. Costumes designed by H. Fost and Jenny Carre. Stage settings executed from designs by Paul Colin, Bertin and H. Fost.

The cast includes Josephine Baker, Pierre Mayer, Florence Starr, Miss Florence, Tommy Ladd, Jean Irace, Joe Alex, Dandy, Julio Alverez, Stone and Vernon, 10 Jackson Girls, 16 Jackson Boys, The Boomgardens, The Flying Bauvards, the Mackweys, Loyal and his pigeons, a Russian ballet, a French toe ballet and a can can ballet.

Revue has two special scenes, a storm on the ocean during which Josephine Baker dances—and a finale entirely electrical.

AUTHORS' SCHEME TO PROTECT REHEARSALS

Paris, Sept. 19.

Endeavoring to defeat the way theatre managers are always trying to alter plays during rehearsals, two Paris playwrights, Marcel Pagnol and Marcel Achard, evolved the idea of substituting for each other whilst their shows are being rehearsed. In that way they contend that when speaking for the other man it will be possible for them to be adamant and refuse any alteration or cutting, which managers are always asking for.

B. I.'s Eye

(Continued from page 7)

English colors drapped over the boxes, British-International, which opened the first endurance contest with any permance in mind attempted by a foreign country picture interest with "Young Woodley" last Friday (26) has debuted something else on Broadway. The Berliner Acoustic treatment was given the house in an effort to bring the reproduction of British sound up to the par of the best American theatre examples.

Probably no other foreign producer has made the effort to get a footing in the U. S. as B-I. After numerous hook-ups, all of which flopped, including the World Wide deal and other individual efforts, the English B-I decided the Cohan move, and to have its own staff handle all of its American activities from now on.

On Their Own

If foreign picture interests are to succeed in America than they must spend their own money and guide their own progress, states Captain Harold Auten, John Maxwell's B-I representative here.

The former submarine captain has been over here studying American film ways for three years. Any picture which, in his estimation, will not attract American trade will be immediately returned to England, he states.

Conceding that the "eye-for-eye" policy is now becoming international, British film men declare the embarassing position the Fox organization now finds itself in in Australia, and the barrier which New Zealand has presented to the entire American industry, would never have materialized had a co-operative spirit been manifested or indicated toward those nations.

Foreign countries, according to these representatives, have at last discovered and are putting into practice the knowledge that America as a whole is dependent upon export for a considerable amount of its income.

That the international situation is changing and that there is no comparison between foreign picture moves of even 12 months ago and today, are stressed by the Britishers. That the pictures of the Maxwell organization, as an instance, were very bad a year ago is admitted by Auten.

$100,000 a Picture

Today, however, according to Auten, B-I is spending on an average of $100,000 for a talker production. In some cases far more but rarely less. This is being reflected in England. No longer, he claims, is American product getting all of the grosses. During the past few months, according to B-I's check-up, only exceptional or big American pictures have exceeded the grosses of native product.

In its campaign to invade America, British International will avoid the arty type of theatre. Past experience has convinced the company that once a picture gets into an arty it is automatically stamped out for houses in other classes.

Efforts will be made to crack into the big circuits through sheer merit of product. What the eye and ear of American fans do at the Cohan, the first of what is planned to be a series of "sales houses" will force the issue of what has been a stone wall over here to most foreigners in the past. Already one large American company has agreed to show a B-I picture in its houses, the circuit R-K-O and the picture "Escape." B-I is confident R-K-O will prove the wedge in its attempt to crash American chains.

Distribution

On the matter of national distribution B-I will work partly through independent exchanges which it considers reliable, while in some of the biggest keys it will open and man its own offices. Already capital has been taken on to take care of the metropolitan territory, New York, while B-I is arranging to open its own offices in Boston and Philadelphia.

"Young Woodley" will remain at the Cohan for but one week, as at present intended. This, in itself, is a surprise angle in view of the fact that every foreign producer who has taken a Broadway house on a short lease has figured that duration of run, regardless of the red, is the best advertising. Following this "Atlantic" will go in. The latter will stay indefinitely, since the British people figure it one of their 1930 acres. After that comes "Loose End," "Murder," "Speed" and a score of other all-British films with American-action titles.

Franco Films made the initial move in this way of crashing the Broadway gate, taking over the Craig on 54th street about a year ago. Its first picture was the last. B-I answers that by stressing the difference in times and the vast improvement with experience.

Naturalistic Play Is No London Attraction; Case of "Street Scene"

London, Sept. 20.

The way London accepts or rejects Elmer Rice's "Street Scene," newly produced here, may be taken as an indication of the London audience reaction to the naturalistic play.

Few of the critics seemed to get inside the subject in their reviews, although James Agate, always with an incisive slant on a play, regardless of the fact that his own personal attitude is purely highbrow, came nearest.

The first night audience gave the play a warm reception, which means precisely nothing.

To the average playgoer here "Street Scene" compares with a British play, recently at the Vaudeville, "Down Our Street." This was just another street down which the playgoer refused to walk. It looks as though the same will apply to Rice's play, which has been cleaned up considerably for presentation here.

The London box office has shown little interest in the naturalistic play. A London audience has always preferred the 10c slice of sentiment, which explains why such differing plays as "Porgy" and "The Silver Tassie" failed to click.

Legit in New Zealand

Sydney, Sept. 30.

Williamson-Tait again playing legit attractions in New Zealand, opening with "New Moon."

Our talker distributors are at present withholding product from New Zealand owing to excessive taxation.

French Director-Actor

Hollywood, Sept. 30.

Metro will graduate Andre Luguet, French import, to a director's meg for the French version of "Let Us Be Gay."

Luguet will also play the part filled by Rod LaRocque in the English edition.

Odeon Co. on Tour

Paris, Sept. 21.

Odeon theatre is not available due to alterations.

Its company, state-subsidized, will play in other Paris house, and do a tour in Holland.

No G-B-R-K-O Trouble

London, Sept. 20.

Reputed trouble between Radio Pictures, newly formed R-K-O English subsidiary, and Gaumont British, said to be due to Gaumont declining to give over 25% guarantees on certain pictures, looks like having ended.

"Escape," R-K-O English picture, and "She's My Weakness" start pre-release runs at the Marble Arch Pavilion, G-B West End house, tomorrow (21).

"Dixiana" is expected to be pre-released at the Regal, under the Associated British-British International banner.

BUDAPEST SEES TWO COMEDY SUCCESSES

By E. P. JACOBI

Budapest, Sept. 18.

Magyar Szinhaz, with new management, new financial backers and about eight people in, has achieved a success to start with. "Le Sexe Faible," Bourdet's amusing play, with the head waiter of the Paris Ritz in the center of action, acting as providence for a family of three lounge lizards and their scheming mamma, is well acted.

Goth, as the waiter, of which Boucher in Paris made a masterpiece, was good, if a trifle too much of the comedian. Mrs. Goth, as the mother, was delightful. Rest of the cast is a charming lot of gay young people who made the stage pleasant to look at and fun to listen to. What with the fact that this is the cheapest theatre in Budapest, having reduced prices of seats until the highest is only five pengos—90 cents—and a four-seat box only four times as much, Magyar Szinchaz, scene of many failures in the past, ought to do well this year.

Belvarosi brought the first original Hungarian play of the season, "Egy lany, aki mer" (A Girl Who Dares"), by two young authors, Aladar Laszlo and Sandor Farago. Former a newspaper man, latter a playwright who has written one or two courageous attempts at something original.

"The Girl Who Dares" is not at all daring, but of the usual ingredients after a slightly new recipe, but cleverly done and amusing. Play is a distinct success.

Plot is about a girl who runs away from her aunt from Main street and from the dull provincial chap whom Auntie wanted her to marry.

Aunt gives her six months' respite for a fling in the big city before returning to the humdrum life and marriage with the bore. The six months are gone, girl feels she must do something—provoke a scandal—anything to escape from the prospect. In a hotel lobby she walks up to a strange man and boxes his ears—to provoke the scandal. Man happens to be a well-known diplomat. Everybody thinks she is his deserted mistress. Sensation is tremendous, bore refuses to marry her, aunt is frantic, and ultimately the diplomat falls in love with the girl and proposes. Clever handling and dialog make up for artificiality of the plot.

In Paris

Paris, Sept. 30.

In Paris, or passing through, Sidney Smith, Ivan Lebedefen, Mrs. A. L. Christie.

Holland and Musicians

Amsterdam, Sept. 30.

Agitation here for the exclusion of all foreign musicians is on again with increased violence.

Practically all the leading journals are supporting the principle of protecting native musicians to relieve unemployment.

Frank Scully Marries

Paris, Sept. 30.

Frank ("Variety") Scully went democratic today at Neuilly, near Paris.

Bride, and heavy on the blush, is Alice Pihl.

Ahearn at B. A.

Paris, Sept. 30.

Charlie Ahearn, American comedian, and his Millionaire's band, sailed Friday (26) for Buenos Aires.

The act has been engaged for three months at the Maipu theatre.

'Encore' Seized

London, Sept. 30.

"The Encore," 32 years old and the second oldest amusement publication in England, was seized by Wymans, the publishers, acting with the holders of the debenture bonds.

Wodehouse's Comedy Hit

London, Sept. 30.

Wodehouse comedy, "Leave It to Psmith," was enthusiastically received last night (29) at the Shaftsbury.

Glucksman Visiting Germany

Chicago, Sept. 30.

E. M. Glucksman, who has the title of Greater Talkie Theatre Supervisor for Publix, leaves Oct. 11 for a visit to Germany.

Soph Tucker's London Show Leaps Into Legit Lead, 2d Wk., at $23,000; 'Sons o' Guns,' Runner Up, $20,000

London, Sept. 30.

West End theatres are in flourishing condition at the moment. With weather favoring the box office, it looks as though the autumn will tend toward prosperity.

The Sophie Tucker-Jack Hulbert revue, "Follow a Star," in its second week at the Winter Garden topped the town with $23,000, which means a continuous sellout.

Estimates for the Few Weeks Past

Aldwych—"A Night Like This." Reopened after house newly decorated, running around $12,000.

Ambassadors—"Man In Possession" just terminated run of eight months, with final few weeks in neighborhood of $7,000. New attraction, "Knave and Queen."

Cambridge—Charlot's revue, "The Masquerade." Registering $12,000. Capacity of house, $16,000, but current figure represents profit of about $1,000 a week. Beatrice Lillie in on percentage.

Comedy—"The Silent Witness." Around $2,000 and puzzle how manage keep it on.

Criterion—"The Far Off Hills." $3,000.

Daly's—"Eldorado" picking up weekly and gives promise of weathering test of survival. Around $9,000, not profitable, but still far from hopeless, considering circumstances.

Drury Lane—"Three Musketeers." Around $10,000, which means a bit of red, but less costly than keeping house closed.

Duke of York's—"Way to Treat a Woman." Finishing currently at $8,000; moving to Whitehall.

Gaiety—"The Love Race." Packed evenings, but matinees light; around $14,000.

Garrick—"Almost a Honeymoon." Still carrying on at about $6,000, profitable. Exploitation important part.

Globe—"Street Scene." Doing well, around $10,000; signs of improvement by word of mouth advertising.

Haymarket—"First Mrs. Fraser." Has signs of exhaustion after 14 months. Around $8,000.

Hippodrome—"Sons o' Guns." Steady at $20,000.

His Majesty's—"Bitter Sweet." Noel Coward's operetta and dean of London attractions, $17,000.

Kingsway—"Her First Affair." $3,000.

Little—"Jealousy." Around $4,000.

Lyceum—"Traffic." Thriller, steady at $10,000, nice figure at pop prices.

Lyric—"Let Us Be Gay," with Tallulah Bankhead. Improving; around $11,000 and probably good until Christmas.

New Theatre—Shakespeare season drawing about $4,000. But small loss, since salary list light.

Palace—"Frederica." Franz Lehar operetta doing $16,000; looks like paying cost of production in three months.

Pavilion—Cochran's Revue dropped one week to $13,000; has picked up to around $15,000.

Phoenix—"Private Lives." Noel Coward's new comedy opened splendidly last week. Report Cochran has theatre at great concession as builders feel producer can start house off with advantage, giving it valuable publicity, while free lance producer might prove doubtful first venture. Another report is that Coward may withdraw from cast after fortnight or so.

Piccadilly—"Open Your Eyes." Lost $10,000 in three weeks and quit. House dark for present, nothing announced.

Playhouse—"Cynara." At $8,000, about breaking even.

Prince Edward—"Sexton Blake." Flop around $2,500, $1,500 less than weekly rental of house.

Queen's—"Barretts of Wimpole Street." Splendidly received by critics on opening last week (25), looks set for at least 12 weeks. Play is to be done in the States by Katherine Cornell.

St. James—"The Swan." At $7,500 draw near ending.

St. Martin's—"Petticoat Influence." At $9,000 and still in money.

Savoy—Sir Martin Harvey's season registering some loss at $4,500, but venture good investment for advertising gives star for provincial tour.

Victoria Palace—"Victoria Vanities." Around $9,000. Slight profit.

Winter Garden—"Follow a Star." Capacity at all performances, heading London list at $23,000. Advance booking of seats extremely heavy.

Wyndham's—"On the Spot." Dwindling in interest after five months but still showing profit at $8,000.

Stolen Talker Number Going Before Court on Copyrights' Questions

Amsterdam, Sept. 30.

Local revue producer staged a complete number in one of his new productions using the whole idea of "Singing in the Rain," as in "The Hollywood Revue" (M-G-M).

Metro-Goldwyn obtained a writ forbidding the performance. Argument on the court order promises to open up new angles of international copyright irregularities.

SYDNEY'S LEGIT IN BAD SHAPE

Sydney, Sept. 30.

Sydney's legit business is in the deepest slump yet, due, it is said, to the elections on top of general depression.

"In the Next Room" lasted a single night, while "Bird in Hand," despite the prestige of its London success, was far below average.

"Sons o' Guns" will be brought in to replace "Follow Thru," change of attraction being advisable.

"Voernor Blight," Australian produced comedy, gave it up after a week of terrible business in Melbourne.

VAUDE IN AMSTERDAM BY GERMAN, SURPRISE

Amsterdam, Sept. 30.

The company operating the Scala in Berlin (huge house that presents vaudeville shows with special emphasis on circus turns) has appeared in this territory.

Concern has acquired a site for a theatre to seat 3,000. Location is in one of the best spots of the city.

Arrangements for the realty deal were conducted secretly with the revelation a surprise to local show business.

'Wonder Bar' London Cast

London, Sept. 30.

Charlot's production of "Wundebar," being translated by Rowland Leigh, is due in early November under the title of "Wonder Bar."

Principals are practically settled, comprising Carl Brisson, Dorothy Dickson, Joseph Greenwald and Blaney and Farrar.

Show probably will go into the Savoy, providing Charlot can rent the Prince of Wales, on which he has a lease.

Florence Austral Due

Cape Town, Sept. 30.

Florence Austral, Australian soprano, is a great success here in concert.

Announcement is made that she will appear in the States, opening in December with the Boston Symphony Orchestra and later singing Verdi's "Requiem" with the New York Philharmonic Society.

Mogador Co. Moves

Buenos Aires, Sept. 30.

Mogador company from Paris ended its opera season here and opens today (30) in Montevideo.

After a month there it returns to Buenos Aires, where its engagement has been to fair business.

Royal Palace's Floor Show

London, Sept. 30.

Royal Palace hotel cabaret opened last night (29) with Burns and Allen, Bankoff and Cannon and Three Cressos.

Policy showed such promise on its initial success it will be continued indef.

'Olympia' Provokes Talk As Reinhardt-Staged

Vienna, Sept. 30.

Max Reinhardt has acquired the rights of Ferenc Molnar's new play, entitled "Die Fee," for Germany and Austria.

Reinhardt has just presented Molnar's "Olympia" in the Reinhardt Josefstaedter theatre here, where it won a warm reception. Austrian Conservatives condemn the plot, which ridicules the former imperial court, but the people pronounce the play a great success, perhaps for that reason.

Lily Darvas and Anton Edthofer are starred.

PALLADIUM'S PROGRAM NEEDS STARS FOR DRAW

London, Sept. 30.

Current Palladium bill ran falteringly at opening, with orchestra partly responsible. Supper show attendance thin with the Albert Hall middleweight fight given as the alibi, but similar previous bouts had no such effect. Headliners again demonstrate the Palladium's hunger for stars.

Names this week are Cicely Courtenidge and Peter Dawson, famous concert baritone. Miss Courtenidge rendered excerpts from the revue, "House That Jack Built," supported by eight people, and scored nicely.

Dawson's resonant voice resulted in a show-stop. Viola and Roses, American dancers, pleased despite patchiness of offering, and Les Atenas, posing acrobats, closed to a reception.

At Cafe de Paris Roy Fox and Sextet drew a splendid assembly. Band seemed too quiet, but the fault is easily adjustable.

SWITZERLAND BARS FOREIGN MUSICIANS

Geneva, Sept. 30.

Switzerland, friend of all the world and home of the League of Nations council, has legislated to ban all foreign musicians from her borders.

Reason, like that set forth in similiar legislation in France and Germany, is that native musicians are out of employment because of the sound screen.

Rostand's Hit in Dutch

The Hague, Sept. 30.

A solid success was scored by the Maurice Rostand play, "J'ai tue an Homme" ("I have Killed a Man") at the Royal, first performance of the piece in Dutch.

Translation from the French was made by Clant von der Myll with the production by the Hofstad Tooneel company.

Principal players are von der Lugt, Melsert, Jan van Ees, Carla de Raat and Dora Haus.

Socialistic Play Stopped By Dutch Town's Mayor

The Hague, Sept. 30.

Mayor of Bois le Duc, Catholic community in the south of Holland, issued a ban against the Dutch play, "Give Us Work," by Bouber.

Official acted on his convictions that the play is against public policy, due to its violent Socialistic import.

Piece has had long runs in the big towns, where it was popular with working people in industrial plants.

C. Sheehan on Foreigns

Hollywood, Sept. 30.

Clayton Sheehan arrives here tomorrow (Wednesday) from New York accompanied by Carlo J. Vavetta, foreign district manager for Fox.

Sheehan comes in for conferences and to look over product in relation to the market abroad, being in charge of foreign sales for the company. It is expected he will remain a couple of weeks.

"Canaries" Sailing

London, Sept. 30.

Cast of the Dillingham New York production of "Canaries Sometimes Sing" departs Oct. 4 by the "Mauretania" opening around Oct. 20.

"Private Lives" Outstander in Group of Latest London Plays

McIntosh's Flesh Shows Expanding Elsewhere in Australia—New Idea

Sydney, Sept. 30.

Hugh McIntosh is extending his new circuit plan to other states in Australia, following the success of his new revue-vaude policy.

Type of show seems to have caught on. There is a prospect that as McIntosh continues to expand he will seek variety talent in the States.

LYONS' ISLAND HOTEL SITE IN LONDON

London, Sept. 30.

Large scale purchasing of freehold sites in London has been quietly going on for years by Joseph Lyons & Co., biggest caterers and hotel owners in England.

At present this company is buying leases of one of the very most important sites in the West End of London, comprising an entire island site, bordering on Leicester square one side and Charing Cross road the other.

The block involved actually runs from 7 to 37 Charing Cross road, entire side of Bear street, leading into Cranbourn street, 19 to 31 Leicester square, absorbing one entire side of the square and 1 to 11 Green street.

Included among the properties on the site are two defunct schools valued around $500,000, Alhambra theatre, owned by Sir Oswald Stoll, who is prepared to sell for $2,000,000; the Cameo film house, the Cafe Anglais, formerly the Cavour; Jones' Corner House, the actors' eatery; Bartholomew's Baths, recently gutted by fire, and the Beefsteak Club.

Less important lessees are John Hyman, theatrical costumer; Willis' and Gorringe's, foreign newspaper vendors; Jack Bloomfield's dive, owned by former heavyweight champ, and several minor shop owners.

Understood the purchase of leases and freeholds will involve around $7,500,000, with Lyons ready to spend $5,000,000 on rebuilding.

Unique Site

The position of the site is unique in the West End of London. Its frontage is sufficient to allow for one of the biggest hotels in the country and several shops, creating new shopping center.

At present, this site is off the main hotel and shopping belt, which has lately been tending to get more and more west of Piccadilly. But with Lyons always open for big scale publicity drives this could be altered.

Tallulah's Plant

London, Sept. 30.

All London dailies are Sunday papers excepting the "Weekly Dispatch," fell for Tallulah Bankhead's Hollywood picture offer and her proposed departure after the close of "Let Us Be Gay" at the Lyric.

Inside is that the story was planted by Tallulah's admirers to kid British International into paying her $25,000 to make Galsworthy's "Skingame."

BIP's top offer for Tallulah is $10,000.

Reinhardt's in Belgrade

Belgrade, Sept. 30.

Max Reinhardt's group of players here will open their season Saturday (4).

First production will be "The Ugly Girl."

Ibsen Recitals in N. Y.

London, Sept. 30.

Horace Liveright has engaged Lillebil Ibsen for a series of recitals in New York.

Dates start in October.

London, Sept. 30.

Noel Coward's new piece, "Private Lives," featured a group of new attractions opening last week. Libraries made a heavy buy and then increased their purchases for "Lives" to complete capacity for six weeks.

"The Barretts of Wimpole Street," which Katherine Cornell will do in the States, was another newcomer, opening at the Queen's. It is the work of Rudolf Besier and purports to be founded on the story of the family of Elizabeth Barrett Browning. A fine play but a sordid story of incest, censored by the Lord Chamberlain. It is here splendidly acted, but looks like a limited success.

Guthrie McClintock has the American rights for Miss Cornell and his plan is to do the original play unaltered—that is to say without reference to the British censor's deletions. Impression here is that the piece calls for an English cast and production.

The Coward show took off at the New Phoenix, revealed as a flimsy comedy plot about a divorced couple meeting, on the night they both have taken new mates. Piece has brilliant dialog and is finally acted by Coward and Gertrude Lawrence. Cochran has announced that the engagement is limited to three months.

The play sags after the first act curtain, but is sufficiently entertaining to attract capacity for the engagement.

Edith Evans English actress, invested her own money in the production of a new version of the "Delilah" story, opening at the Prince of Wales. Play was politely and encouragingly received by a friendly first night audience, but its future is dubious. Miss Evans plays Delilah with John Longden opposite as Samson. Both were excellent with the remainder of the cast indifferent.

Show closed Saturday (27) after four performances. Cochran had an option on another play by the same author, called "Jezebel."

"The Queen Bee," French comedy by Andre Paul Antione, was produced for one performance by the Repertory Players at the Savoy Sunday evening (29).

It is a cynical comedy made up of graveyard talk on free love and kindred subjects.

Idea brilliantly treated and this performance was excellently acted, making entertainment for the local sophisticates Sunday evening, but that's about all.

No public appeal.

GERMAN PCT. GAL COME OVER—AGE BAN

Berlin, Sept. 30.

The Dutch film actress, Lien Deyers, was engaged by Warner Bros. for Hollywood filming, when her father, Bertus Deyers, entered objections, and the arrangement is off.

The American Embassy in Berlin was notified by Deyers, pere, as also were the Warners, that the girl is not of age, and the parental objection to her engagement abroad closed the incident.

Back-Stage Thievery

London, Sept. 30.

Back stage thievery has broken out again at the Palladium, where there was a wave of the same sort of thing last December. Block and Sully were robbed of jewelry valued at $1,000, while Howell, Harger and Naldi were taken for $70 cash.

Both dressing rooms were ransacked while the people were on the stage, entrance being gained by a duplicate key.

"GREAT LOVER," ENGLISH

Hollywood, Sept. 30.

Believing "The Great Lover," Leo Ditrichstein's old play, is a good bet for domestic consumption, Metro has made arrangements for the picture to be produced in English. Originally the studio intended making the picture in German and French only.

Paul Fejos engaged to direct the foreigns has also been assigned to the English version.

33 B'way Musicals in Sight by New Year's—Talent Shortage Due

Announcements for forthcoming shows indicate that Broadway will shortly be extremely topheavy with musicals. To eight current, 12 will be added within six weeks and 13 more before December. Total around Jan. 1 should be, according to these figures, 33, if all remain. Not including two current "revues" in Greenwich Village.

Influx of musicals is greater than last year's rush of mysteries.

Of those current, "Hot Rythym" and "Garrick Gaieties" will probably close before November. "Luana" also in doubt.

Now rehearsing or playing the sticks are "Blackbirds," "Hello Paris," "Brown Buddies," "Prince Chu Chang" (formerly "Land of Smiles" but changed to avoid conflict with Ziegfeld's "Smiles"), "Hello Francis," "Princess Charming," "Girl Crazy," "Cornbeef and Roses," "The Pajama Lady" and "Three's a Crowd."

Producers

Due before or in December are musicals coming in from these producers: George Ford, Milton Aborn, Borrah Minnevitch, Vincent Youmans (two), Herman Gantvoort, Shuberts, Clark Ross, Fred Herendeen, Andrew White, Percy Oakes, Lewis Gensler, and Noel Coward's musical current in London. Latter is slated for New York Dec. 1.

Heavy number of musicals foresees a shortage of musical talent, giving producers the option of going out of town for talent or reaching into vaude.

Or not producing.

FILM STAR SHOWS TOUR UNTIL NEAR HOLIDAYS

Neither of the new Arch Selwyn shows, Colleen Moore in "On the Loose" or Wilma Banky-Rod La Rocque in "Cherries are Ripe," will be brought into New York until around the holidays.

Both new shows have had road time laid out that will keep them from Broadway until winter.

The Banky-LaRocque Co. opens Oct. 13 in Wilmington, Del., with Crosby Maynard ahead and George Meighan back.

William Spaeth will be back with Miss Moore and Maurice Fulcher ahead. Its road premiere is set for Oct. 3.

'Mrs. Gulliver' Broke

"Mrs. Gulliver's Travels," presented in Boston by George E. Ford, slated to be brought back at the end of the week.

Players were paid off for last week through Equity, where a guarantee bond is held. Bond covers this week's salaries also.

Files Split Suit So Won't Play Opp Hubby

Hollywood, Sept. 30.

Savoy theatre at San Diego is about to back out of its guest star policy. Floyd Fulkerson, treasurer of the producing company, finds too much uncertainty involved, both as to how the star will work with the troupe, and how much he will draw.

Fulkerson ran up to Hollywood last week to pick a femme lead for "Nancy's Private Affair." The right one can stick with the company indefinitely.

Gladys George was slated for "Nancy," but the deal was called off by mutual consent when she filed suit for divorce last week. Ben Erway, already at the Savoy as male lead, is the other half of the divorce.

BIRMINGHAM STOCK

Birmingham, Sept. 30.

Lyric opens Oct. 6 with Dorothy Players for indef run.

Dr. Carl Leech is heading the local corporation to produce stock at pop prices.

No. 2 "Street Scene"

The second road company of "Street Scene" opens in Altoona, Pa., next week (6) and will play short stand territory untouched by other companies.

"Sons o' Guns" Goes On To $22,000 at Cincy, and $90,000 Tex Fair O.K.

The bad breaks against Connolly & Swanstrom's production activities this season, which began with a fire among settings of "Princess Charming," delaying the Boston premiere and the illness that forced Jack Donahue to leave the recently opened tour of "Sons o' Guns," were partly balanced late last week. Donahue was ordered back to New York by physicians in Cincinnati Wednesday (24). Jack Haley, on his way back from the coast, was intercepted ~~by a~~ wire at Chicago. He immediately went to Cincinnati and stepped into "Guns" Saturday night.

The performances of "Guns" was not interrupted, Tuxie Ondex, the show's stage manager, temporarily going into the lead. Cincy papers had announced no performance Thursday, which hurt business. Some requests for ticket refunds were complied with, but attendance held up much better than expected, with an approximate week's gross of $22,000.

Donahue arrived in New York Thursday, weak but able to walk from the train. Met by Mrs. Donahue he went to their apartment on Central Park west and an indefinite lay-off from stage work was ordered. A disordered kidney condition was indicated, swelling of the feet being a symptom. Many reports on Broadway Wednesday and Thursday were to the effect that Donahue had succumbed to an appendix attack on the train.

Fair Date Okay

"Guns" moved to St. Louis Sunday.

Its contract to play the Texas state fair, at Dallas, for two weeks on a guarantee of $90,000 will not be interfered with. A representative of the fair, in New York, said that Haley's substitution was acceptable. Up to Friday the advance sale for the fair date was about $36,000.

Evelyn Herbert will succeed Danielle Bregis, the imported French prima donna in "Princess Charming." Miss Herbert hurried from the coast by plane, arriving Monday. She immediately went into rehearsal, the company being brought back from Boston, laying off this week. It goes to New Haven next week and opens at the Imperial Oct. 14. Robert Holliday also goes into "Charming," succeeding Bartlett Simmons. Vivienne Segal, who is in Hollywood, is said to have declined the assignment.

Lee Shubert, interested in "Charming" is reported seeking to spot Jack Pearl in the show in place of Victor Moore. Idea is understood to have been rejected by Bobby Connolly. Pearl is under a term play or pay contract with the Shuberts.

Dallas, Sept. 30.

Jack Donahue is out of further road appearances in "Sons o' Guns," with high spot of that show due at Texas State Fair here Oct. 11-26, Swanstrom & Connolly getting $90,000 for the 15 days.

Show opened at St. Louis Monday (29). P. E. Jackson, rep. of local fair board, will take a committee to St. Louis to look over Jack Haley, substituted for Donahue.

Fair officials wanted to cancel the show, but a $36,000 advance sale forced them to accept Haley.

It is a second trouble with the Connolly & Swanstrom office, as the original contract called for Damita and Donahue, with Gina Malo already replacing Damita.

Execs in bad mess now with a $90,000 guarantee and Haley practically unknown in these regions, except for recent picture "Follow Thru."

This is fair's first try at the musical comedy. In past it stuck to operettas. Guarantee is highest ever paid any show.

Bohemia Goes Stock

Dramatic stock relighted the Old Rialto, Hoboken, N. J., this week with "The Front Page" as opener.

House formerly held by Morley and Throckmorton has reverted to Lesthal Amusement Company, owners, which is operating the stock.

NO THEATRES FOR STOCK

Englishman Finds Circuit Indifferent on Proposition

An English producer, over here to produce stock, claims he ran into a stone wall when he tried to land an out-of-town theatre. Demands made by two largest theatre owners, he says, make it impossible to gamble.

Theatre men seem to prefer keeping houses dark, waiting for road shows and tryouts, than to open with stock. Other angles may be that they have lost faith in stock and are afraid of picture opposition.

According to figures advanced by the Englishman, rent for four walls, plus the theatre upkeep, would cost $2,000 weekly without a show.

Legit P. A.'s Lose Reps in Chi—Alibis

Chicago, Sept. 30.

Chicago is proving the Waterloo for legit p. a.'s. Boys that make good in other spots are a washout here, with most all their efforts landing in the wastebaskets.

Overdoing of a multitude of p. a.'s in the local picture houses is blamed.

Town was formerly wide open to any legit press agent scheme and no questions asked. Most never went through the city desks, but worked direct with feature writers and picture men, calling them at will and outlining whatever plan they had in mind.

Today all yarns and stunts must pass over the city tops, with most of them being tossed.

P. a.'s are raising a howl, as many are trying to handle two shows instead of, as in the old days, one. This is being wished on them by owners, who claim they do nothing, so might as well double this.

Legit Forgotten

Among themselves the press agents are of the opinion that the town has got too cold because there has been no legit attractions. They claim they are out in the cold for this reason. Had there been enough attractions, they say, city desks would still be lukewarm instead of icy.

Cincinnati, Boston, Philadelphia and other spots accord these same men, and their attractions, plenty of welcome and space. When they get into the open west they can't understand the let down.

None, however, has taken the trouble to call on the city desks and find out. Two of the local rags claim no one is interested in legit shows any longer, and they are giving the space to crime and rackets, which they say is what the populace demand today.

Angel Pair Default on Payroll of Flop Cast

Lionel A. and Jack Hyman, a builder and a clothing manufacturer before they went into show business, are posted on Equity's list of managers who failed to pay salaries. The brothers' most recent producing try was "Cinderelative," which was taken off after three days at the Comedy.

The Hymans went short and could not pay salaries because it is claimed scenic artists descended on them on pay day and got any money in sight. Players waived the usual Equity salary bond requirement, but the claims stand against the brothers at Equity.

'Stepdaughters' Goes On

"Stepdaughters of War," the war nurse play, will be presented on Broadway after all. After seeing it in Baltimore it was slated for the storehouse by people from Paramount. Latter controls the Charles Frohman office, which presented the show.

House boards at the Empire were removed, but later last week they were put back again. Chester Erskine, who directed "Stepdaughters," arranged for its script revision and the premiere is dated for Monday (6). Kenyon Nicholson made the adaptation from the book.

Autos After Show More Annoying To Legit Patrons Than Gyp Specs

A cause of annoyance vastly more irritating to the class of theatregoers patronizing the high-priced Broadway legit houses than the gyp ticket spec is the untangled auto jam after the performance. This is being complained of steadily.

From the remarks made, the irritation of trying to get in one's privately owned car in the Broadway section after the performance is over make the merit of the play secondary. It is probably causing a steady decline of the better New York patronage.

After the show is over, as a rule, the private auto line usually of one car behind the other is headed by a politician's auto. That stands mutely, while the politician may converse with friends on his way out or stall to hear his name called out. Meanwhile the entire crowd waiting for its cars to appear must stand about until the foremost cars are moved out of line.

While this is going on colored attaches of the theatre are blocking the second line and often the remainder of the street's width with cruising taxicabs. The attaches are after tips for securing a taxi, securing them willy nilly and chancing a fare, while the taxis hog the street.

Foot patrolmen as a rule seldom attempt to straighten out the mess. Often it seems the cop is in league with the taxis. It is not uncommon among drivers of private autos to discover they must stake a cop to get a line position or stand the danger of losing their jobs or getting a bawling out from the boss. Sending a car around the block is often a cop's revenge.

Aggravating

Complainants say the annoyance is bad enough in dry weather, but on a stormy night it is more than aggravating.

Meanwhile the legit managers through their latest development, the Ticket League, appear bent only upon protecting the ticket speculator so that the ticket broker shall not be at any loss through selling theatre tickets.

The manager asserts he is protecting the public, although totally indifferent to the carriage trade apparently. With the carriage trade believing if there is an annoyance in the legit business it is getting their car after the show; not a ticket before the show.

Goetz' High Cost Co.

Ray Goetz' cast so far assembled for his "New Yorkers' is running into tall money.

Leading principals so far engaged are the Durante Trio, Ann Pennington, Frances Williams, Hope Williams, Mary Cahill, Charles King and Waring's Pennsylvanians.

'UNCLEAN' DIDN'T OPEN IN BRONX—MIX-UP

"Unclean," sex play by Earl Gilbert was called off Monday (29), after a mix up with the Bronx Opera House management and the Shuberts. Gilbert was billed as the play's producer. Cast was commonwealth.

Show got tangled up in booking, having been accepted for a week's showing beginning Monday (29), by F. Acierno, Bronx Opera House lessee. House since has been closed by Shuberts, who claim Acierno violated his lease.

Gilbert had spent $800 for Bronx advertising and threatens suit if not repaid.

30 STOCKS OPERATING, MOST IN NEW SPOTS

Dramatic stock has taken another spurt with 30 companies currently in operation and five more set to open within the next few weeks, according to check up at Equity.

Most of the new companies in operation are in new territory, spots that have not had any form of legit entertainment in several years.

L. A. Revivals at $1.50

Hollywood, Sept. 30.

Revival of "Kongo" at the Vine Street Oct. 4 will mark the first of a series of Superstock Productions under the management of Syd Miller, who represents the theatre owners.

Charles B. Middleton is directing and playing the lead with Leora Spellman and Nita Cevalier, femme principals.

The policy is two weeks run for each production. Top is set at $1.50.

Oberfelder Promoting New Stock in Denver

Denver, Sept. 30.

Arthur M. Oberfelder, for several years backer of lecture and concert courses here and producer of stock in Des Moines, Kansas City and Wichita, has leased the Broadway theatre for three years and will open on Oct. 11 with a resident company. Personnel of the company will be changed frequently.

Cast for the first play, "The Criminal Code," will arrive in Denver and be ready for rehearsals Oct. 5, following engagement of "A Wise Child." Helen Mencken and Alice Brady will be in some of the plays, the latter in "A Most Immoral Lady" and possibly "The Great Zander."

Dickson Morgan, formerly director at the Denham here, is general production manager with headquarters in New York, with a sub-director here. Morgan will select the players and generaly outline the policy.

E. P. Lyons, for years manager of the Denham and during 1902-3-4 manager of the B. F. Keith stock at the Keith-Bijou, Philadelphia, will be assistant manager and treasurer.

"Tan Town Topics" in Village

"Tan Town Topics," colored musical has gone into rehearsal and opens at the Grove Street, Greenwich Village, New York, Oct. 15, with Sam Lucas producing.

Company includes "Jazzlips" Harrington, Ruth Washington, Carmine and Mays, Theresa Furman, Elinor Graham, Evelyn Ward, Joseph Richardson, Mayme Gordon, Tom Lee, June Washington and others.

"Here We Are" Again

"Here We Are," musical revue which folded some months ago in rehearsal when Louis Isquith, producer, had been unable to post the neccessary bond at Equity has been salvaged. Harry Myers has taken over Isquith's interest.

It goes into rehearsal next week, opening at Allentown, Pa., Oct 26.

Cast includes Gene Skinner, Harold Thompson, Maybelle Winter, Adele Hemmings, George Grant, William Plunkett, Arthur Harnett, James O'Connor, Frank Smith and others.

Tex. Amateurs Aspire; Union Jam Obstacle

Dallas, Sept. 30.

Local Little theatre going semi-pro, with Oliver Hinsdell, skipper, inviting Nazimova to come down for a lead in a spring production of Tchekov's "Cherry Orchard." The star hasn't accepted yet.

Trouble with local amateurs is that they're on outs with stage union, with house listed as "unfair" since 1928. Settlement would be necessary before Nazimova could come here under Equity contract.

Legit Maybe

Hollywood, Sept. 30.

Cyr Forrest has taken an office in Hollywood, planning a stage production of "Copper," maiden efforts of an Arizona matron.

Piece played Douglas, Ariz., one night.

Glenn Dale's Contract

Glenn Dale has a new two-year contract with the Shuberts and will start rehearsals this week for the tenor role in "Arms and the Maid." It's an operetta from Europe.

Charges and Counter-Charges by And on Funny Ticket League

Inflexibility of the Ticket (Theatre) League in the distribution of tickets looms up as its leading problem.

Each theatre and more particularly each attraction has a different angle in the matters of the selling and allotting of tickets to agencies. With the League attempting to apply the same rules for all shows, dissatisfaction in one form or another has cropped up among both the managers and the accredited brokers.

Allotting of tickets to each of the 16 accredited agencies in the same ratio for all attractions was proven a serious fault last week in the case of "Nina Rosa." One agency could have sold twice its allotment, while others could sell but a portion of the tickets consigned.

With the League affirming its credo to protect the public, the brokers smiled broadly when two recent successes boosted the box office price. "Fine and Dandy" made the $6.60 top apply for the entire lower floor. Tickets for "That's Gratitude" went from $3 to $3.85 last week and this week the top is $4.40. There was a complaint over returns on the latter show, playing the John Golden, which has little window trade at night because out of the way. When 60 tickets were turned in at 7:30 one evening, Golden said plenty. All could have been sold at the theatre during the day.

Indies "Buy"

Jed Harris made good his promise to ignore the League. He entered into a buy with 14 independant tickets agencies who took 240 tickets nightly for "Mr. Gilhooley" (opened Tuesday), reputed hit out of town. Agreement with the indies is to sell for 50 cents advance, a slap at the League whose brokers sell at 75 cents premium. The bulk of the tickets for "Gilhooley" will be sold at the box office to all comers.

Flo Ziegfeld, who has only started rehearsals for "Smiles," has an adv made up declaring all tickets to be sold at the box office and none to agencies (unless they buy like anyone else). The buy on "Flying High" is over next week, with George White ready to advertise an "exposure" of the League.

Conspiracy Charge

The League was charged with conspiracy in restraint of trade and violation of the penal code by Jack Pasternack an independent broker. Arthur Hopkins, president of the League, H. D. Savage its executive secretary and John McBride of the board of governors, were summoned to the West Side court Monday. Pasternack alleged that he applied for membership in the League but was rejected. He claims the League refused to distribute tickets to his agency and had declined to honor tickets sold by him and other independent agencies.

Pasternack appears to have annoyed Savage by selling a League investigator two "Vanities" tickets for $12 each. The tickets were well down front, dug out of an accredited broker's agency. Pasternack stamped the price paid for the tickets, complying with the federal regulations.

The magistrate's hearing was continued until Friday, during which time Bernard Sandler, attorney for Pasternack, intends summoning the League's records to court. Court proceeding had to be taken to secure the records.

Matching the League's complaint to U. S. Attorney Tuttle over the failure of two indie agencies to stamp tickets, Sandler made complaint to Tuttle, charging a violation on the part of a McBride's branch in the Pennsylvania hotel. The tickets were for "Dancing Partner" at the Belasco. McBride's denied the grounds of complaint. They stated the tickets were not sold at the hotel but had been picked up at the theatre on an order and therefore stamping was not required.

Joe Leblang applied to the League's governors at last week's meeting for a rating as a special accredited broker to deal in balcony tickets only. Leblang is said to have stated he did not particularly care to handle upstairs tickets that the accredited brokers could dispose of. However, he proposes to sell balcony tickets for hits at not more than 50 cents advance, or to dispose of them at box office price but not to dispose of them through his cut rate division. Leblang stipulates he will not be restricted to League theatres. Understood that unless he is free to handle tickets for all attractions, his proposition is off.

Complaints

Complaints lodged with the League are said to pertain to nearly all brokers. It is patent that with the brokers selling fewer tickets than formerly the League's income will be much less than anticipated. One of the new poor shows has been alloting a few tickets to the brokers. It paid the League 28 cents last week, that representing 1% of the agency sales.

It appears that the League does not care to go into session without Frank Gillmore being present. The Equity head is chairman of the League's board of governors. Last week Gillmore was away and the session was put over until Wednesday. Monday he was out of town and the meeting was adjourned until Friday. Independent producers were on hand with a plan for representation and the Leblang proposal was slated for decision.

The managers' interest in the League includes Equity's resolution in regard to Sunday night legit performances in New York. Equity intimated last spring it might be interested if the ticket situation were cleaned up. But the managers have a long way to go to win Sundays so far as Equity is concerned.

Brokers complained they were not getting enough tickets for 'Fine and Dandy." Morris Green, one of the show's producers, visited the League and had his say. He raised the percentage from 50 to 60% to the brokers but refused to allot 75% as demanded. Show sold out at Erlanger's from first night on.

No "Luana" Puzzle

Varied prices in various agencies for "Luana" tickets caused talk last week but was no puzzle to those in the know. Hammerstein's had two sets of tickets, priced at $6.60 and $5.50. The higher priced tickets were sent to the accredited brokers who sold them at $7.39, 75 cents premium, and four cents tax. The $5.50 tickets were sold at the box office direct. An independent broker bought some at the latter price and resold them at $6.29 or $1.10 less than the accredited brokers. The indie did not gyp, charging the usual 75 cents premium.

Kay's, one of the accredited brokers, bought out a hole in west 45th street, dealing in balcony tickets. The spot is located nearby several successes and is rated disposing of 2,000 such tickets weekly at 50 cents premium.

Artist for Artist

Hollywood, Sept. 30.

Big break for jobless actors.

Notice posted on Equity's bulletin board urges all "interested in the progress of the speaking stage and desiring to aid this worthy undertaking" to call at a downtown address.

Proposition is to sell season tickets for the Civic Repertory theatre.

NO EQUITY O.K., SMALL DROPS EASTERN AGENCY

Upon his failure to obtain a casting license from Equity, Edward Small in a wire from his Los Angeles office notified the eastern office in New York to cease all activities and its execs, namely Maurice Abrahams and Walter Batcheldor, to consider their services at an end.

Small in the organization of his New York office had at first planned to operate on an Equity grant given Batcheldor but this Equity forbade and when Small applied for a license he was rejected. Then followed the dismissal of the New York office staff.

Small's eastern secretary, Bertha Karp, will keep the office in the Sardi building open until the lease expires.

Anyway, It's Grave

Hollywood, Sept. 30.

There's a grave shortage of legit ingenues in Hollywood, say out-of-town managers lining up dramatic stock troupes.

Ingenues, themselves, say there's a grave shortage of ingenue salaries.

OBERAMMERGAU 'ART'—B'WAY IDEALISM

Des Moines, Iowa, Sept. 30.

Dr. Ed. A. Steiner, professor of applied Christianity, Grinnell college, just back from Oberammergau, calls it the "fashion play," and states, "In Oberammergau I expected to see God and I saw a good show. On Broadway I went to see a show and I saw God."

The professor declared there was more reverence and feeling of worship in "The Green Pastures" than in the work of Anton Lang and fellow players.

Dr. Steiner went on to say, "In Oberammergau I saw the dying of a great simple religion and the triumph of materialism. On Broadway I had glimpses of the new world which will come.

Oberammergau is described as a typical pleasure resort with the natural settings and simplicity of former years replaced by modern artificial stage effects and with a stage so large that few can hear the actors.

"Each character is splendidly posed," he says, "yet it is stagey, artificially artful and seldom inspiring. . . . The play belongs to Judas —he runs away with the show."

Speaking of "The Green Pastures" he says, "Broadway obviously is still under Old Testament dispensation. Numberless Adams and Eves eat of the forbidden fruit and the fall is too terrible for the thought of redemption. Too many Noahs get drunk on bootleg liquor. If there are perplexed Jobs they take aspirin to deaden their pain and they divorce their scolding wives. . . . yet 'The Green Pastures' has stirred Broadway as no other play has for years and as no preacher or all of them combined have touched this main street of Babylon."

GOOD LOOKING GIRLS SCARCER THIS SEASON

Producer casting an operetta claims he has run up against an unusual shortage of good looking girls, with and without voices. Since he wants singers more than dancers he is having difficulty.

Seven current musicals and two more on the way are offered as the explanation.

Out of 150 girls the producer interviewed but 20 were passable.

T. H. Straub Tries Poison

Syracuse, N. Y., Sept. 30.

T. Howard Straub, former treasurer of both the Temple and Wieting here, is in St. Joseph's hospital here.

He is recovering from the effects of a poisonous solution taken at his home with suicide intent.

Lambs Tickets

The Lambs Club's annual election of officers will be held Oct. 16. Nominated for Shepherd is A. O. (Bert) Brown who previously held that office for three or four successive terms.

Other officers named: Otto Kruger, boy; Percival Moore, corresponding secretary; James J. Ryan, recording secretary; Robert L. Hague, treasurer; Hal Forde, librarian.

Directors nominated for three year terms: Peter J. Brady, Thomas Meighan, John P. Ryan, Roger Pryor and Ritchie Ling. Paul Lannin is named for years, replacing Brown on the board.

Shuberts 4 Flops Down So Far On English Shows, with 2 to Go

Four of the six English plays and casts imported by Shuberts at estimated costs running from $50,000 to $70,000 have proven flops. Advance on the two remaining gives only one a chance. Latter is "On the Spot," thriller by Edgar Wallace, now casting with great difficulty.

The four flivvers, three current, are "Insult", "Nine to Six", "Symphony in Two Flats" and "Almost a Honeymoon." Those showing have all-English casts, making it cheaper for the Shuberts as the importees are eager for Broadway showings.

"Honeymoon," similarly brought over with an English cast, with intentions of starring Madge Kennedy, collapsed before reaching Broadway. Miss Kennedy since went into the road show of "Michael and Mary," which the Shuberts had taken over from Charles Hopkins.

Besides "Spot," "Marigold" is the only English one left. It opened (29) in Toronto, with Simon Oro, unknown here, billed as the producer. Americans returning from London say "Marigold" hasn't a chance, making Wallace's play Shuberts' only hope of reclaiming their investments.

Shuberts' intention of using Lionel Atwill for the lead of "Spot" has been changed, it is said, leaving the producers at a loss for a selection. Improper casting in this play will also kill off that possible hit. Atwill, according to an authority, was the sixth "name" considered for the part.

The Shubert System

Estimates vary on Shuberts' outlay per import, running from nine to $11,000 each. System of importing plays is cheaper than producing to fill houses. Latter method means $20,000 or more for each house with a show. To light six theatres with American plays would have cost Shuberts $120,000 or more, against the $70,000 maximum invested in the foreigners.

Shuberts' judgment of plays imported seems to be a hit or miss affair, with the hope of one clicking sometime to regain money previously invested. Meanwhile it enables some Shubert theatres to remain open and collect some rent.

"Stepdaughters" Okayed

Los Angeles, Sept. 30.

Gilbert Miller has phoned Walter Wanger that "Stepdaughters of War," which Par is financing on its regular Charles Frohman schedule, will not be shelved.

First act will be rewritten instead and the play brought to Broadway, with Paramount's filmization ultimate.

SHUBERTS AND COPS RETAKE BRONX O. H.

Italian Lessor, Who Can't Read English, Alleged to Have Violated Lease

After considerable difficulty involving two legit producers, some coppers and a squadron of lawyers, Shuberts Saturday (27) reclaimed the Bronx Opera House, Bronx, N. Y., from E. Acierno, lessor.

Mixup had more angles than a diamond. Acierno, who had the house for 40 weeks on a weekly basis, booked the Adler family for a week beginning Monday (22). This booking violated his contract which stipulated Italian shows only, it was alleged.

When Robert Milford, George Jessel's g. m. for the Adlers, went to hang his scenery Monday (22) he found Shuberts hadn't collected rent and would keep the house dark until the dough was paid. Milford then paid, planning to reclaim it from the Aciernos' b. o. share Thursday. But after two Jewish holidays, business fell off on Thursday and Milford held bag No. 1.

Saturday (27) with rent and stage hands' pay due, Acierno, who has a number of other Bronx houses running on non-union help, reported without funds. Shuberts and the union, which had sent men to the house on Milford's guarantee, looked to him for payment.

2d Violation

To further the confusion, Acierno is alleged to have again violated his contract in taking "Unclean," an English speaking show, for a week, booking through his associate, Max Brave. It didn't open.

Saturday matinee found the house closed and Milford was told he could only play when rent and stage hands' money was produced.

When Acierno was advised of the loss of the house, he is said to have attempted suicide. The Thalia, owned by Acierno, recently burnt down, insurance money going to a first mortagee and not Acierno.

Acierno is reported unable to speak or write English.

Sings Between Acts

Minneapolis, Sept. 30.

The road situation is forcibly emphasized by Genevieve Naegele, local girl, in the feminine lead of "Blossom Time' for several seasons, now singing between the acts as an added entertainment feature at the local Shubert (dramatic stock).

Slump Brings Profit

Wilmington, Sept. 30.

"Cherries Are Ripe," billed as a modern comedy adapted by John Emerson and Anita Loos from the Hungarian translation by I. S. Richter, opens at the Shubert Playhouse here for a two-day run beginning Oct. 13.

Mrs. Fiske, in a repertory of her successes, is scheduled for two performances Oct. 3.

Strangely enough, this house which was in the red during the comparative Coolidge prosperity, now seems to be picking up.

Morgan's 3 in 1

Three Molnar playlets originally done abroad with as many different leads have been woven into a play which Frank Morgan will appear in later in the season.

Morgan is starring in "Topaze" which goes on tour next week.

Playwrights No Chumps In Hollywood Cleanup

Hollywood, Sept. 30.

Much wailing and wringing of the hands among the studio executives, chiefly the scenario heads, because of the high price of stage play material. Anything suitable for pictures, a hit or not, has an asking price of $50,000.

The play brokers, as well as the producers and authors, are hep to the fact that with acquisition of any stage play for talkers it means that virtually no dialog treatment is necessary.

That's quite a sales' argument these days, with the passing weeks evidencing more and more that former expert and high priced screen scribes are flops as dialog writers. Fashioning words for sound instead of sight is something else again.

Furthermore, the importation of worthwhile dialogicians is ineffectual considering that those with stage experience—who are most desired—cannot acclimate themselves to the idea of grinding out a treatment on a three weeks' schedule when, so far as their plays are concerned they have taken unlimited time.

The importance of the stage writer's contribution to the screen is predicated on the recent cycle of successes such as "Holiday," "Let Us Be Gay," etc., which have brought the importance of the stage writer more and more to the fore out here among studio execs.

Jean Harlow Coastward

Negotiations between Jean Harlow, of "Hell's Angels," and M. S. Bentham, for the former to take the lead in George Choos' new play, "Passion Preferred," came to nothing because of Miss Harlow's picture contracts.

She left for the coast where she will make two pictures for Warners. Bentham is now negotiating for Mary Duncan for the same part.

FUTURE PLAYS

"The Whip Hand" is set by Herman Shumlin for immediate production.

"Playthings of Fate," melo by Frank Christy, goes into rehearsal next week, with the author producing. Cast includes Nanette Collins, Edward Hart, James Hickey, William Deane, Madora Nutter, May Polk, Ross Clark, Jane Berry, Renee Sheppard and Edward Fischer.

"Ladies Must Live," tried out last summer by stock at Greenwich, Conn., has been taken by the Shuberts for reproduction. Dramatization of the novel of same title by Mary Corcoran, with the novelist collaborating with Martin Toomey on the stage version.

Jed Harris will launch **"The Inspector General"** next month after setting "Mr. Gilhooley" at the Broadhurst, New York.

The piece is being adapted from the Russian by Charles MacArthur.

"Puppet Show," by Samuel R. Golding, has gone into rehearsal as next for Pilgrim Productions, Inc.

The producing firm was previously represented this season with "Thru' the Night," which folded after a two weeks' run at the Masque, New York.

"The Way Out" has gone into rehearsal as first for the new producing firm of Allen & Clark and bows in at Jamaica, L. I., Oct. 13, following into a New York house two weeks later.

Cast includes Walter Brooks, Ralph Kenny, Jane Markham, Lea Fletcher, Dorothy Vadnals, James Ellsworth, William Carlo and Norma Kavanaugh.

The **"Marigold"** show, all-English show, now in Canada, is coming into the 49th, New York, shortly.

A new edition of **"Bare Facts"** will supplant the current editon of the revue at the Triangle, Greenwich Village, New York, Oct. 13.

The new edition will be titled "Bare Facts of History," with skits and songs lampooning historical episodes.

The current edition of "Bare Facts" will have rounded out a full year run at the downtown bandbox theatre when the new edition supplants.

Jud Kline, songwriter, has taken "The Rap," cabaret story, for production after "These Frantic Moderns." Both are by Stanley Whitman.

William B. Friedlander has an untitled play by William A. Grew. Rehearsals begin in three weeks. Producer hasn't chosen his second.

"Silk" and "This Ambition," both by Matthew Boyd, have been taken by Ernest Sargent Brown, legit producer. Casting on "Silk."

"The Second Hand Woman," written by Homer Miles, may be produced by Bernard Steele.

"The Age of Youth," by H. F. Maltby, now being cast by Hap Ward.

"After Tomorrow," by Hugh Stange, is third on John Golden's list. Tryout in Atlantic City in June.

Theatre Assembly started casting yesterday (Tuesday) for "Rooms of Dreams," its first. Show is slated to open out of town in five or six weeks.

Tom Weatherly, who has taken "Gay Divorce," musical by Dwight Taylor, for production, is trying to land Jack Buchanan for the lead. Cole Porter on the lyrics.

"Temptations of 1930," revue featuring Solly Ward, due for Broadway late in October. Franklyn Productions in back. Show opened Sept. 22 in Los Angeles. Cast includes Doris McMahon, Mona Ray, Billy Gilbert.

"Look Who's Here," musical revue goes into rehearsal next week with Percy Oakes as producer.

The piece is of the intimate variety with cast recruited from vaude and cabaret field.

"The Party," by Dawn Powell, has been acquired by the Theatre Guild and is scheduled for the third production of the new season.

The Guild's first, "Elizabeth, the Queen," opened in Philadelphia this week and supplants "Garrick Gaieties" at the Guild, New York, in two weeks. The Guild also has "Roar China" in rehearsal, due at the Martin Beck, New York, when ready.

"The Beggar's Curse," which Anton Lucas is producing, bows in at Reading, Pa., Oct. 13, and due for New York later.

Cast includes Louis Bergen, Philip Maher, Larry Sullivan, Maud Graham, Bonnie Carr, Ruth Helton, Charles Mayberry, Louise Keeler, Martin Burton, Martha Smith and others.

"Suspended Sentence," melo dealing with courts and the probation system, goes into rehearsal next week with Altmore Productions, Inc., producing. It bows in at Trenton, N. J., Oct. 27, and follows into New York two weeks later.

Cast includes James Ryan, Thomas Waters, Richard Moore, Florence Green, Matt Riley, Ruth Peterson, Alma Engelhart, Arthur Roman and Francis Lee.

"Decent Woman," melodrama by Stephen Glade, opens Oct. 25 on the subway circuit. Engaged last week as ingenue was Mitzi Ernst, a sister of Mitzi Hajos.

"A Month in the Country," Theatre Guild production starring Alla Nazimova, will begin its road tour Oct. 6, probably in Pittsburgh.

"The Woman in Red," by Ralph Kettering and Henry Rosendale, will shortly reach production via the new producing firm of Robeson & Crane.

Company is being engaged out of New York. Production is destined for a Chicago run prior to New York.

"Rivets," by John McDermott, is set as next for Crosby Gaige and due to reach rehearsal in two weeks with opening set for the latter part of next month.

McDermott has been a free-lance scenario writer on the west coast with the piece being his first fling at authoring a legit.

Herman Timberg is planning another try with his legit revue, **"Take It Easy,"** and planning to restore the piece to immediate rehearsal.

"Take It Easy" tried out last summer and folded for revision after two weeks. Timberg, author as well as producer, has since revised the piece and is lining up practically a complete new cast for the revue.

Sam Rossoff, New York contractor, is reported bankrolling Timberg on the production for its next try.

"Oh, Promise Me," farce by Bertram Harrison and Howard Lindsay, has gone into rehearsal as next for Sam H. Harris.

Piece bows in at Newark, N. J., next week (6), and after two weeks follows into the Booth, New York.

Air play slated for production via Henry Jay Cobbs, special exploitation man for Curtiss Wright company, temporarily camphored. Cobbs couldn't locate a suitable script. Show was to exploit aviation.

"Life Is Like That," romance by Jo Milward and Curtis Emery, music by J. Fogarty, for rehearsal Oct. 13. Show was formerly titled "Tumbleweeds." Paul Martin directing, Emery producing.

"Solid South," starring Richard Bennett, has resumed rehearsals and opens at the Lyceum, New York, Oct. 14.

The Provincetown Playhouse, Greenwich Village, which has been dark since the disbandment of the Provincetown Players, has been taken over by the Washington Arch Players. It will relight Oct. 14 with a revival of Galsworthy's "The Pigeon."

Campaign Drama

Al Shean and Sam Bernard, 2d, plan to revive the late Aaron Hoffman's comedy, "Light Wines and Beer" and rush it into New York prior to the November election.

Piece was recently produced by Kolb and Dill on the coast and folded after a short stay. Shean and Bernard will be featured in the piece, which may have financial backing of the Shuberts.

NEW CASTING OFFICE

Johnson Briscoe, formerly in Winthrop Ames' office, and George Goldsmith, onetime dramatic editor of the "Herald Tribune," have formed a casting agency.

Tucson's Stock

Hollywood, Sept. 30.

Tucson (Arizona) sees its new stock company Oct. 11 in "Tommy" at the Temple theatre.

Troupe includes Hilda Graham Earle, Harry Stafford, Mira McKinney, Bram Nossem and Kenneth Van Egidy.

Serlin Going Solo

Oscar Serlin, legit producer, has decided to do things by his lonesome. He was formerly a co-producer.

Shows in Rehearsal

"Vanderbilt Revue" (Low Fields) Vanderbilt.

"Corned Beef and Roses" (Billy Rose) Jolson.

"Oh, Promise Me" (Sam H. Harris) Booth.

"Hello, Paris" (Shuberts) Shubert.

"Roar China" (Theatre Guild) Beck.

"Smiles" (Florenz Ziegfeld) Ziegfeld.

"These Frantic Moderns" (Stanley Whitman) President.

"The Love Boat" (George Lederer) Cohan.

"On the Loose" (Arch Selwyn) Times Sq.

"Chinese Bungalow" (Raymond Payton) 110 W. 47th St.

"Death Takes a Holiday" (Shuberts) Bijou.

"Prince Chu Chang" (Shuberts) Chanin.

"Sweet Chariot" (Michael Mindlin) New Yorker.

5 Shows Out

Two repeat engagements and three new shows are closing on Broadway.

"Roadside," presented at the Longacre by Arthur Hopkins Friday (26), will be withdrawn Saturday. Rated inferior and severely panned.

ROADSIDE

Opened Sept. 27. A quickie. Lockridge (Sun) called it "bad chromo," and the other reviewers equally unkind. Gabriel (American) said he's "seldom seen a play so badly taken by its first night audience."

"Insult," an English import by the Shuberts, will leave the 49th Street at the same time. Three weeks to small money.

"The Long Road," presented by Herman Gantvoort, was taken off at the Bijou Saturday. Moved there from Longacre middle of last week to protect the picture rights. Got little.

THE LONG ROAD

Opened Sept. 9. Winchell (Mirror) deemed it "listless show." Looked like "just another war play" to Littell (World) and "ineffectual" to Atkinson (Times).

"Variety" (Ibee) said, "Short stay indicated."

"Topaze," which resumed at the Barrymore after a run last season at the Music Box, is going on tour after this week. "Uncle Vanya" goes to road from the Booth, same time. "The Up and Up" announced to close at the Biltmore last week, continues on week to week basis.

PROVIDENCE STOCK CAST

Providence, Sept. 30.

Cast of Carlton Stock Co., at the Carlton, includes: Alney Alba, leading woman; Kirk Brown, Jr., leading man; Flora Maude Gade, Day Manson, Olive La Moy, W. O. McWatters, Walter Scott Weeks, William J. Harrison and Lora Rogers. Charles Schofield, former Albee stock company director here, to head stock company.

"Hotel," drama by Vicki Baum and season's first for Herman Shumlin, goes into rehearsal Oct. 13, opening in the sticks three weeks later. Eugenie Leontovich heads. "Hotel" was produced in Berlin last season by Max Reinhardt.

Another "Bird"

Los Angeles, Sept. 30.

"The Bird of Flame," a new South Sea drama, by Roy Clements and John B. Hymer, will be produced locally by Belasco and Curran.

Dorothy Burgess will be starred. A. H. Van Buren is director.

CAST CHANGES

Edgar Stehli succeeded Albert Carroll, "Garrick Gaieties."

Fodi Brown has replaced Lillian Taiz, with "Artists and Models," at the Grand opera house, Chicago.

Harlan Tucker replaced William Courtleigh, "Ninth Guest."

Mary Blair replaced Mary Morris, "Lysistrata."

Doris Carson is out of "Luana" at Hammerstein's. She will rejoin "Strike Up the Band" at Detroit Thursday. Edith Davis has replaced her in "Luana."

Marion Harris replaced Gloria Grafton in the "Second Little Show" at the Royale Monday. Ned Weever also out, no replacement.

'Luana's' $6.60 Top Cut to $5.50—Gross $15,000

"Luana," Arthur Hammerstein's musical, buffeted by the reviewers, has reduced its top admission price from $6.60 to $5.50. Last week Oscar Hammerstein II and Otto Harbach worked on the script with the idea of lightening the book (based on "The Bird of Paradise").

Sunday Hammerstein advertised the best seats on sale at the box office, with tickets reserved by phone held for three hours on request.

Although Hammerstein is a member of the Ticket League, allotments to ticket agencies is the least of his worries. The brokers were reported having sold less than 50 tickets nightly last week, when the gross was about $15,000.

Equity New-Cast Rule Sometimes Doesn't Go

"Maybe She Will," musical which tried out some months ago and was hauled in for revision, is about to make another try with practically a new cast and under other auspices than Ellwood Productions which formerly held the piece.

The piece has been taken by Harrison Grant with latter having straightened out the matter of transfer with Equity since eight weeks had not elapsed as required under Equity regulations before resumption with a new cast.

Equity formerly ruled that 80% of original cast would have to be retained by latter producer if starting again within the eight-week period but set aside that ruling when finding out the transfer of the piece was authentic and the former production corporation was no longer interested in it.

J. A. White Producing

Musical revue, comedy and drama slated for production via J. Andrew White, ex-mike announcer, with the revue shortly casting for the first.

White has had the legit bug for years and has lined up Chandos Sweet as his g.m. and Helen Hoerle as p.a.

TRYING "COURTESAN"

Hollywood, Sept. 30.

Alice Pike Barney will try out her new play, "The Courtesan of Rome," at the Theatre Mart for nine days starting Oct. 14.

Geraldine Devorak, Ramon de Burgos, Luiz Alba and George Northover are in the cast. Francis Joseph Gibson is directing.

If the play clicks, plans are to move it to a larger house downtown.

Feld's Legit Spot

Hollywood, Sept. 30.

Fritz Feld, stage and screen actor, left here for New York where he becomes associated with Herman Shumlin, legit producer.

Feld was brought here four years ago by Morris Gest for "The Miracle."

AHEAD AND BACK

Edward O'Connor, p.a. for "The Cinderelative" and "These Frantic Moderns."

Thoda Cocroft will be ahead of the road tour of "Uncle Vanya," opening in Boston Oct. 8.

Ned Alvord ahead "Artists and Models," Chicago, replacing Joe Flynn, now ahead "Three Little Girls." Back, Abe Cohen. (Road.)

Charles McClintick ahead "Dishonored Lady." (Road.)

Geo. "Lefty" Miller ahead "Young Sinners."

George Jessel has signed Joseph Burstyn to handle Yiddish publicity on the Adler troupe, opening at the New Yorker in "Millions." English publicity is being handled by Tom Van Dycke.

Carl Reid, back, "Dracula" (road).

George Harris, p. a. for "Hot Rhythm."

Leon Freidman, p.a. for "Vanderbilt Revue."

Herman Phillips, former manager Imperial, back with "Uncle Vanya."

Al Morgan, formerly managing the Boston exhibition of "Hell's Angels," has signed as manager with Will Gorman ahead of "Strike Up the Band," due in Chicago after Philadelphia.

Howard Benedict, ahead, Jack Mahler, back, "The Man Holland."

John Power, back; Carroll Peirce, ahead, Marty Forkins' "Brown Buddies."

JOS. L. RHINOCK'S LEFT NET ESTATE $1,163,585

Transfer tax appraisal of the estate of Joseph L. Rhinock, former Representative from Kentucky and vice-president and director of the Shubert Theatre Corporation, was filed a few days ago by the N. Y. State Tax Department. It placed the valuation at $2,212,022 gross and $1,163,585 net. Mr. Rhinock had debts of $975,654. He left his entire estate to his widow, Mrs. Emma L. Rhinock, of New Rochelle, N. Y.

Mr. Rhinock had holdings in numerous theatre corporations. These included 18,110 shares Loew's, valued by the state appraiser at $769,675; 7,562 shares Shubert Theatre Corp., $491,530; 1,610 shares United Theatres Co., $434,168; 300 shares Palace Amusement Co., $75,000; 1,500 shares B. F. Keith Columbus Co., $27,180; 356 shares Cino Theatre Co., $35,500; 297 shares B. F. Keith Dayton Theatre Co., $52,016, and 76 shares Dayton Columbus Amusement Co., $17,860.

In several instances in the schedules submitted by the estate, the executors fixed the value of the shares in amusement companies held by Mr. Rhinock at much less than the transfer tax appraiser decided the shares should be appraised. These estimates were raised by the state official. The Shubert Theatre Corp. stock was put in by the estate at $61 a share and was officially appraised at $65 a share.

Mr. Rhinock also had a large number of shares scheduled as without value. Included in this group were the 3,580 shares of the World Film Corp.

Debts of Mr. Rhinock included $486,060 to the Empire Trust Co., $115,515 to the First National Bank of Cincinnati, and Loucheim, Minter & Co., stock brokers, $97,959.

William Klein, attorney for the Shuberts, filed a claim against the estate for $33,050 for professional services in connection with the amalgamation of the Shubert interests. Klein settled his claim for $10,000.

Paterson's "Experiment"

Paterson, N. J. is at last to be represented among backers of Broadway shows, if it has not previously. A group there incorporated as "The Big Six" (nothing to do with the typographical union) is behind a show called "A Noble Experiment."

Show was written by Michael Grisnaijer, a newcomer, and is described as being about life in the state of Michigan. A change in directors was made last week, Arthur Hartley succeeding Don Mullally. "Experiment" has been in rehearsal beyond the usual four weeks allowed for dramas by Equity on a non-salary basis.

No-Bond Troupe Closed

Equity stopped rehearsals of "Taking Chances" last week when Frank Havens, producer, failed to post the customary bond.

Havens had the show in rehearsal for over a week. Equity had previously demanded the bond. Havens promised to provide security last week and, when failing to come through, Equity issued the closing notice.

All but Chorus Waive

"Sweet Chariot," the mixed colored and white show which Michael Mindlin is producing, has been permitted to continue rehearsals by Equity when principals waived bond security this week.

Mindlin had placed up part of the bond money last week, an amount being accepted to guarantee chorus which Equity does not permit to waive bond.

L. A. Repertory's Three

Hollywood, Sept. 30.

Fern Andra may go into "The Apple Cart," opening the repertory season Nov. 3 at the Music Box.

The Shaw play stays three weeks followed by "Shoeblack" for three. "Peter Pan" goes in Dec. 15.

"Gaieties" on Tour

"Garrick Gaieties" is being groomed for the road after 18 weeks in New York. Chorus is being enlarged from eight to 14 girls, and changes will be made in principals.

Road tour opens Oct. 20 at Jamaica, L. I.

2 Smashes Arrive Among B'way Plays of More Merit Than Usual

Last week's premieres on Broadway included at least two indicated smashes and several moderate successes. The new productions almost completely reversed the mediocrity of the week previous.

Despite the sustained humidity which made theatregoing a task rather than a diversion, capacity ruled both for "Fine and Dandy," the new musical at Erlanger's, and "Once in a Lifetime," a Hollywood comedy, at the Music Box. Latter created more comment among show people than any attraction in years. It got $14,600 in the first five performances and with a $3.85 top, the weekly average expected to be $23,000 weekly. "Fine and Dandy" got $35,000 in secen times and at $6.60 top will better $40,000.

"The Greeks Had a Word for It" started late in the week, with Saturday's agency demand promising; "Roadside," at the Longacre, bad and going off this week; "Frankie and Johnnie" started all right at the Republic with only fair trade afterward.

Out and in: In addition to "Roadside," "Insult," an English show, will close at the 49th Street, which gets "Marigold," likewise an import, next week; "Stepdaughters of War" comes to the Empire; "Brown Buddies," Liberty; "London Calling" due at the Little; "The Pagan Lady" slated for the 48th Street, will stay out two more weeks. "Topaze" ends a repeat date this week, same for "Uncle Vanya"; "The Long Road" moved from the Longacre to the Bijou, where it closed Saturday; something called "Broadway Parade" folded in the Village, same day.

Estimates for Last Week

"Bad Girl," Hudson (1st week) (D-1,094-$3). Presented independently (Robert V. Newman); adaptation of Vina Delmar's book by author and Brian Marlow; opens Thursday (2).

"Dancing Partner," Belasco (9th week) (C-1,000-$3.85). Another hot spell last week did not appear to hurt this one as much as others; claimed over $17,500.

"Farewell to Arms," National (2d week) (D-1,164-$3). Opinions of reviewers somewhat mixed; business had to buck heat; first week $10,000, which is moderate pace.

"Fine and Dandy," Erlanger's (2d week) (M-1,520-$6.60). Looks like new musical hit; capacity through first week; in seven times got $36,000, indicating normal pace over $40,000.

"First Mrs. Fraser," Playhouse (39th week) (C-870-$3.85). Planned to run another month then to road; business around $8,000.

"Flying High," Apollo (31st week) (M-1,168-$5.50). Slightly affected last week through heat, but with pace around $35,000 is among best things in town.

"Frankie and Johnny," Republic (2d week); (CD-901-$3). Premiere night disclosed little grounds for police raiding show on subway circuit; opened Thursday (25) with moderate notices.

"Garrick Gaieties," Guild (18th week) (R-914-$3). Moves to Beck after another week, goes on tour reorganized Oct. 27; went over $14,000 last week.

"Greeks Had a Name for It," Harris (2d week) (C-1,050-$3). Critics expressed divided opinion; appears to have a moderate chance; opened Thursday (25).

"Green Pastures," Mansfield (32d week) (CD-1,050-$4.40). Weather slightly affected trade early last week but closed strongly with gross $23,600; should go through new season.

"Hot Rhythm," Waldorf (7th week) (R-1,100-$3). Moved here from Times Square Monday, though few people aware of it; around $8,000, mainly through cut rates.

"Insult," 49th St. (3d week) (D-708-$3). Final week; will probably tour for a time because of players guarantees (English); not much over $3,000 estimated; "Marigold" next week.

"Ladies All," Morosco (10th week) (C-893-$3). Appears to command fairly profitable patronage; claimed over $12,000; not big but plenty for straight show.

"Last Mile," Ambassador (34th week) (D-1,000-$3). Road plans off indefinitely; moved from Harris with business just as satisfactory; $11,000 to $12,000.

"Luana," Hammerstein's (3d week) (M-1,365-$5.50). Top price cut a dollar; will attempt to fight down bad notices; first full week light at $15,000 to $16,000.

"Lysistrata," 44th St. (18th week) (C-1,323-$5.50). Holding up strongly and management hopeful of going through new season; business slightly under recent pace, but not far from $25,000.

"Nina Rosa," Majestic (2d week) (M-1,717-$5.50). First week's gross estimated around $32,000; very good money but capacity of house considerably higher.

"Nine to Six," Ritz (1st week) (C-945-$3). Presented by Lee Shubert; written by Aimee and Philip Stuart; English importation with all-woman cast; opened Saturday (27); mixed notices.

"Ninth Guest," Eltinge (6th week) (D-892-$3). Slightly ahead of pace, with takings topping $8,000; mystery piece has not drawn real money to date.

"Once in a Lifetime," Music Box (2d week) (C-1,000-$3.85). New comedy smash indicated; capacity since opening; in five performances bettered $14,500, and approximate pace of $23,000 expected.

"One, Two, Three," Miller (1st week) (CD-946-$4.40). Presented by Gilbert Miller; a play by Molnar preceded by short, "The Violet," by same author; opened Monday.

"Mr. Gilhooley," Broadhurst (1st week) (D-1,118-$3.85). Presented by Jed Harris; adapted from novel of Liam O'Flaherty by Frank Elser; very well regarded out of town; opened Tuesday.

"Roadside," Longacre (2d week) (CD-1,019-$3.85). Opened Friday (26); notices markedly unfavorable; closing notice posted Monday.

"Second Little Show," Royale (5th week) (R-1,118-$4.40). Slipped off last week, heat being blamed; takings around $17,000; business may react to better weather this week.

"Stepping Sisters," Forrest (24th week) (F-1,015-$3). Another two weeks after this; capacity at three and four for one, and may move to another house; over $5,000 claimed.

"Strictly Dishonorable," Avon (55th week) (C-830-$3.85). Humidity seemed to affect lower floor trade more than usual, but balcony strength still there; claimed more than $14,000.

"Symphony in Two Flats," Shubert (3d week) (CD-1,395-$3). Will stay six weeks with English cast guaranteed that minimum; being cut rather liberally; maybe $10,000.

"That's Gratitude," John Golden (4th week) (C-900-$4.40). Jumped scale twice, originally having $3 top; new comedy hit virtual capacity at $15,000.

"The Long Road," Bijou. Was moved here from Longacre last half of last week to protect management's end of picture rights; closed Saturday; three weeks.

"The Up and Up," Biltmore (4th week) (C-1,000-$3). Announced to close Saturday, but suddenly decided to continue; cast on cooperative basis; around $3,500.

"Topaze," Barrymore (7th week) (2d engagement) (C-1,090-$3). Final week; repeat date said to have been profitable filler with average $9,000 to $10,000; goes on tour.

"Torch Song," Plymouth (6th week) (CD-1,042-$3.85). Word-of-mouth should keep business at a profitable level through fall; averaging around $13,000.

"Up Pops the Devil," Masque (5th week) (C-700-$3). Particularly good on lower floor and may develop a capacity draw; between $13,000 and $14,000.

"With Privileges," Vanderbilt (3d week) (C-771-$3). Attraction reported guaranteeing; may stay until "Vanderbilt Revue" is ready, late this month; about $2,500, with little chance.

"Vanities," New Amsterdam (14th week) (D-1,702-$6.60). Started last week at capacity (Jewish holidays helped theatres); heat felt later, but gross quoted around $44,000, which tops list.

Other Attractions

"Mrs. Moonlight," Hopkins; presented by Charles Hopkins in his little theatre; written by Benn Levy; opened Monday.

"Uncle Vanya," Booth; revival goes to road after this (2d) week.

"Broadway Parade," Cherry Lane (Village); closed Saturday.

"Millions," Craig; in Yiddish; opens Thursday (2).

FRISCO GROSSES

San Francisco, Sept. 30.

Pauline Frederick in her third week of "The Crimson Hour" at the Curran had a clear field in the legit here last week and profited accordingly. Farewell seven days sufficiently heavy in patronage to induce management to slip in extra Friday matinee, femme trade especially big. Bowed out close to $15,000.

"Birth of a Nation" at the Geary next door, originally in for four weeks on straight house rental, got discouraged. Called quits after three weeks. Revival of this fifteen-year old film dubbed with sound and effects didn't attract, despite flashy stage prologue and heavy publicity. Geary brings in "Little Orchid Annie," featuring Betty Bronson, stage show, next week.

Erlanger's Columbia also will chase away the darkness with "A Cup of Sugar," starring Dorothy Mackaye, and the Curran follows Pauline Frederick with "Young Sinners."

Heat Hits Boston, but "Adeline" Good, $19,000

Boston, Sept. 30.

Heat reacted against legit houses. "Sweet Adeline," at the Colonial, held up best, however, dropping only a grand from opening week's figure. Latest gross, $19,000.

"Princess Charming" ended two weeks at the Shubert. House will be dark until Oct. 6, when Earl Carroll's "Sketch Book" opens.

"Subway Express" has had one week at the Hollis. Gross was $12,000. Should go higher.

At the Plymouth "Miss Gulliver's Travels" has this week, second and last, before giving way to the Professional Players. Opening of that group Oct. 6 features Philip Merrivale in "Death Takes a Holiday."

Estimates for Last Week

Colonial—"Sweet Adeline." Now in third and last week. Grossed $19,000.

Shubert—"Princess Charming." House dark till Oct. 6.

Plymouth—"Miss Gulliver's Travels." One more week.

Hollis—"Subway Express." Now in second week, $12,000.

Majestic—"Bird in Hand." Fifth week.

Lyric—"Blackbirds of 1930." Now in fourth week.

CHICAGO'S FIVE ALL DOING GOOD BIZ

Chicago, Sept. 30.

Legit managers are not so happy over the proposed Chicago hoodlum clean-up. Big racketeers in the past, and today, can always be depended upon for top price front row seats. On opening nights the big big-shots buy up whole rows on the lower floor. And prospect of the big spenders being chased to cover isn't pleasant to the managers.

Every one is more or less pleased at the business being done locally. "Three Little Girls" opened $425 ahead of "Nina Rosa" a year ago, when stock markets didn't enter polite theatre talk. "Young Sinners," which reopened the Apollo Sunday (28), had a sell-out, while "Dishonored Lady," which came in for three weeks at the Harris last evening (29), is not allowing parties or cut rates, as is the Shubert custom here for most pieces.

Oct. 5 "Lost Sheep" changes houses, going to the Adelphi, with "Strike Up the Band" coming into the Selwyn. "Sex" started a rebilling campaign last week, which makes it appear that Mae West has taken a lease on her kitchenette apartment. Jewish New Year also helped to swell the matinee biz, which with a dash of chilly weather helped to keep the box office men busy. Next Monday, Oct. 6, is the big dividing moment in the lives of Chi critics, as both the Guild and League opens that evening.

Estimates for Last Week

"Artists and Models" (Grand, 4th week). Around $33,000; big and the order since show opened.

"Three Little Girls" (Great Northern, 1st week). $24,000, excellent. Two mats helped.

"Sex" (Garrick, 5th week). Still running along between $15,000 and $16,000, now rebilling town.

"Lost Sheep" (Selwyn, 4th week). Two off days, but still strong at $13,000. Moves to Adelphi Oct. 5.

"House of Fear" (Playhouse, 5th week). $6,500, figured fixture for the fall.

Broadway Chatter

(Continued from page 56)

are waiting. Throwback to the Daddy Browning court bouts.

Pete Dixon off the NBC publicity staff and, with Mrs. Dixon, writing for and whispering into the mike in commercial playlets. Much better for the new Douglaston shack in a mortgage lifting way, says Pete.

Billy Mann and Jimmy Kearn of the Yacht Club Boys have quit nite club singing, to go with a downtown brokerage house. Chic Endor remains at the European Club, with Sammy Fain at the piano for him, temporarily.

Jeanne Vina LaMar, French actress and known as the femme boxing champ, returned from the coast, where she showed a few Metro cuties how to use their dukes. Interested in introducing pantalettes for the women in New York.

Question of ethics about gift fight tickets resulted when the Campolo-Sharkey fight was called off and the purchase price of tickets returned by the Garden management. Many decided the giver of the ticket didn't need the dough and held out.

Joe Holton, assistant to Joe Pincus at the Fox office, in Canada on a belated honeymoon trip. Mrs. Holton was Vera Converse.

Arthur Loew and another trip to Europe.

"Ripples" Quits Phila., $35,000; Series Brings Flock of New Ones

Philadelphia, Sept. 30.

"Ripples," with the Stones, hit on all cylinders for its second and last week at the Garrick.

Two of the other three houses open reported encouraging signs, pending only a change of weather. That change came along Saturday, and with cool nights, the World Series and favorable word-of-mouth going around, these two ought to show something.

They are "June Moon," which got just under $10,000 on its first week at the Lyric and was highly praised by the reviewers except for cast weaknesses, and "The Street Singer," which used two-for-ones plentifully Monday and Tuesday, had an honest-to-goodness sell-out Wednesday matinee, nose-dived Thursday and then came back slowly at the end of the week. Queenie Smith musical probably hit $15,000 on the week at the Forrest, perhaps a little better.

Fourth attraction in town, "Apron Strings," was a total flop in its first week at the Adelphi. Hardly reached $4,000, and will probably close road tour here. May return to New York.

Seven Houses Open

This week there is a much-increased activity, with seven houses open as compared to four so far. Four new and important try-outs (three of them showing cold here) are listed. Most important drama is "Elizabeth, the Queen," the Theatre Guild's first to have premiere in Philly. It is at the Garrick for two weeks, with the Lunts in leading roles. First night promises almost certainly to be sell-out, with many celebs coming from New York.

Outstanding musical is "Three's a Crowd," Max Gordon-Erlanger revue out at the Erlanger, which thus returns to legit policy after year in films. Advance indicates close to sell-out, with World Series figured as giving this piece a big play. Webb-Holman-Allen musical also in for fortnight only.

The Shubert, dark for a week, reopens with "Girl Crazy," Aarons & Freedley's latest, with Willie Howard, Ginger Rogers and William Kent. Also for two weeks only.

George Cohan's second offering of the new season, "A Well-Known Woman," relights the Broad, dark for two weeks. Mary Philips is featured.

Next Monday the Professional Players (subscription) start their second season at the Adelphi with "The Man in Possession," with Leslie Banks. In for four weeks. Also, Walnut, usually an earlier starter, reopens with "The Blue Ghost." Length of run uncertain.

On the 13th there are four listed, with maybe more to come. Billy Rose's "Corned Beef and Roses," comes to the Shubert; George Lederer's "Pajama Girl" to the Erlanger; Dillingham's new tryout, "As Good as New," with Otto Kruger, to the Garrick, and Mrs. Fiske in a repertoire of three plays, to the Broad.

On the 27th new Tyler show, "Brisach's Way," with Edward G. Robinson, is slated, and "The New Yorkers," "Vanderbilt Revue" and "Uncle Vanya" are definite bookings for last two weeks in October, with no official mention yet as to house.

Estimates for Last Week

"Apron Strings" (Adelphi, second week). Pitiful business first week, considering notices and run show had in New York. Not $4,000. "Man in Possession," starting second season of Professional Players (subscription) Monday.

"A Well-Known Woman" (Broad, first week). Cohan comedy relights house after two weeks' darkness. In for fortnight.

"Three's a Crowd" (Erlanger, first week). House back in legit after year of films. Max Gordon revue opening cold here for fortnight's stay. Advance big.

"The Street Singer" (Forrest, second week). With plenty of two-for-ones Monday and Tuesday and big window sale Wednesday matinee, this Queenie Smith musical got about $15,500 on first week. Slipped badly evenings in middle of the week, but came back at end.

"Elizabeth, the Queen" (Garrick, first week). First Theatre Guild show ever to open in this city. Fine indications. Two weeks' stay. "Ripples" developed into a smash in second and last week. Between $35,000 and $36,000.

"June Moon" (Lyric, second week). Disappointing at start, but began to build slowly and, with weather breaks, may make good showing in four weeks scheduled. About $9,500.

"Girl Crazy" (Shubert, first week). New Aarons and Freedley musical comedy relights house after it was dark a week. Good indications for business with World Series crowds in town.

Bainbridge Biz Up

Minneapolis, Sept. 30.

Business at the Shubert is building and the Bainbridge dramatic stock, with "Nice Women," enjoyed best week of the season to date, grossing nearly $5,000.

Stock burlesque at the Gayety did around $4,000, a small profit.

Metropolitan continues dark since "Strictly Dishonorable," and no announcement of underlined offerings.

L. A. LEGITS ARE FALLING DOWN

Los Angeles, Sept. 30.

Opening of Franklin Warner's "Temptations" at the Mayan gives the burg its first revue in a year. Advance sale at $2.50 was good, with the natives showing interest in the publicity and lobby display of nudes. First four performances did $10,000, helped by the premier tax of $5 for downstairs. Advance for the following week is short. This is Warner's (no relation) third legit venture since entering the local field a year ago.

"It's a Wise Child" at the Belasco closed its six weeks' run to $9,000. Piece did about the best business the house has experienced since "Journey's End." Pauline Fredricks opened in "Crimson Hour" Monday. This is the piece's first time here, although it was picturized by Warners as "Scarlet Pages."

At the El Capitan Henry Duffy opened "Parlor, Bedroom and Bath" to a good week. Reason was Charlotte Greenwood in the cast. First week chalked up $7,000. Greenwood is always a bet here. Last season she ran 14 weeks at the same house with "She Couldn't Say No."

"Thin Ice" at the Hollywood Playhouse struggled along to $4,700, with Francis X. Bushman and Aileen Pringle featured. Local public seem to be off picture names in legit, especially when they reach so far back. House has been having a tough time ever since Duffy blew up and the real estate operators who own the house went into production.

"A Cup of Sugar" closed at the Vine Street Saturday after four weeks of better than average business, getting $4,500 on the final week. A number of picture people are reported interested in the house as a workshop for plays with picture possibilities, but nothing definite has been decided on what will follow.

"Death Takes a Holiday" comes into the Biltmore Oct. 3.

Estimates for Last Week

"It's a Wise Child" (Belasco, 6th, final week). Took all the comedy money in town and finished with $9,000. Engagement way above average. "Crimson Hour" opened Monday.

"Temptations" (Mayan, 1st week). $10,000 on first three days; $16,000 weekly nut.

"Parlor, Bedroom and Bath" (El Capitan, 1st week). Here for the millionth time, but Charlotte Greenwood in the cast; $7,000 for first week is above average.

"Thin Ice" (Hollywood Playhouse, 2d week). Picture names expected to draw failed to do better than $4,700. Below average.

"A Cup of Sugar" (Vine Street, 4th, final week). Folded to $4,500. Nothing set to follow.

PITTSBURGH BIZ

Pittsburgh, Sept. 30.

Despite heat, legit season got off to a nice start here last week.

Nixon had real high-hat opening with Guild's "Apple Cart." Shaw piece came through with a neat $19,250, mostly on subscription tickets, although window sale was fairly active.

At $2 top, "Dracula," its fourth or fifth visit here, at the Alvin okay at $7,350, although hardly a suitable attraction to open the season.

Sharp players maintained steady clip at Pitt with "Those We Love," with young Edwin Phillips, of original Broadway cast, in his kid role.

Seattle Stock

Hollywood, Sept. 30.

Robert Vogel is opening the Metropolitan theatre, Seattle, with dramatic stock on Oct. 20.

He is casting here.

Plays on Broadway

ONCE IN A LIFETIME

Comedy in three acts presented at the Music Box Sept. 24 by Sam H. Harris; written by Moss Hart and George S. Kaufman; staged by the latter.

George Lewis	Hugh O'Connell
May Daniels	Jean Dixon
Jerry Hyland	Grant Mills
The Porter	Oscar Polk
Helen Hobart	Spring Byington
Susan Walker	Sally Phipps
Cigaret Girl	Clara Waring
Coat Check Girl	Otis Schaefer
Phyllis Fontaine	Janet Currie
Miss Fontaine's Maid	Marie Ferguson
Miss Fontaine's Chauffeur	Charles Mack
Florabel Leigh	Eugenie Frontal
Miss Leigh's Maid	Dorothy Talbot
Miss Leigh's Chauffeur	Edward Loud
Bellboy	Payson Crane
Mrs. Walker	Frances E. Brandt
Ernest	Marc Loebell
Herman Glogauer	Charles Halton
Miss Leighton	Leona Maricle
Lawrence Vail	George S. Kaufman
Weisskopf	Louis Cruger
Meterstein	William McFadden
First Page	Stanley Fitzpatrick
Second Page	Edwin Mills
Three Scenario Writers	Kempton Race, George Casselbury, Burton Mallory
Rudolph Kammerling	Walter Dreher
First Electrician	Jack Williams
Second Electrician	John O. Hewitt
A Voice Pupil	Jane Buchanan
Mr. Flick	Harold Grau
Miss Chasen	Virginia Hawkins
First Cameraman	Irving Morrow
The Bishop	Granville Bates
The Sixth Bridesmaid	Frances Thress
Script Girl	Georgia MacKinnon
George's Secretary	Robert Ryder

"Once in a Lifetime," an author's trip to Hollywood under salary, is the funniest, most searching play of the picture business. It is travesty of the broadest sort, satirical and probably true in implication. It is a hit.

Hollywood as a topic for the stage has been aimed at and missed a number of times. When Moss Hart took his script to Sam H. Harris that discerning producer perceived the possibilities of the kind of show it would make. He suggested that George S. Kaufman work on the script. Hart readily agreed. In a curtain speech Kaufman said that Hart wrote at least three-fourths of the play and he should be there taking the bows, instead of himself.

Probably some picture people will take offense at the travesty on the big minds or heads of Hollywood. The authors have never been in Hollywood and don't intend going. But they picked up a general idea of matters out there and general observation in Eastern studios. Just as well they didn't go west as far as the play is concerned. They especially caught the idea of chaotic conditions when Hollywood turned to talking pictures and every studio rushed to join the parade.

The reputed waste of money, the dumbness of directing executives, the hit-and-run luck of the picture business, this fifth largest industry—it's all there and with laughs, many of them. Funny part of it is that any story of Hollywood is liable to be true.

Start is a scene in a rooming house, where a hick three-act is laying off. The people are May Daniels, the class and brains of the act; Jerry Hyland, the fast-talking juvenile, and George Lewis, the feeder and plenty dumb. George is contentedly reading "Variety" when May enters. She says: "Are you still reading that paper? Some day you'll see a paper written in English and you'll have to get an interpreter to find out what it means."

Jerry had just seen the first Al Jolson talker. He arrives all excited with an idea. They will leave immediately for Hollywood, there to establish a vocal school to teach the picture actors how to talk correctly. On the train they meet Helen Hobart, noted chatter writer. To keep him quiet, George is introduced as Dr. Lewis, the technical director of their supposed voice culture school in London. Chatter writer insists they must establish such a school in Hollywood and declares herself in for 50%.

Final scene, act one, is the gold room of a Hollywood hotel where the sham and the bunk of the picture crowd is sketchilly indicated. Introduced there is Herman Glogauer, dialect head of the Glogauer "Super Jewel Specials." He is one of those guys it is impossible to see at the studio. One must first connect with Mr. Weisskopf, but before that one must get to Mr. Meterstein, and the only way to do that is to see Mr. Schwartz. Try and find Schwartz!

George Kaufman, playwright, satirist, sometime dramatic editor of the New York "Times," and now actor, made his entrance sitting—in the reception room of the Glogauer studio. For several minutes he has nothing to say. He is Lawrence Vail, just sitting, waiting to see Mr. Glogauer. Has had an office at the studio for six months. Nobody has said anything to him. He has been drawing down one of the picture-writing salaries and has done nothing.

Vail observes page boys coming in with costly placards announcing that Mr. Glogauer is on set No. 8, or Mr. Weisskopf is on set No. 9. Frequently the kids walk in with similar announcements of the change in sets those gentlemen were to be found on. Finally Vail blurts out: "Young man, tell them this—I am going to the men's room and can be found in No. 3." Kaufman had a handy exit to walk out on that great first-night laugh.

Vail is fed up with the picture business. He finally declares himself and to Dr. Lewis. The vocal school of the vaudeville trio is a bust and they are about to be fired. When Lewis turns on Glogauer and, using the author's tirade, tells him what's the matter with the biz, it has a startling effect. Nobody ever talked that way to Glogauer. Everybody had bowed and scraped. The result is that Lewis is placed in charge of production and of course his staff is headed by Jerry and May. Without them he would be lost.

The best set of the interior of a studio yet shown on the stage has Lewis directing the final scene in his first picture. He has just been presented with a solid gold dinner service with his initials in diamonds. It is then discovered that the wrong picture was made. The script was one of a silent made by Vitagraph in 1910, or something like that.

Looks like a flop for everybody. Jerry, who has gone Hollywood, wanders off, and May, quite fond of him, thinks her little romance cold, takes the train for New York. Again a Pullman scene and it is the third act wow. Train is nearing Needles (Calif.), where May sends the porter for the Hollywood papers. Vail, the playwright, enters. He has been at a sanitarium for authors, resting up from underwork.

May quickly explains what happened, but the reviews in the papers are completely reverse, being raves over the picture, heralded as a return to the simple and demure. Vail reads the notice, wryly remarking: "The whole thing couldn't be a typographical error, could it?" Another real laugh.

May gets a telegram to return, and she does. Lewis is in high glory. He is as dumb as ever. Just bought 2,000 airplanes for the company to get one for himself free. Glogauer goes off his head, but soon returns in glee—all the picture companies calling up with lavish offers for planes, the craze to make aviation pictures being on. Everything Lewis does is wrong, but it turns out right. Glogauer is informed they are tearing down the studio. Glogauer is startled, then looks at Lewis—well, if George ordered it, it must be right. Curtain.

"Once in a Lifetime" is episodic. It has many people, including some good actors. Jane Dixon, the wisecracker of "June Moon," is the vaudeville May with a role that is even fatter. Hugh O'Connell is the actual lead as the dumb George Lewis who turns out to be a wiz in Hollywood. Grant Mills, less important but okay as the other man in the trio. Spring Byington is the fussy chatter writer. Charles Halton is the caricature Glogauer, excitable big shot of the pictures and formerly of the fur business. Walter Dreher is good as an imported German director. Granville Bates got laughs as a studio bishop who sends out for "Racing Form."

And then there is Kaufman, first time on a stage, and good as a hungry-looking author. Little doubt that when he saw Harry Rosenthal turn the trick, going onto the stage and being a hit in his first show, "June Moon," he (George) figured: "If that guy with that pan can do it, I ought to, too."

"Once in a Lifetime" costs plenty to put on and operate, but looks like a cinch. *Ibee.*

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NINA ROSA

Musical romance in two acts by Otto Harbach. Music by Sigmund Romberg. Lyrics by Irving Caesar. Presented by the Shuberts. Guy Robertson, Ethelind Terry and Armida featured. Settings by Watson Barratt. At the Majestic, New York, Sept. 20. Scaled at $5.50 top.

Other listed principals are Don Barclay, Jack Sheehan, Clay Clements, Leonard Ceeley, Stanley Jessup, Cortez and Peggy, Marion Marchante, Ho-Hay-Tong, Kalli-Ogly, Belle Sulvia, George Anderson, Victor Casmore, Frank Horn.

This is the same piece that was presented out of town last season, doing well in a fair-sized Chicago run. It is the best of the Shuberts' musical romance series recently, meaning "One Wonderful Night" and "Three Little Girls."

Its assets are a spirited score of Romberg music, good players, a number of effective scenes, with several enlivening specialties to give it speed. How far all these assets will go to balance the $5.50 gate is the pressing question in the present state of the legit theatre on Broadway and the Shubert rep for musicals.

The point has intricate angles. This year a musical piece has to stand out like the Montauk light to command high tariff, and nothing but the test of the count-up can prove whether "Nina Rosa" has that quality. Prospect is it will go for a moderate autumn run at middling grosses, depending a good deal on what kind of competition develops in the musical field between now and November. It would succumb to a couple of rivals, not having the compelling punch that triumphs over opposition.

Story is that on the strength of the Broadway reception the three-cornered featuring is to be revised into a foursome to include Leonard Ceeley, playing the heavy part with a vigor and aplomb that practically steals the show away from its rightful stars.

Book is on the "Rio Rita" order, with emphasis on the melodrama side of the story and not nearly so well fortified on the comedy side, in the absence of a Bert Wheeler. There is an even greater discrepancy in the pulchritude department, and the chorus leaves a great deal to be desired in dancing and girly lure.

In production the spectacle somehow doesn't quite measure up to its pretense, running a good deal toward that studied opulence they achieve in the Paramount unit presentations rather than the insinuating grace and splendors of the Ziegfeld technique. Late in the proceedings there's a temple scene probably designed to be a high light of stage pageantry. They've overloaded it with tasteless tinsel and gew-gaws until it looks like a pantomime transformation scene. That's the trouble with the whole production—it's weighted down with parvenu prodigality.

The tiny Armida, doing an uninspired soubret role with cunning artlessness, is one of the play's major attractions. A charming little siren, this mite from the pictures and vaudeville. Guy Robertson and Ethelind Terry play the conventional hero and heroine with a good deal of dramatic force, their best scene a neatly fashioned dramatic climax in which the American engineer is lashed to a whipping post while the Signorita undertakes to administer the lashes as a ruse to effect his escape.

This whole sequence is the fastest of the nearly three hours of often slow moving action, ending in a rather tenseful battle between gringo hero and gaucho heavy, the locale being South America in general and Peru in particular. It is in this brisk bit of theatre that Leonard Ceeley especially dominates the scene at the expense of pretty much everybody else.

Cortez and Peggy, returning from a long absence, have two sessions of graphic dance, one a striking new version of a sort of Argentine-Apache, with Stephen Cortez wielding the long stock whip—performance is pretty strong on this flagellation idea—with fascinating skill. Again the pair's erotic tango is a detail of an ensemble.

Yo-Hay Tong—a program note describes her as native Javanese, which may mean Java or home—does a bizarre Oriental number as the center of the pageant mentioned, a contribution for oddity.

Jack Sheehan as a fresh and flirtatious American engineer does the light comedy with gaggy self-confidence, while an amusing low comedy role is neatly handled by Don Barclay for excellent laugh returns.

There are enough good voices in this group to stage a cantata, but for some reason none of the numbers seems to register the popular hit quality. Delivered by this impressive choral aggregation, they fall pleasantly on the ear, but there is no devastating melody. "Nina Rosa" doesn't sound like one of those things that will go into maddening overture repetitions, nor does "My First Love, My Last Love." "Gaucho Love Song" gets more from Ceeley's splendid rendering than it does from its intrinsic appeal. *Rush.*

FINE AND DANDY

Morris Green and Lewis E. Gensler present musical comedy starring Joe Cook. Book by Donald Ogden Stewart. Music by Kay Swift. Lyrics by Paul James. Dialog directed by Frank McCoy. Dances by Dave Gould and Tom Nip. Morris Green, director. Opened Sept. 23 at Erlanger's, New York. $6.60 top.

Joe Squibb	Joe Cook
Willington	Dave Chasen
Mrs. Fordyce	Dora Maughan
Maribelle Fordyce	Nell O'Day
Nancy Ellis	Alice Boulden
George Ellis	Joe Wagstaff
Mr. Ellis	George A. Schiller
Edgar Little	John W. Ehrle
Miss Hunter	Eleanor Powell
Aunt Lucy	Laura Clairon
Office Boy	Jimmy Hadreas
Clergyman	Jack Burley
Hugo Giersdorf	Herman Ergotti
Johann Giersdorf	Paul Brack
A. Giersdorf	Frank Naldi
P. Giersdorf	Frank Innis
Clerk	Joe Clayton
The Old Man	George Neville
Insurance Agent	Joe Lyons
Eukele Mike	Jack McClusky
First Workman	John R. Hall
Second Workman	Dick Erskine
Third Workman	Joe Riley
Fourth Workman	J. Rousseaux
Sixth Workman	Ben Bernard
Seventh Workman	Billy Randall
Eighth Workman	Scott Jensen
J. Newton Wheer	Pat Walshe
Foreman	David D. Morris
Miss Hargrave	Eleanor Etheridge
R. V. Wilkins	Walter Fehl

Muriel Abbott Specialty Dancers.

Tommy Atkins Sextet.

Girls—Misses Amy Weber, Elene Ross, Alda Deery, Cara Gould, Marion Herson, Carmen Morales, Claribel Skinner, Violet Casey, Marjorie Bailey, Wanda Wood, Frances DeFoe, Adele Goulding, Patsy Schenck, Peggy Timmons, Muriel Lawlor, Gypsy Hollis, Odette Swan, Bonnie Blackwood, Eva Lewis, Eleanor Ethridge, Joan Burgess, Flo Ward, Edna Abbey, Kathleen VanNoy, Mary Grace VanNoy, Phyllis Cameron, Teddy West, Jeanne Adams, Margaret Dixon, Rheta Stone, Catherine Reynolds, Mildred Schroeder.

Boys—Fred Nay, Bob Long, Chet O'Brien, Victor Pullman, Jimmy Babbitt, Jimmy Mahr, Hal Clyne, Dick Kirby, Jack Ross, Gus Quinlan, Glen Meyers, Jack Richardson, Frank Gagen, Bert Doughty, Tom Denton, Mortimer O'Brien.

"Fine and Dandy" is Joe Cook and Donald Ogden Stewart's book. Both nutty and both funny. The book is a Cook book and the show is a Cook show, 100%. Along with Cook and the book are some striking sets, whirlwind dancing chorus, couple of good specialties—and the cheapest salaried supporting cast imaginable for a musical of this size. But "Fine and Dandy" gets away with it. It's a hit show, the biggest among book musicals since "Flying High."

Cook has complete freedom of the stage. No musical was ever more dominated by an individual than this one. With all shows placing so much in a single player, there is always the question of liking or not liking that personality. If they don't, they won't like the show. "Fine and Dandy's edge and wedge for attention is that there may be more who will than won't.

When in a show with Joe Cook you're a stooge. You can't escape it. The only member of the "Fine and Dandy" cast who does is Dora Maughan, and Dora has to wrestle with a mother part to do it.

Between the book and Cook, "Fine and Dandy" is a crazy house special. Between them there is relief from the usual, cream puff, tragic middle and happy ending musical yarn. Donald Stewart's book is basically that principle, but it burlesques the pretty-pretty idea with frequent surprising and comical twists. Stewart is a bird who washes more stage ideas off his face in the morning than most librettists can think up in a lifetime. He rambled over this one, but with results.

Cook has a chance at everything in Stewart's drop forge and tool factory locale. The widow-owner of the plant goes for him, and he's made general manager. Instead of the customary making good in the Alger manner, the factory's output drops 72% and goes into receivership. But the gen. mgr. gets the $100,000 he needed to turn a good deed when the receivers vote him a wedding present of that amount on condition that he'll quit the factory. He doesn't marry the widow after all, though she marries someone else so as not to disappoint the wedding guests. With Cook set to marry the gal he really wanted. Then the final twist when Cook tells the younger girl he can't marry her—he's been so busy at the factory he forgot all about his wife and four kids.

Take out the twists, Cook's monologs and the stunting leading to them and there's nothing much left. Miss Maughan has a very brief spot before the drapes with one talk-song relating to the plot, and not her own. Otherwise Miss Maughan, miscast in the widow role for her own benefit, is struggling with something that doesn't quite suit her. Commendable that she manages to be a very attractive woman and interesting all the way, notwithstanding. Though surprising with her popularity abroad, she consented to open in this role in a Broadway show.

Nell O'Day is rather a one number specialty girl than a femme lead for a legit musical. All the way down the line the cast seems to have been picked for salaries primarily and suitability to the book secondary, and a bad second at that. Miss O'Day is excellent in her adagio specialty with six boys, called the Tommy Atkins Sextet. It's the same thing she did in the picture houses. This is one of the standouts, and probably explains Miss O'Day's presence.

Joe Wagstaff, juve lead; Alice Boulden, soubret and Cook's opposite, and John W. Ehrle, the heavy, do the singing, with little to sing that's really punchy. The juves hardly get by. "Can This Be Love" is the themer and likely hit. "Fine and Dandy" is a novelty lyric around Joe Cook's well known "How are you?" talk routine.

Cook goes through the usual Cook motions, talk and versatile string of stunts, with Dave Chasen, the champ stooge of 'em all, and countless other stooges around. Cook's one-man show slips in in the usual acrobatic manner when a scheduled act at an employee's show gets stewed and can't go on. In "Rain or Shine" it happened when the circus crew walked out.

There are a few hilarious comedy moments. The first arrives early in form of a multi-mechanical contraption, the kick of which is what Cook calls the "fruit and flowers" idea. It's a boxing glove at the end of a spring. When released, it strikes the customer in the ribs, breaking two. The customer then goes to the hospital, and friends send fruit and flowers. The musical affair winding up with Chasen tapping the triangle is more intricate this time in involving a guy made up like a gorilla and a steam shovel between miniature and full in size.

Nothing blue in any of the comedy or in the show, and no undress. Nearest to that is a specialty in a bathing suit by Eleanor Powell, clever rhythm dancing girl. Betsy Reese does her jazz toe number before the chorus.

No cheating in the costume end. The 32 girls and 14 boys always brightly and smartly dressed for their fast routines. Dave Gould and Tom Nip staged the numbers. A specialty girly line of eight and strong in the show are the Merle Abbott dancers from Chicago. They feature acrobatics and are in best costumed scene, the ballet final.

"Fine and Dandy" seems in for the season. It will be a freak run for a one-man show at $6.60 top. But it shouldn't invite others to try the Mutual burlesque wheel salary system in producing musicals. First you need a Joe Cook—first, second and third. *Bige.*

ONE, TWO, THREE

A play in one act, presented at Henry Miller's, Sept. 29, by Gilbert Miller; written by Ferenc Molnar; Arthur Byron featured; preceded by playlet, "The Violet," by same author; Ruth Gordon featured; both staged by James Whale; English text of play by Sydney Howard; English text of "Violet" by Arthur Richman.

Nordson	Arthur Byron
Nordson's Secretary	George H. Trader
Nordson's Valet	Norbert Humphreys
Lydia	Audray Dale
Anton Schuh	John Williams
Miss Kuno	Ailleah Wise
Miss Posner	Eileen Byron
Miss Brasch	Joan Carr
Miss Petrowitsch	Natica De Acosta
Dr. Pinsky	Frederick Roland
A Haberdasher	Johnnie Brewer
Mr. Osso	J. P. Wilson
Mr. Cirling	George Fogle
Dr. Wolff	Harold Thomas
A Barber	Isidor Marcil
Count Schottenburg	Reginald Mason
Dr. Faber	Robert Noble
Kaldoorian	Donald MacMillan
Miss Lind	Fifi Laynee
Karl	Forbes Dawson
Felix	Colin Hunter
Colleen	Maurice Cass
Kristian	Frank Rothe
Ferdinand	Carl De Mel

For his start this season Gilbert Miller chose two things from Molnar, both light comedies which together provide a fairly diverting evening. Probably will attract class patronage for a moderate engagement.

"One, Two, Three" is the longer play, running 80 minutes without an intermission. Announced for a 9:15 curtain, but "The Violet" was inserted as a curtain-raiser to replace "Anniversary," another short piece which was shelved. With Arthur Byron in the first named and Ruth Gordon in the playlet, the cast line-up is attractive.

Understood that Byron's part has

(Continued on page 71)

PAUL WHITEMAN
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New York City
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OUT-OF-TOWN REVIEWS

TEMPTATIONS OF '30

Los Angeles, Sept. 26.

Franklin Productions, Inc. (Franklyn Warner, managing director), presents this revue at the Mayan theatre, opening Sept. 25. Produced by LeRoy Prinz; music, Ted Snyder; lyrics, James Brockman and Mort Harris; book by Billy K. Wells and Paul Gerard Smith. Staged by Charles Judels. Costumes, Adriana.

Principals: Solly Ward and Robert Emmett Keane (featured), Clarence Nordstrom, Doris McMahon, McCune Sisters, Fred Scott, Evelyn Wilson, Leota Lane, Bert Prival, Adrienne Dore, Billy Gilbert, Mona Ray, Bessie Hill, Leonard Sillman, Dick Stewart, Myra Kinch, Kirby and De Gage, Lester and Garson, Eddie and Johnnie Torrence.

Four show girls: Janet Eastment ("America's Sweetheart"), Alva Larsen (Miss New York), Joan Adams (Miss England), and Charleen O'Davren; 35 girls. $2.50 top.

"Temptations" [a former Shubert revue title] is not a bad revue for the coast, but a turk according to Broadway standards. Franklyn Warner will sell it here for $2.50 top.

That "Temptations" shaped up even as it did opening night was a general surprise considering the advance reports. Warner was out to sign everybody and everything for the show, i.e., if not asking too much coin, and wound up with Solly Ward and Robert Emmett Keane. Bobbe Arnst had walked out after being advertised, claiming that the nine shows' contract is an Equity violation.

None of the cast is in for more than a two weeks' contract. Idea is to change personnel and numbers and present a new show every few weeks.

Many last-minute starters. Evelyn Wilson, known in eastern picture houses, went in almost at the zero hour. Out here on a vacation and slated to start Oct. 16 in the Coast Publix houses, she is filling in at the expense of her vacation. Almost every skit writer was invited to submit, and the book by Billy K. Wells and Paul Gerard Smith evidences the boys digging into the trunk. Almost everything about the skits is familiar.

The 35 girls fill the stage with a lot of nothing. Routines unrehearsed and maneuvers strange, they become not a bit involved in some scenes. But there's a number of eye-fillers amongst them.

Solly Ward would have done better had he resorted to some of his old "Music Box Revue" stuff. Keane tried hard to bolster, but hadn't the material. Same went for everybody. Miss Wilson did her stooge specialty, which is her picture house standard, and registered. Clarence Nordstrom was mild as the juvenile. Fred Scott, local radio songster who came to attention in "Swing High" (Pathe), warbled lustily and to some good purpose. Leota Lane, formerly of the Lane Sisters [Lola Lane went Fox] was a question mark throughout. Her cold, which handicapped her, should be one element to consider.

Leonard Sillman, another easterner, seen around in vaude and vaudfilm, registered on his appearance and personality, doing oke on the lyricizing, but lacking on the stepping. He had a "Harlem" hi-yaller number which might have turned out to be one of those effective Clifton Webb things but he didn't sustain its promise with his dancing. A cross between "Moanin' Low" and "Dance Little Lady."

Lester and Garson were the big and pleasant surprise with their nut comedy. Both have a decided flair for funstering. The latter, too, lacked material, although with that first half surprise specialty, they proved the wow of the evening. Mona Ray, diminutive trick, tried to be as cute and succeeded in a measure. Bert Prival, one of those whirlwind hoofers of the Russian school, wowed with a dance specialty.

On the production end, in sequence, it started off with Warner, off-stage, via Magnavox speaker, heralding the chorus as the champ American beauty troupe. One of those patriotic tableaux, "Birth of the Golden West," with silver, wheat, fruit, oil, gold, etc., being reincarnated, showed the girls in a mess of undress. The above-the-waste nudity was not meagre but the undress in toto wasn't as tough as was expected by the advance radio ballyhoo. All local indications had pointed to Warner deliberately priming the premiere for a pinch on the alleged theory of ensuing publicity.

Skits, while attempting to be naughty in the main were thus but not very funny. Billy Gilbert was in almost all of 'em and did well.

Sillman's usher number, credited to Edward Eliscu for words and music, had an assortment of usherettes backing him up. All poorly dressed.

"The Gun Man" skit by Paul Gerald Smith, a Chicago hearth-and-home satire, was done before in other versions, but it proved the funniest thing in its line. An "enchanted forest" number meant nothing despite its attempt at elaborateness. This was one of the scenes about which Keane ad libbed apologetically. First act finale was another of those California optimistic fol-de-rols labeled "The Triumph of Prosperity."

A bull ring dance in the second half, with Kirby and DeGage, Kathleen Kay and Myra Kinch impersonating a matador, his red shawl, and two bulls, was an odd terp creation. It would be a swell flash in a picture house and could be excellently produced for legit purposes under more skillful guidance. It holds a corking idea, the toreador using the girl as his cape.

A "truth" sketch, with the "Strange Interlude" aftermath to what had originally transpired, was also familiar and from then on it was hit-and-run. The "Africana" number, in itself familiar, could have been coached into a hotter flash.

Maurice Wakeman is business manager for Warner; Bill Woolfenden, company manager. Show carries two p. a.'s, Harry Hammond Beall, as director of publicity and Wedgwood Nowell on the radio. The ether is relied on for much ballyhoo.

"Temptation" is another of those Coast things but, according to what has been perpetrated before, it's not bad in comparison.

Show is figured at having a $15,000 nut. That's terrific out here and the scale and capacity can hardly permit for much profit even at capacity. Besides which L. A. is a tough town for revues. *Abel.*

TERRE D'ISRAEL

"Terre d'Israel" ("Land of Israel"), drama in three acts by Edouard Helsey and Jean Botrot. Produced by Mademoiselle Falconetti at the Theatre de l'Avenue. Directed by M. Pierre Adelbert. Stage settings by Claude Franc-Nohain.

Sara	Kloucowsky
Lia	Germaine Delbat
Femme Juive	Golen
Mohammed	Mad Lopes
Rachel	Renee Garcia
Jacques Lebel	Maurice Varny
Zacharie	Ray-Roy
Rosen	Wilder
Randowsky	Pietri
Goldberg	Heral
Dubrowkine	Baryel
Eliezer	Weber
Nathan	de Kerdec
Staleff	Balpetre
Smoots	Pierre Geny
Levi	Moreau

This is a serious play, the action of which is laid in Jerusalem. Looks like an unqualified failure.

Drama is concerned with the youthful Zionist movement as it is opposed by the ancient religion of the Orthodox Jew. Aside from the political and religious aspect of the play, there is also the love element in the characters of Sara and Jacques. Sara at the opening of the play is an intense Zionist, while Jacques is all Jew.

At the close of the play—and although the curtain goes down on a satisfactory love scene between the two, they are still opposed in views, only the ideas of each have changed through the course of the play, and Jacques is now a fiery Zionist while Sara is the real Jewess believing in the ancient religion of her forefathers.

BLOOMFIELD

Paris, Sept. 22.

"Bloomfield," a comedy in three acts by Charles Lafaurie. Produced by Pierre Fresnay at the Theatre Michel. Stage settings by Andre Boll.

Chil (Bloomfield)	Pierre Fresnay
Maxime	Jean Wall
Yorking	Pierre Asso
Marcil	Rene Blanchard
Frangel	Vanderic
Bernard	Huchet
Firmin	Douvillier
Andre	Clot
Pierre	Parzy
Lydia	Huguette ex-Duflos
Doris	Irene Wells
Antoinette Barroult	Renoult
Marie	Irene Die

Light French comedy written around a suave gentleman banker called Bloomfield, whose influence on the other characters gives them opportunity to make a lively plot. The action is laid in Paris.

Piece is nicely produced, fairly well acted, but has a weak third act, and the net effect is but mediocre.

LAWNDALE

(YIDDISH)

Chicago, Sept. 26.

This is the second year of Yiddish productions spotted in the heart of Jewish "east side" district. With the switch of Glickman's Palace to pictures it leaves this stand as the ace Yiddish spot of the mid-west. Before going legit, house spent a year with pictures and vaude.

Present season is ushered in with Julius Nathanson and his company. Nathanson is a local fav, and a name in Yiddish theatres. He will stay eight weeks, putting on from two to four productions in that time. Opening with "Happy Days," musical, expected to stick at least three weeks.

Yiddish theatre is so fast losing its identity that it will shortly be merged with the American stage. What hope can be held out for a truly foreign-tongue theatre, which gets their biggest laughs from ad libbing such cracks as "Sonny Boy, you're the cream in my coffee"?

And sob when getting a load of that second act, spotted in Hollywood. No more the Yiddishe fling that stamped it as a dance of one nationality. Here were jazz and the charleston, with the music hot. Except for occasional dialog in Yiddish, you might as well have been at any loop presentation house.

This Americanization may be due the poor attendance at this house. Balcony deserted except for a dozen persons. Downstairs about a quarter full. But, three blocks away, the 20th Century theatre, picture house, was presenting a picture called "Yiddishe Mama." An old-fashioned earjerker. With the weather suddenly to near-freezing, they were standing on the crowded sidewalks for more than a block.

At the loop Castle, there was a picture called "Melodies of the Heart," all-German talker. For two days the house broke its record.

It would seem these folk come to see their native plays for the reason that they are in their native language.

A Well Known Woman

Providence, Sept. 26.

George M. Cohan presents "A Well Known Woman," in three acts, with six scenes. Staged by Sam Forest. At Providence Opera House, Sept. 25.

Arthur Burke	Harold Healy
Rose Colby	Shirley Grey
Joseph Colby	Theodore Newton
Jessie Burke	Alice Buchanan
Ted Manners	Herbert Rawlinson
Charlie Bartlett	Jed Prouty
Amy Bartlett	Frances Woodbury
Saki	Arvid Paulson
Belle Madison	Mary Philips
Roscoe Smithers	Mark Sullivan

"A Well Known Woman" is a frivolous sort of a comedy with a plot that almost borders on to the insignificant. Yet, this comedy of social morals is so well handled with a deftness always characteristic of Geo. Cohan, it will command a place among the season's best comedies.

The play will probably be very diverting when the astute author begins his pruning. Just now it is a bit clogged with words and the high moments stand too far apart.

The plot concerns the love affair of Ted Manners and Belle Madison. Their decision, after two years of secrecy, to bring it out into the

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One, Two, Three

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more than 50 sides. If nothing else, it is a demonstration of sustained histrionics, since he remains upon the stage for the entire time and does pretty much all the talking. Not surprising that the pace of "One, Two, Three" lets down for a time, but for the most part it is amusing. If done faster the thing would be pure farce, which it hardly is.

Byron is Nordson, capitalist, in a Central European capital. The scene is his ornate, private office. He is due to go on a holiday with his family who are in the mountains. Just is going to turn his brain off. But instead, he goes ahead at full speed when Lydia, daughter of a millionaire American, who has been his demure house guest for six months, calmly announces she secretly married an ungainly driver of a taxi.

Nordson is a devotee of Napoleon, giving orders and seeing that they are carried out. But he has the more modern attribute of running his employees by slipping them verbal oil. Knowing he must make a personage out of Anton Schuh, whom Lydia has married, he rings all the buttons on the desk and orders the full staff to stand at their guns. Lydia's parents are arriving. To save his standing and secure a loan, he has to work fast.

In one hour, or "one, two, three," he makes over the young man. The barber, the booter, the haberdasher, the tailor and what not are sent for. He is made the adopted son of Count von Dubois-Schottenburg, etc.

Much of it is amusing. Nordson is no puritan for he has Begonia as a sweetheart. One of the funniest bits comes when the director of his plant, Felix, confesses also having an affair with Begonia. Felix resigns but Nordson before dismissing him asks how the wife and the five children are getting along.

The skill of Byron, as the brainy Nordson, recalls his earlier adroitness in "Tea for Three." Easily the meatiest thing he has had since then. Reginald Mason, as the count, handles a small part with usual grace. Audray Dale does Lydia who cannot give her Anton money because he won't take from women. John Williams is the made over taxi fellow and had to stand for much. George H. Trader good as the old secretary and there are a flock of bits.

"One, Two, Three" is a novelty with plenty of smiles.

THE VIOLET

Miss Roboz	Natica de Acosta
The Producer-Manager	A. P. Kaye
John, the Mgr.'s Assistant	Johnnie Brewer
Miss Markus	Aldeah Wise
The Composer	Reginald Mason
Miss Itakolnoki	Joan Carr
Miss Szell	Sue Moore
Ilona Sobri	Ruth Gordon

The scene is a theatrical producer's office. He has cast an operetta, but requires more chorus girls. Manager is hard-boiled and unattractive. He knows it. That is why he treats 'em harshly when one chorus candidate after another tries to throw herself into his arms.

Composer of the show's score calls and expresses the opinion that he is tough on the girls. Manager suggests the composer interview the others, while he (manager) assumes the position of the clerk.

Enter Ilona, whose manner quite wins the less experienced composer. He sees in her a genius. When he is called out, Ilona turns to the assumed clerk indignantly. She doesn't want to fall into a manager's clutches again, having had one experience. She says she has no talent and only wants to play small parts. Anyhow she has taken for a civilian—none other than the disguised manager. Latter gradually falls for the girl, feeling for the first time that a femme wants him with the lure of his real position.

It is an entertaining playlet, principally because of Ruth Gordon. Rather a short part for her, but effective. A. P. Kaye is the manager and Reginald Mason the composer. The twin plays should suffice at the Miller. *Ibee.*

The Greeks Had a Word For It

Farce comedy in three acts presented at the Sam H. Harris theatre Sept. 25 by William Harris, Jr.; written by Zoe Akins; staged by the producer.

Schatze	Dorothy Hall
Jean	Verree Teasdale
Polaire	Muriel Kirkland
Walter in the night club	Jack Bennett
Louis Small	Don Beddoe
Dey Emery	Hardie Albright
Boris Feldman	Ernest Glendinning
The Russian Woman	Helen Kingstead
Jones	Harold Heaton
Justin Emery	Frederic Worlock
Stanton	Gordon Stout
Walter	John Walpole
Bellows	Ethel Hamilton

This scion of the theatrical Harris' is not a prolific producer. He waits for spots, or rather shows he thinks are there. "The Greeks Have a Word for It" is not a smash but it is a quite amusing trifle.

Zoe Akins hasn't exactly written a play. It is rather a story of three gold diggers, all gifted with something that attracts men, and neither with any idea of snaring a husband. The trio was once of the "Follies." Not tough, but know their way around. None is above walking in on the other's territory so far as catches go. They speak their minds to each other and there are little quarrels. Under that all is a tie that keeps Jean, Schatze and Polaire together, principally for the purposes of good-timing.

Two shows with all-women casts are on the fall schedule, one having opened Saturday. This play might almost be of same classification. The men are distinctly secondary. Dorothy Hall, Muriel Kirkland and Verree Teasdale make the entertainment.

Play opens in a night club when the three playmates are sipping beer. Enter Boris Feldman, Russian pianist; Dey Emery, son of one of our richest citizens, and a plain music critic who quickly passes out of the picture. Jean, described as a blonde Italian, gives Boris the chill. Having plenty of coin, Feldman wagers five G's he can make her, her end of the bet being her 'kerchief. Wine flowing since he arrived.

At his apartment Jean pretends to sleep while he is playing. Boris turns to little Polaire whom he promises to make a pianist of note. Jean who has gotten the coin, decides to edge out Polaire and she go, giving Boris back the dough and saying she hadn't been asleep but just resting.

There is an interlude, Polaire having appendicitis. The Emery boy has become smitten and proposes marriage. First, his father calls to look her over. Everything is alright until Jean again smears the works. Engagement off and Jean trots out with the elder Emery.

Jean and the big shot are about to be married. She is all dolled up in wedding dress when the pals walk in. For one thing Polaire wants her bad dime back—a luck token. She and Schatze, who seems to really keep the three together, are about to take a trip over there. The trio start drinking wine and on top of cocktails get half loaded.

They talk about what good times they are going to have in Paree. In this show a glass of wine or booze is referred to as drinkee. Jean has told about having or getting a million in her own right, an island with pheasants and all that. But the more the girls talk the more she sours on the idea of giving up her freedom and marrying an old fluff. It is the last and best scene in the show. Jean suddenly proposes the other girls take her along. Strips off the wedding frock and dons a coat which is one of her tricks with men and the three scamper for the boat.

Ernest Glendinning appears in the first act only, but good as Boris and was best among the men. Frederic Worlock is the wealthy Emery, not much of a role. Other men fair. It is the Misses Hall, Kirkland and Teasdale who count, even though they overwork a nasty word over here but okay in England.

"The Greeks Had a Word for It" is farce comedy. Seemed to run about 15 minutes overtime, but is amusing enough to get by. *Ibee.*

Frankie and Johnnie

Three act play by John M. Kirkland, presented anonymously. Staged by Lee Elmore. Anne Forrest starred. Program names 38 characters. Same piece with reported elisions made after the manager and members of cast arrested on Long Island recently. At the Republic Sept. 25.

The Count	Kenneth Burton
Danny	Arthur Griffin
Ernest	Jack H. Clifford
Mike	Edward Kelly
Floria	Gene Ravette
Ethel	Marion Blau
Fifi	Regine Valdy
Ike	Jerome Cowan
Laura	Irene Lorraine
Ray	Herbert Spencer
Gertrude	Ethel Clifford
Lou	Valerie Valaire
Walsh	Ben Roberts
Pansy	Josephine Evans
Nellie Bly	Roberta Beatty
Walter	Cliff Heckinger
Jake	Edward J. Wright
Marcel	Manuel Duarte
Frankie	Anne Forrest
Curley	Don Rowan
Johnnie	Frank McGlynn, Jr.

Piece is a roughened up and rehashed version of "Diamond Lil" without the hearty humor of that classic, and here done minus the subtle josh that characterized the Mae West doubtful work of art. Notoriety attending the inspired visit of the cops at its first suburban engagement may carry this along for a time, but for more than a few weeks it's going to need another raid.

Trouble is the affair takes itself seriously, giving rise to some of the most highly colored emotional scenes observed on the stage in many a day, emotional scenes, however, that did find appropriate response in the first night audience. This crowd laughed obediently at some of the tensely cynical lines of light ladies in a St. Louis waterfront dive, but the proceedings evoked but casual interest.

Play is done with a great deal less literary delicacy than the original lyrics of the "Frankie and Johnnie" lament and has none of the naive charm of the original's musical theme melody. It isn't at all plain why Deputy Commissioner James P. Sinnott saw fit to pinch the players. Why, in this enlightened age, should a deputy police commissioner be offended by a stage study of a mid-western brothel? Must have been that Dep. Com. Jimmy lost his temper over the literary style. The period, by the way, is 1849.

If they mean to tickle the wise Broadway clientele—and that element was fluently present at the premiere—with a ribald satire on maudlin brothel drama, the idea misses its mark, because the whole performance is toned up to a point where its bathos is merely annoying. To make it amusing it needs a further extreme of exaggeration. As it stands now the chumps are likely to take it seriously and find only puzzlement at watching a riverfront sporting house gal doing all the emotional calesthenics of "East Lynne."

Play is an astonishing blending of desperate cynicism and out and out boob sentimentality. While the inmates of a low frontier dive are exchanging shocking gems of hard-boiled repartee, Frankie, the wildcat star upstairs worker of the establishment, is falling in school girl love with a wandering boob and acting like an ingenue in a polite English drama over the experience. The boob, as it afterwards turns out, is a heavy villain—or maybe he was just a boob. The action doesn't quite make it plain.

In any event he is the Johnny of the ancient levee song who "done her wrong" by double crossing her, making love to another girl in the same house, while the heroine was out street walking to get him money. It ends when Frankie finds him out and shoots him dead in full view of the audience and then goes into one of the acrobatic emotional scenes mentioned before, a scene that starts down center and proceeds upstage and the length of the long flight of stairs to the second level and for distance traveled and energy spent is quite the most sensational episode of the kind the stage has seen since "Zaza."

Some of the lines are pretty strong after the manner so familiar, but scarcely strong enough to carry a dull play. One of the girls makes subtle reference to "the only profession for which women are exclusively equipped" and another wise crack runs something like: "Nothing makes me so weary as a prostitute turned soft hearted." One of the young women indignantly declares another of her co-workers is "a disgrace to her trade." Sallies like this are sprinkled plentifully through the three acts, which have but one economical stage setting.

The acting is only so-so. Roberta Beatty has all the sharp, hard lines that are meant to sparkle, but she doesn't make the snake-like heavy woman role register. Anne Forrest is much too good an actress for the Frankie role, or she plays it too legitimately. Just at the moment there doesn't come to mind any actress of note who isn't too good for it. Frank McGlynn, Jr., played the Johnny role, but whether he played it well or ill is beyond this reporter who did not at any time understand what the character was meant to represent.

Anyhow they had a first rate piano player working in the "house" and that was at least one authentic detail. *Rush.*

Inside Stuff—Legit

A peculiar note in partnership producing is that "Fine and Dandy," Joe Cook's musical, came in produced by Morris Green and Lewis Gensler, while the team's second show starring Lenore Ulric has the producers' names switched.

Info has the various percentages in the shows according to name preference, Gensler's greater interest is in Miss Ulric's play.

Both shows are reported having Erlanger backing, but Erlanger's claims its interest in "Fine and Dandy" runs only to booking, while investing in the other.

A. L. Jones, who produced "Rain or Shine" with Green, is not interested in this year's production. Report is Jones and Green split over Cook's salary.

The production of "Roadside" by Arthur Hopkins is said to have been backed by the Erlanger office. Reported during the summer there was a working agreement of the sort. The attraction, which opened weakly, is at the Longacre, affiliated with the Shuberts. Hopkins understood to have scratched the clause obligating the show to book the road through the Shubert house. Probably will make no difference in this instance. Hopkins leases the Plymouth from the Shuberts, and a lease provision provides all shows playing that theatre must book for tours through the Shuberts.

"The Long Road" moved from the Longacre to the Bijou Thursday. It was taken off Saturday. Idea was to protect the management's picture rights by playing at least three weeks on Broadway. Show opened on a Tuesday and to accomplish 24 performances a matinee was added Friday, although show did very little trade. It was forced to vacate the Longacre to make way for "Roadside."

Owen Davis, taken ill at his home last Sunday, was ordered abed for complete relaxation. Doctors state the ailment is a nervous condition, probably brought about by overwork. Although the veteran dramatist has written well over 200 plays, he is said to have been concentrating on a number of new scripts for the stage and screen. A series of articles on the American theatre written by Davis recently started running in the "Saturday Evening Post.

Ollie Mack, once of Murray and Mack, who inherited the fortune of the late Joseph W. Spears with the George M. Cohan office for 16 years, has been notified that oil has been struck within four miles of his property near Kansas City.

When Spears was living and owned the 320 acres of land now under oil survey he didn't spend a cent for development. Mack has refused to sell outright with Standard Oil Co. now leasing for oil drilling with Mack on a sharing basis of any wells that come in.

Moss Hart, the young author who gained attention on Broadway with the premiere of "Once in a Lifetime," wrote the original script. He later had the collaboration of George S. Kaufman, who debutted as an actor in the play.

Several years ago Hart worked in the office of Augustus Pitou. Latter tried one of Hart's plays in Chicago, but it failed to get across.

Flop of "Love Technique," slated for Broadway last week with Murray Phillips as producer, has tied Phillips' hands for other productions. Count against Phillips is unpaid author's royalties amounting to $1,200. Lester Cole authored the play. Commonwealth basis cast was headed by Lou Tellegen.

"Technique" is now in hands of another producer, unknown.

"With Privileges" is the third successive show to land at the Vanderbilt to keep open after razz notices. "Nancy's Private Affair" and "The Plutocrat" also opened to pannings, but stuck by virtue of plugging tricks.

"Privileges" is using every means to keep open. Employees' tickets, two for ones, benefits are all among Adler's effort.

After a few years' absence in pictures and vaude, Eddie Dowling returns to legit as the sap hero in "F.O.B. Paris." While "Paris" may be announced as Dowling's production, to further use his "name" value, actual producer is said to be William Caryl, now casting the piece. Caryl secured necessary backing.

The third act of "A Farewell to Arms" is being revised at the National. The tragic ending will go out, it is understood. Birth of the heorine's child has been cut and instead of her death, hope of recovery will bring down the curtain.

A. H. Woods suggested the changes prior to the show's premiere. Sad ending believed to have lessened the show's chances.

Inside Stuff—Pictures

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not a notice appeared on the foreign made up to Sunday (28), except in two of the morning dailies Saturday.

Under what mental vagaries the critics of the dailies considered the usual in and out weekly American-made pictures of last week as first selection above the solitary foreigner, in the first serious attempt at an American invasion, becomes just another black mark against the New York picture critics as a whole.

The English company is British International, England's foremost talker producer, and the picture "Young Woodley" at the Cohan.

Courtland Smith is enveloping whatever his development may be in a picture way with quite some secrecy. He has offices on 5th avenue and appears to be organizing a staff, but nothing leaks out.

Paramount is negotiating for the talking picture rights to "Mendel, Inc.," produced last season with Smith and Dale featured.

Comedy was originally produced by Lew Cantor but subsequently passed to a company in which Smith and Dale, Jans and Whelan, comics; and Rugoff and Becker, theatre operators, are the principal stockholders.

Paramount has offered $20,000 for the play with the boys after holding out for more are reported as about ready to sign.

A Well Known Woman

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open before their friends. Belle, it seems before her regeneration, has been a woman of a very questionable past, and had the misfortune of having had three of Ted's pals as lovers. So what to do when it comes time for her to meet their wives?

At times there is much brilliance in the dialog. Cohan has surrounded his capable cast with magnificent scenes, and adorned the women with stunning style creations.

Mary Philips was superb as the woman known too well for her own good. Herbert Rawlinson does well as the young man with sufficient courage to back up his love-likes against convention. The Jap butler of Arvid Paulson's provided many chuckles.

The three wives in the comedy are Shirley Grey, Alice Buchanan and Frances Woodbury. They are perfect. *Marcello.*

Elizabeth, the Queen

Philadelphia, Sept. 30.

Theatre Guild had its first Philadelphia opening last night, when Maxwell Anderson's "Elizabeth, the Queen," had its premiere at the Garrick. Lynn Fontanne and Alfred Lunt are its stars.

It was expected this new dramatic version of a familiar chapter in English history—it is not a dramatization of Strachey's "Elizabeth and Essex," by the way—would be of the familiar, colloquial and intimate variety, such, for example, as "The Road to Rome." Instead, there appeared a straightforward, earnest simulation of the classical form. Except for the absence of blank verse, Anderson writes in the Elizabethan mould and takes no familiarities with historical characters. It would have been better if he had, as far as the appeal of the show is concerned. Save for a few striking scenes, it dragged and limped rather badly, despite the imaginative staging, the fine performances and the occasional flashes of dialog.

The two council chamber scenes and the Tower scene at the end carry the drama of the piece. That is not enough to make "Elizabeth, the Queen," a cohesive and punchy drama. Everybody in the audience knows that Essex is going to be executed—that's history—and, for that reason, nothing but the best classical style is required to make the tragedy really effective. Pungent side, atmosphere and outstanding minor characters might have put the piece over as it should have been, but they are not there. Anderson's play stands or falls on the main love story, and, unfortunately, as it now stands, it falls.

Lee Simonson has supplied the play with some topnotch settings, especially those of the council chamber and the Tower. Philip Moeller has staged "Elizabeth, the Queen," with as keen a judgment as the script allowed.

The first two scenes of both act I and act II can be lopped and sharpened. That will assuredly be done to the betterment of the play. What will remain is the fact that "Elizabeth, the Queen," is close to the classical design, without sensation and without novelty.

It is nicely done, but without enough distinction to mean a great deal to present-day audiences. *Waters.*

The International and Dancing Star
ULA SHARON

Photo by Sasha

At Present Premiere Danseuse of "THREE MUSKETEERS"
Now in Its Eighth Month at the DRURY LANE THEATRE, LONDON
Also "DOUBLED" for Three Weeks at the Exclusive Cafe de Paris
"MISS SHARON DANCES BEAUTIFULLY AND SINGS EQUALLY AS WELL"
Management: T. D. KEMP, JR.

Literati

Brooklyn Mediums

Although it is not generally known outside of Brooklyn, the "Daily Times" with a circulation in excess of 115,000 is now the leading paper in the City of Churches, having outdistanced the "Eagle" and "Standard Union," papers covering the field long before the "Times" was established. Three dailies all have the same amusement rate of 45 cents a line week days and 50 on Sundays.

Neighborhood papers, of which there are a dozen or more in Brooklyn, issued weekly or bi-weekly, offer plenty of competition for the dailies. The "Chat," out every Friday, covers three neighborhoods and has a circulation of 50,000. Amusement rate is 15 cents a line, with the paper having an ironclad rule against any New York theatre advertising appearing in its columns. The Greenpoint "Star," with a circulation of 15,000, issued every Friday, is the oldest neighborhood paper in Brooklyn, having been established more than 50 years ago. Amusement rate of four cents a line is just about the best bet in the city, with the paper written and edited in big town style and said to be netting its owners around $50,000 a year profit. Undoubtedly some sort of record for a weekly paper. Paper is read thoroughly by the Greenpointers, a recent contest conducted by the Greenpoint theatre bringing 1,000 answers through the mail within a week.

Brooklyn sections of the "Daily News" and the New York "American" also cut in considerably on the Sunday circulation of the Brooklyn rags, both claiming 300,000, with the "News'" amusement rate 70 cents, and the "American's" 60 cents a line.

The Bangtail Sheets

With all three of the leading racing papers in New York, as well as the best of the scratch sheets owned by the combine headed by M. L. Annenberg, sales have dropped off to the point where the total circulation of the "Telegraph," "Racing Form" and "Running Horse" is now under 50,000 daily.

Consensus charts regularly published in the afternoon papers now get the big play from main stem bettors who seem to be on the increase among them, many a lay-off actor taking a flyer on the bangtails in hopes of getting a stake. Most of the players realize they're 100 to 1 to go for their slim bankrolls, but keep trying in hopes that some day they'll hit a threehorse parley and retire. Bookmakers who formerly operated along 47th street have now expanded their territory and can be found on any block between 41st and 49th streets, from Sixth to Eighth avenues.

Players who formerly bought all three of the racing sheets to follow the form and the scratches at a total cost of sixty cents now wait until one o'clock in the afternoon for a threecent paper and get all the information needed to place their dough. One afternoon paper is planning to run past performance charts and if that becomes a reality it may show the exit sign to a couple of the New York racing sheets.

Frank Scully's Marriage

All the physical troubles Frank Scully has been through are nothing compared to the headaches French law gives him in his attempt to marry Alice Pihl. She was born in Pittsburgh, but is of Norwegian descent and left the States without an American passport when aged six, to live for several years in Norway.

Scully's American birth certificate has all the names spelt wrong. What with French red tape both are in a pickle. They would have married in Nice, but owing to Frank's health they had to go to Vittel. Only stayed there for 28 days, when French law requires 30 days' residence before one can get married.

Both are now in Paris trying to get the necessary papers. When thinking everything is okay, they are asked for more. Nevertheless, they hope to succeed sometime in inducing the French authorities to marry them.

Bob Davis' Photos

If Bob Davis desires, he can make more money as a commercial photographer than by writing. The former Munsey man, who still scribbles an occasional column for the New York "Sun," and turns out a book now and then, made photography his hobby years ago and has photographed innumerable celebrities, mostly those in the arts.

Davis has become such a crack photographer he has been asked for sittings, but turns them down. Will make photographs for his own collection only. One of the few Davis photographs to get out of his possession is that of Owen Davis in Winfield Sheehan's office in New York.

Hershfield's Dinner

A dinner with Harry Hershfield as the guest of honor will be given at the Commodore Oct. 11. Tickets cost $10 a plate, $4.70 on each ticket to be devoted to charity. The fund so raised will be divided among the theatrical Guilds.

McEntee (McGinty) Bowman, directing manager of the hotel, is said to have bought a table, his first for a Commodore event. Mayor Jimmy Walker also bought a table.

For one thing it will be Harry's birthday.

Real Names

The Aresbys, authors of "Murder at Red Pass," are Mr. and Mrs. Raymond S. Bamberger; Faith Baldwin, "Make Believe," is Mrs. F. Cuthrell; Margaret Bell Houston, "Lanterns in the Dusk," Mrs. M. L. Kauffman; Elinor Mordaunt, "The Venture Book," Mrs. Evelyn May Clowes Wiehe; John Oxenham, "Splendor of the Dawn," William Arthur Dunkerly; Bert Ruck, "The Love-Hater," Mrs. George Oliver, and Naomi Gladys Rodye-Smith, author of "The Island," is Mrs. Ernest Milton, wife of the actor.

Books by Critics

Many New York drama critics will have books out this fall. J. Brooks Atkinson, of the "Times," will have his book of essays, "East of the Hudson," published by Alfred A. Knopf. "Upstage," by John Mason Brown, of the "Post," will bear the W. W. Norton imprint. Baird Leonard, of "Life," is the author of a book of poetry called "Simple Confession." And Robert Benchley will have a book entitled "The Treasurer's Report."

Fortunate Sale

Alice Elinor, Seattle newspaper woman, wired Metro its purchase of her original story, "Nurses," means "real good health for me again," as she needed the funds, being bedridden.

Miss Elinor was enabled to dispose of her original to Metro through Frances Marion (Mrs. George Hill), of Metro.

A Limit

Business being what it is, editors of a group of pulp-paper mags under one ownership have orders to buy no more than one story a week. No matter how many good tales come in any single week, editors can buy no more than one of the lot, and ship the rest back.

Cruel on the writers, who may take the rejections as indicating lack of merit in every case.

New "Enquirer" Critic

Carl B. Adams has been named successor to the late William Smith Goldenburg as dramatic critic of the Cincinnati "Enquirer." Adams takes on legit reviewing in addition to the picture work which he has been handling for 10 years. George Leighton becomes music editor.

Violation

First violation of unwritten law that no book publisher issue under his own imprint something of his own authorship is that of Robert M. McBride, head of the publishing house that bears his name. He will himself publish a new travel book of his.

Groucho in "Beds"

Groucho Marx, who has slept in 862 beds, tells all about it in one of those dollar books to come out soon.

Book has been written without the three other Marxes, and is called "Beds."

Money at Home

N. Y. "Daily News" has closed its daily true story feature to outside writers, to give its staff the extra money. Staff men are paid $25 for each story turned in.

Another of Hollywood

Latest lowdown on Hollywood is by Howard Estabrook, Radio studio scenario writer.

His contribution will be dubbed "Illusions of Hollywood."

Hollywood's Reading

Hollywood, Sept. 30.

(Concensus of demand with Pat Hunt, Esme Warde, Satyr Book Shop and Hollywood Book Store).

Novels

1—"Millie," Donald Henderson Clarke.

2—"Parties," Carl van Vechten.

3—"Strangers May Kiss," Ursella Parrott.

4—"Queer People," Carroll and Garrett Graham.

5—"Angel Pavements," J. B. Priestley.

6—"Twenty - four Hours," Louis Bromfield.

General

1—"The Strange Death of President Harding," Gaston Means.

2—"The Life of Oscar Wilde," Frank Harris.

3—"The Last Paradise," Hickman Powell.

4—"The Story of San Michele," Axel Munthe.

5—"Lone Cowboy," Will James.

6—"Goodbye to Western Culture," Norman Douglas.

Cub Now Speaker

Not so long ago Mary Margaret McBride was a cub on the Cleveland "Press." As the author of "The Story of Dwight W. Morrow," just out, and a number of other books, she speaks before the Ohio Newspaper Women's Club on Oct. 11.

"World's" Hollywood Crowd

Quite a few ex-New York "World" newspapermen now with Paramount:

Louis Weitzenkorn, Oliver H. P. Garrett, Sam Spewack, Courtney Terrett, Abraham S. Jacoby and Arthur Kober, the latter primarily a p. a., with columning aside for the "World."

An item in the "Variety" recently stated Col. Charles A. Lindbergh was an honorary member of Local 644 of the Cameramen's Union and had taken a camera on his flight overseas. Lindbergh received the card, but denial is made he had a camera on the flight.

First issue of "Winter Sports" is out, edited by Ned Goldschmidt, press agent for Iceland, the New York ice-skating palace. It's a monthly, going in for ice-skating, hockey, skiing and the other winter sports.

Georgette Carneal, who left the New York "World" to write on her own, has made it at last. Her biography of Lee De Forest, called "Conqueror of Space," will be published by Horace Liveright.

RADIO WON'T MIX

(Continued from page 1)

to spokesmen, want none of inconveniences which may be engendered by these two angles. Although affiliated with music companies in one way or another, the networks feel unshackled in that they are not bothered nor wish to be by music publishers who try to slant their own songs over.

Music Saves Radio

Neither is there a question as to whose songs might be used for a production nor who is to publish anew.

Stage hand item brings in labor in general, which radio figures is getting to close to the show biz. It might someway bring it about but give no clue as to how. They claim no production jealousy in their world and least of all any trouble about actors' or artists' temperament nor any kind of organization.

Given by radio as the big distinction between rest of show biz and itself is the applause angle. That takes care of jealousy and temperament, it seems. Where artists have applause and can see as well as hear in the theatre, they don't get on the air. But radio didn't explain the film angle on this same thing.

Another protection on radio's end is given that the music saves it. Latter called radio's language and a universal contact even to those who cannot speak.

European Runaround

By Frank Scully

Paris, Sept. 18.

Joseph Patrick McEvoy, still reeling around Europe for "Show Girl" copy, is working out a dictating scheme for himself that should, if applied to trials, revolutionize court reporting. His gag is to place mikes around a room and in an adjoining room have his recorder, just like a talker stage.

This removes all mechanics from the room where he dictates. He can feel free to dialog as elegantly, as speedily and as naturally as a speechmaker does into a mirror. Talking into a dictaphone or at stenographers doesn't do a good author justice. Writing with machine or quill is even more stilted. Hot stuff goes cold under such conditions. Pens okay when nothing faster to work with. Same goes for machines.

Present day writer should talk as fast as he can into mikes and should wholly disregard whether he is employing the best possible phrases at the moment.

All that final editing can be done the next day at liesure over the morning mocha.

McEvoy and Antheil on Jazz Opera

For a guy to be spending 15 grand to get back $30,000 may seem like the literary work of a boy not quite bright and Mac has surely spent that on his grand tour for Dixie Dugan's next showing.

He has been played by all the social and literary lights of the Continent and has spent his own dough liberally making them realize what great guys he, "Liberty," McNaught Syndicate, Essaness, Par and all his exploiters are.

At Cagnes-sur-Mer, Riviera hilltown, Mac and George Antheil went into a huddle over a new jazz opera. Antheil got a rave for his "Transatlantic" which opened at Frankfort last spring, but his music needs words of similar speed and vitality.

It's a laugh to think that nothing done so far at the Metropolitan by Deems Taylor is in any sense American Opera.

Antheil and McEvoy have that hot and dirty tempo which is the real Chicago. If they do anything as well together as each has done alone it will smack them off their chairs over here. Of course that in time will rebound to America where every funny guy is a clown until Europe says he is a genius; at which point the home town critics in Chumpville, Illinois, take up the theme song too.

For a "Variety" Daily

Mac thinks "Variety" ought to do for the dailies what it has done for the show biz. A clean tab with "Variety's" great news organization—terse, wise-cracking and so forth—would be a big shot he thinks. It would clean out the sexy, yellow kind of tabs and make way for something new and badly needed.

He bases part of his belief on the further fact that wherever he travels whenever he really wants the lowdown on local conditions and people he always has to fall back eventually on a "Variety" mugg. Foreign correspondents of dailies after years in the field muff even front page name attractions terribly, don't even know 'em or where to find 'em, whereas the "Variety" muggs, Mac says, seem to be able to tell anything about anybody from Krupp to Kreisler and tell it more accurately than the guy's old man.

That kind of news organization has a daily field starving for its norishment, Mac says.

Pleasant, even if malarkey.

Deauville Now on Riviera

Mac got a letter the other day that proves something of what he's trying to say in "Mister Goofus." Years ago he wrote a greeting card, a sort of Kipling's "If" for girls. The other day he received a letter from a 12-year-old girl in Concord, N. H. It was addressed to:

Mr. J. P. McEvoy,
American Writer,
Deauville,
France
The Riviera

Even with such a cute address he finally got it in Paris. The kid had won a first prize reciting his poem and the committee required a capsule biog of the author as a condition to the award. She was writing to know more about her rhyming Galahad.

In no sense a fan letter, it thrilled Mae like nothing but a new way to cook a steak. He couldn't have been prouder if he were the best chef in the world, his chief ambition, incidentally.

Par Figuring $250,000 on French-Mades?

Went out to Joinville with the greeting card Whitman. His "Show Girl in Europe," Par contracted, being 80% on this side, may be shot here, so he wanted to see Bob Kane about this and that.

Kane with six stages is shooting seven productions in as many languages. Still on that day and night grind. So far he's turned out stuff in 14 tongues, with two pointing fingers and a cigar as his interpreters.

Seems to have tapped the remaining remnants of Metro's old Ingram unit. Of that crew Fred Bacos who bounced from U. S. Tires to pictures, is gen. mgr.; Arthur Ellis, is cutter; Jack Salvatori, an ex-actor, is a director of Italian shorts; Bill Wilmarth, a cameraman, now mixing sound, and Langenfeld, straw boss.

Bacos says a French talker shot completely in Joinville for 80 grand can gross two-fifty. If you take that with popeyed doubt he says:

"Why, we can even cover the negative cost of a French talker in Canada!"

"Yeah?"

"Yes, and after that we have all France, Egypt, Northern Africa—say, do you realize there are 100,000,000 people in France and French possessions? And now in the States they're going to operate theatres showing only foreign talkers. More dough."

Yeah, more dough. But $250,000 for a French talker!

Crazy-Quilting Pictures

They were cutting in the French sequences of "Paramount on Parade." Singing and dancing stands as Hollywood-made but the skits have been re-shot with French artists and all the m. c. gags and intros are now francais.

Only "out" about this is that it gives too great a contrast between the Hollywood quality and Joinville's. Open question whether it's better to give 'em something beautiful even if they don't understand it, or something of uneven quality part of which they do.

Bob Kane says his reaction-audience enjoy the translated stuff and the tipoff he's on the right track. The quality will come in time. Main thing now is to keep out of the red, even if it means selling crazy-quilts as feature pictures.

Paris Cleaner Than Broadway?

Folles Bergere has a fairly clean show, judged by overseas reports of present Broadway standards of dirt, but could still be cleaned up a bit without hurting anybody's finer feelings.

First half is nicely paced and oke generally, but the second section of this "Un Coup De Folie" ("A Shot of Folly") gets out of hand a bit.

They try a dame with her nude derriere to the audience presumably

(Continued on page 76)

Radio Air Line

By Mark Vance

Constant shifting of announced programs doing the stations harm. Number has increased perceptibly of late and the major circuits were jammed last week.

No wonder the serious or classical side of music is getting the big play. Continual tinpanny whamming of topical numbers and by bands that should be practicing instead of lambasting the waves with their doleful music.

Right Timing

The air surfeited with revived programs as indicated by some "new period" angles busting in for favor. By way of advertising Hamilton watches via WABC, they dug into the stone age and tried a little meller splash to show what a diff a good watch made these days when they are worn on the wrist, the ears and the eyebrows.

All those time broadcasts should get together and agree upon the right time. They don't agree with the Grand Central clock. Maybe the Grand Central is wrong.

Gals are whooping it up via radio, but only a few voices standing out. Of the lot, Jessica Dragonette seems to be far in the lead of the air standards.

If Van Husen hour doesn't do anything else, it may establish Jeanette Henshaw as a singer of more than passing ability.

"Copy" Stuff

WPCH apparently trying to cut in on Evangeline Adams' astrologic stuff. It has Evangeline Day doing a copy.

Off Radio Show

Although the Radio Show was on all week the stations didn't seem nerts about it. Apparently the cold hand of commercialism holds sway.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
HENRI GENDRON
whose orchestra is the "swelegant" dance feature at the Rialto Gardens, Chicago, and over the air via WBBM, knows that great tunes make great orchestras. That's why the Gendron ensemble regularly features
"Go Home and Tell Your Mother"
"Just a Little Closer"
"Here Comes the Sun"
"Singing a Song to the Stars"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

Concertina Plays by Roll
WONDERFUL MUSIC—ANYONE CAN PLAY
Free Folder, Pittle Co., Dept. D-7, New Bedford, Mass

VILLAGE BIZ UP, COVERS BACK, BUT NO SHOWS

Small cabarets and tea rooms in Greenwich Village, which lifted cover charges because of bad business some months ago, are again slapping them on, mostly Saturdays and Sundays, with nicks ranging from 50c to $1.

A slight business spurt in the small joints within the past fortnight has given the cab props an idea that the Village is due for a comeback as a night life whoopee playground, and intend to get all they can while they can.

Most places are offering nothing in the way of entertainment to warrant the covers, but getting improved business. Some are using musical trios for dancing, with singing waiters working for tips and throw money in the other places.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
GRANADA CAFE
CHICAGO

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

TAL HENRY
and His ORCHESTRA
Victor Records
Warner Bros.-Vitaphone Artists
Exclusive Management
Orchestra Corp. of America
1050 Broadway, New York

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
Now at
HOTEL CINTON
CINCINNATI
Personal Rep.: JAS. F. GILLESPIE

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
En Route Transcontinental Dance Tour
Permanent Address
28 West North St., Indianapolis, Ind.

AL LYNN
and His MUSIC MASTERS
The orchestra with that railroad opening
Famous Feltman's, Coney Island
Now
RADIO AND RECORDS

GEORGE OLSEN
AND HIS MUSIC
GEORGE OLSEN CLUB
CULVER CITY, CAL.
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

CBS' NEW HAVEN BUY

New Haven, Conn., Sept. 30.

WDRC, Hotel Taft radio station, has been sold to Columbia chain and the main plant will be moved near Hartford.

Local station to continue with smaller plant.

Add Squawks

Jacking up nite clubs' opening night couvert charges is getting the music publishers peeved. They figure they should attend first nights for good will and biz, and declare the night club owners are aware of this and set a stiff couvert for the premieres.

One night club opens this week with a $5 couvert, and the publishers will be there in full force, without liking it.

RADIO SHOWS FLOP WHEN DUCATS FREE

Chicago, Sept. 30.

Radio shows in Knoxville, Nashville and Chattanooga, Tennessee, all under the auspices of the local newspapers, were a washout this season, most running approximately $2,000 each in the red.

Because of the bad biz Atlanta, Ga., has called off the yearly radio show.

Blame for the flop is laid to the free ducat evil, with the newspapers forgetting the gate receipts in their anxiety to get ads. All exhibits who came through with ads were showered with free ducats, with the result the gates in each spot fell away to nothing.

Nashville plunged heavy of talent and spent nearly $6,000 for radio names in person, with plenty to view the stars, but no one spending, not even to get in.

Average admission price charged 25 cents. In the past these radio shows have been staged by outsiders, who netted, for a month's effort, somewhere in the neighborhood of $5,000 for their end.

To save this the newspapers decided to stage the events themselves with the mentioned flop.

ANNOUNCER CALLED FOR AIR PROFANITY

Dallas, Sept. 30.

"Hello World," announcer known to listeners in southwest, is discovering things.

Announcer's real cogomen is W. K. Henderson, owner of his own station, KWKH, Shreveport (La.), and popularized through his denuncios of chain stores. Henderson, showman after his sort, utilized public's yen for slang. Trouble was he got so plain spoken that Federal Radio Commish summoned him for alleged profanity. For a while looked like he'd lose his license.

Now the two lawyers that got him out of the mess are suing him for $2,000, which they claim he held out on them from a $2,250 fee. Henderson paid $250.

Mirrored Enlargement For Parisian Nite Club

Paris, Sept. 19.

The Parnasse, Montparnasse night club, has been made to look double its size and appear to hold double its real patronage by means of clever mirror decoration. clubroom consists of a long passage bounded on the right side by a straight wall about 100 feet long. On the left hand side is an irregularly shaped partition, its width varying from six to 20 feet.

The straight wall, 15 feet high, has been fully covered with mirrors, while the wall at the back of the room has been painted with one half of a picture which completes itself by duplication in the mirror.

The work, done by an architect on the staff of the city of Paris, gives a very striking effect.

Restricted from Air

New list of legit shows and talking pictures from which the songs are restricted from use by broadcasting stations by the A. S. C. A. P., without permission, are:

Legits; "Blackbirds of 1930," "2d Little Show," and "Princess Charming."

Pictures; "Golden Calf," "Big Party," "Movictone Follies of 1930," "Let's Go Places," and "Cheer Up and Smile."

FURNITURE EXHIB FLOPS AS RADIO SHOW IN N. Y.

Annual radio show at Madison Square Garden, New York, last week proved a two-way flop, the number of exhibitors and the attendance, being far below last year's figures. It was mainly a furniture exhibition. Show last fall had around 350 manufacturers represented, against 135 this year. In former years radio accessory manufacturers fought for booth space in the balcony of the Garden, while this year all the booths were on the main floor.

Wholesale elimination of radio tube manufacturers during recent months and the lack of any innovation in radio or television that could be ballyhooed, reacted.

Radio Show Flopped Badly in N. Y. Last Wk.

Radio show in N. Y., which closed Saturday, is reported having gone well into the red. Its attendance fell off 30%, there were 60 fewer exhibits than last season, and the 1930 show opened at 12 instead of 11.

Public refused to pay attention or money.

A hotel authority claims a number of dealers with private exhibits at hotels vamped, didn't meet their rent.

This is unprecedented for radio shows.

$1,500 for Bugs Baer, with "Little Show" Song on Air

Stage of the Royale, where the "2d Little Show" is playing, will be wired for broadcasting Friday night (3) on the "Radio Follies" hour over CBS.

"Radio Follies," sponsored by a group of jewelers, has engaged three members of the cast of the "2d Little Show," Ruth Tester, Fay Brady and Arlene Judge, to sing "Sing Something Simple" from the theatre. "Radio Follies" takes 30 minutes.

"Bugs" Baer will be the guest artist for that program. He will do seven minutes for $1,500.

Joe Smith's Specialists

Joe Smith is reviving his original floor show scheme of providing a cabaret entertainment of chorus girls, only. Each will do a specialty. There will be no principals.

Smith will start his latest floor show in the downstairs of Peters' Blue Room, with eight girls.

Smith first did the same thing at the old Healy's Balconnades and cabaret at Broadway and 66th street.

Firebug in Iowa

Davenport, Ia., Sept. 30.

Casa Del Rio, roadhouse cabaret, a few miles west of here, was destroyed by fire of mysterious origin Sept. 26, with $15,000 loss to N. J. Coin, owner. Coin charged the fire was of incendiary origin, but no evidence was found.

Bordoni at $1,500

Irene Bordoni goes on the air over the NBC Oct. 3 on the Nestle beauty hour, booked through the William Morris office. Salary set at $1,500.

Florence Returning

Florence, colored, is returning from Paris, to reopen at the Hotel Salon Club, New York.

With her will be Babyface Maclin and Kid Sneeze.

No Outsiders

Ramon and Rosita with Emil Coleman are the sole operators of the El Patio on West 52nd street.

Other slight interests in the club were paid off around Sept. 1.

Democrats Want Their Own Radio Network

A radio network is being sought by the Democratic National Committee.

While the Committee can buy "time," it has issued instructions to assemble a net work, if that may be done.

The order is reported having been given by J. J. Raskob.

Abe Frankle, Famous Music, returns Saturday (4) from a two weeks' tour of the middle west.

WILL OSBORNE
and His Boys
OPENING
in His Own Supper Club
Friday Evening, Oct. 3
with
MISS MADELEINE NORTHWAY
and
MR. CHARLES SABIN
"America's Greatest Ballroom Dancers"
Also Zito's Royal Argentine Tango Band
159 W 49th ST.
NEW YORK

EAST and DUMKE
Second solid year as featured attraction at WGN, Chicago.
Radio's Greatest Comedy Singing Act. Special material and songs. Complete radio programs written and produced for commercial accounts, radio recording artists.
Permanent Address
40 East Oak, Chicago

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing a Farewell to Summer. Featuring Tosti's "Good-bye," "Under the Leaves," "When Summer Is Gone," "The Last Rose of Summer"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Inside Stuff—Music

Family Marriages

At least three west coast m. c.'s and stage band leaders are literally married into their employers' families. All have standing on their own, with no suspicion of any favoritism.

Abe Lyman's brother, Bill Simon, is married to Fanchon Wolf (Fanchon and Marco). Rube Wolf is a brother of Fanchon and Marco Wolf. Slim Martin, m. c. at the Pantages, is the husband of Dixie Pantages, which her brothers, Lloyd and Rodney, manage, and which her father, Alexander, owns.

Too Much Optimism!

It appears that the title of the Robbins tune, "Cheer Up, Good Times Are Coming," has been changed by general agreement of m. c.'s, announcers, band leaders. Feeling, perhaps, that the title is somewhat pessimistic about the immediate conditions, the tune is now being announced by most m. c.'s and others as just "Cheer Up."

Amateur's Song Lands by Chance

"Baby's Birthday Party," a new song published by Famous Music, was written by an amateur writer, heard and accepted by Famous by chance.

Writer of the song is Ann Ronnell, young girl protege of George Gershwin and Nat Shilkret. She was a friend of the arranger in Famous Music and requested the latter to play it for her. He did so. At that moment Larry Spier happened to be outside in the hall talking to a friend. He heard the number, liked it and discovered nobody was publishing it. He told Henry Spitzer about it. After the latter heard it, Famous accepted the song.

Song is Miss Ronnell's first to be published.

ANY VICTOR 25c DISC HELD IN ABEYANCE

Victor is still contemplating the manufacture of a 25c. double side disc, although no decision has been reached.

Victor has no plans concerning it. Reports during the summer were to the effect Victor would issue the 25c. disc in the fall.

Any Victor 25c. record is reported delayed due to the injunction Durium is seeking against the three professors who sold to Durium their process for making unbreakable flexible records to enjoin them from revealing the process to Victor.

Injunction was applied for Sept. 4 and is still pending.

15c Sheet Firm Gasping Since Backer Walked

The 15c sheet music venture introduced by Gene Austin and Marty Bloom under the working name of Popular Songs of the Day, is slipping, according to reports.

Firm started in early summer and released its first batch of 10 15c songs through the newsstands during the month of July. Original plan called for newsstands to be supplied with 10 new songs each month. Since the first 10, no others have been put on the stands.

Austin-Bloom is said to be in need of financing. The original backer, A. Arthur ("Curley") Carter, one of the men whom the New York "Evening Journal" named in its recent fraudulent stock promoters' expose, walked out a month ago. Firm disclaims any knowledge of his whereabouts.

Crawford Sends Regrets, Calls Composers East

Hollywood, Sept. 30.

After rescinding his original order for all song writers on the Warner and First National lots to report in New York, Bobby Crawford has wired the tunesmiths they must return east by Oct. 13.

Although giving no clue as to what plans are being made to accommodate the music scribes at the Warner New York headquarters, Crawford expressed regret at being unable to do anything about it.

Combine Catalogs

All Feist offices will hereafter handle the Davis, Coots & Engle catalog as well as its own. This was placed in effect by Radio Music, which controls both publishing houses.

Where a Davis, C. & D. man is operating in the same spot as a Feist branch office, he will go into the Feist office.

Harms' Four Musicals

Harms has purchased the scores of "Princess Charming," "Fine and Dandy," "Girl Crazy," and "Nina Rosa."

VARIETY BILLS

(Continued from page 54)

ROCKFORD, ILL.
Coronado (3)
'H'lyw'd Collegians'
Ted Ledford
Dorothy Crooker
Guy Buck
(Others to fill)
SALEM
Elsinore (4-5)
"Gobs of Joy"
Pat West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle Quadruplets
SAN DIEGO
(Fox (2)
"Sea Siren"
Lottie Mayer
Frank Stover
Bob & J Crosby
Ed Cheney
Sunkist Beauties
SAN FRANCISCO
Fox (3)
"Rhythm-a-Tic"
Harry Kahne
Georgia L Dancers
Lloyd & Brice
Jean McDonald
Margaret McNeil
SAN JOSE, CAL.
Calif. (5-8)
'American Beauty'
Miss Universe
Eddie Hanley Co
Huff & Huff
Toots Novelle
Sunkist Beauties
SEATTLE, WASH.
5th Ave. (2)
"Wild & Woolly"
Kirk & Lawrence
Harts Krazy Kats
Bud Carlell
Aussie & Czech
Davis & La Rue
Ray Angwin
Bud Murray Girls
SPR'GF'LD, MASS.
Palace (3)
"Smiles"
Eva Mandell
Seymour & Corncob
Dorothy Neville
Dave LeWinter
Sunkist Beauties
ST. LOUIS
Fox (3)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Bob Brandies
Webster & Marino
(Others to fill)
TACOMA
Broadway (2)
'Modes of H'lyw'd'
Haline Frances
Shore & H Moore
Danny Joy
Harry Smirl
Jerry Lester
Sunkist Ensemble
Hollywood Models
WASHINGTON, DC
Fox (3)
"Gyp Gyp Gypsy"
F Evers & Greta
Jeanne Alexandrea
George Prize
Jack Vlaskin
Ruth Lene
Sunkist Beauties
WORCESTER
Palace (3)
"Rose Garden"
Red Donahue & U
Harold Stanton
3 Jacks & A Queen
Helen Petch
Aerial Girls
Sunkist Beauties
YAKIMA, WASH.
Capitol (4-5)
"Gems & Jams"
J & J McKenna
Will Cowan
Nee Wong
Maxine Evelyn
Jim Penman
Franklin & Astell

LONDON

Week of September 29

FINSBURY PARK
Empire
Laidler's "Reply"
LONDON
Hippodrome
"Sons o' Guns"
NEW CROSS
Empire
Lily Morris
Johnson Clark
Bennet & Wil'ms
Will Hay & Co.
Somers & Fell
Australian Boys
Lew Grade
Superb 8
STRATFORD
Empire
"Love Lies"

PROVINCIAL

BLACKPOOL
Opera House
"Tommy Tucker"
BIRMINGHAM
Empire
"House Jack Built"
Royal
"Journey's End"
BRADFORD
Alhambra
"Paris & Pic'd'ly"
CARDIFF
Empire
"Rio Rita"
EDINBURGH
Empire
"Desert Song"
GLASGOW
Alhambra
"Nippy"
Binnie Hale, A Piscoe, D Somers & Bd, C Motteson
HANLEY
Grand
"Singing Clown"
HULL
Palace
"Hold Everything"
LEEDS
Empire
J Hylton Co
F & D Boston
Leon & Lucette
Leslie Taroney
Royal
"1st Mrs. Frazer"
LIVERPOOL
Empire
"Co-Optimists"
MANCHESTER
Palace
"Silver Wings"
Harry Welchman
NEWCASTLE
Empire
"Folies Bergere"
"Rev Fiole Pure"
NEWPORT
Empire
"Good Girl"
NOTTINGHAM
Empire
"Hello Folks"
Tommy Handley
Royal
"Heat Wave"
White & Edwards
PORTSMOUTH
Royal
Denville Players
SHEFFIELD
Empire
"Maid of Mts"
SOUTHAMPTON
Empire
"Topaze"
Alice Delysia
Raymond Massey
SOUTHSEA
King's
"Cape Forlorn"
SWANSEA
Empire
Chefalo, the Master Illusionist
Magda Palermo
Lilliputians

Heindorf Through at M-G

Hollywood, Sept. 30.

With expiration of his year's contract at Metro next week, Ray Heindorf, special arranger, leaves for New York, where he'll join the free-lance arrangers.

Remaining arrangers on the Metro music staff are Arthur Lang and Charles Maxwell.

10 Best Sellers

Ten best sheet music sellers for the week ending Sept. 27, listed by Richmond-Mayer, were:

"Little White Lies" (Donaldson, D. & G.).

"Betty Co-Ed" (Carl Fischer).

"If I Could Be With You" (Remicks).

"Confessin'" (Berlin).

"Dancing With Tears" (Witmarks).

"When It's Springtime" (Villa-Moret).

"Just a Little Closer" (Robbins).

"I Still Get a Thrill" (Davis, C. & D.).

"So Beats My Heart" (De Sylva, B. H.).

"Kiss Waltz" (Witmarks).

"LIES" IS UP TO 500,000 NOW

Walter Donaldson's smash popular song seller, "Little White Lies," had reached 500,000 copies by Monday (29). Mose Gumble, of Donaldson, Gumble & Douglas, publishers, said that day he thought the peak will be around Oct. 20.

Gumble declined to make an estimate of the prospective total sale, or how the song will do on the downward slide. Mose stated his firm is well satisfied, not only in the "Lies" sales showing, but because it is the indicator that there still remains a field for the popular song when it's popular.

The trade has gotten the same opinion, said Gumble, and then he spent the rest of the 30 minutes telling someone who knew all about Walter Donaldson.

MUSICIANS FORCED ON STRIKE CAN GET PAY

It will cost the American Federation of Musicians plenty of bucks to meet claims from traveling members playing vaude as acts and thrown out of work by strikes of musicians' locals in numerous localities. How much can't be estimated until the claims are in.

Vaude-playing musicians, contributing the customary 2% of their weekly salaries to the musicians' national strike or reserve fund, can enter claims against that fund for the scale equivalent of money lost on bookings canceled by strikes. They must present vaude contracts for the dates when entering the claim.

Many band acts or turns carrying union musicians were among the several hundred vaude acts forced to lay off because of strikes during the past six weeks.

HERE AND THERE

Ben Bernie and orchestra opened at the College Inn, Chicago, this week.

Mat Naddy orchestra, Havana combo, currently at the Park Central, New York.

Bob Roso in pro dept. of Davis, Coots & Engle.

Dale Young back at Indianapolis as organist at the Publix Circle.

W. J. Pohlman joins the Chicago staff of Brunswick Radio Corp., in charge of advertising and sales promotion.

Patter

Art Schwartz has seen the entire Pacific slope from the window of his fliv.

Bobby Gross, Remick manager, had his tonsils yanked and for the next week got some swell chances for grat plugs but the m. d. said nix.

Max Fisher, after ever so many years on the Coast, has decided to pack his stuff and go to New York. No date set for the big migration yet.

Herman Schenk is sending the boys postcards from all the trick burgs he hits between here and the east.

Lenard Van Berg, Sherman Clay rep, is singing out of one eye. The other's infected.

80 Musicians Drew 300 at 25c Each To Chi House; $6.70 Apiece for Wk.

Chicago, Sept. 30.

Less than 300 persons paid 25c at the Majestic Thursday night to hear 80 musicians give a concert under the maestroship of Giuseppe Sirignano. With the exception of the opening night, when a special effort brought out a bigger attendance, this was about the average through the week of seven nightly concerts given to "strike a blow for flesh and blood musicians."

As by special permission of the Chicago Federation of Musicians the band was entirely co-operative, it figured by simple arithmetic on the back of the program that each of the 80 musicians would receive about $6.70 for their week's work. Maybe less, if the operating expenses mounted to sizeable figures.

If there is any lesson to be adduced from the meager attendance it is primarily that publicity is indispensable. Time and again it has been pretty well established that the greatest artist of the concert or opera world needs sustained exploitation. Excepting a couple of two-inch insertions in the dailies, the Majestic series was practically a secret.

A few weeks ago a Negro choral group under the auspices and persistent plugging of the Chicago "Tribune" drew nearly 100,000 persons to Soldiers' Field, while the United States Marine Band on a later occasion under similar auspices filled the big Coliseum afternoon and night. Of course, these events required no cash outlay, but the response indicates a fervent popular interest in music as such, while the Majestic's 25-cent gate is hardly a serious hurdle.

Quality There

Actually the concert was of exceptionally interesting nature. Sirignano's musicianship is unquestioned and his men were all trained musicians of the older rather than the jazz era. Organization was entirely without strings and also significently without saxophones, an instrument having no reputable standing among orthodox musicians.

They tackled "Tannhauser" and "Der Meistersinger" by Wagner and Rossini's "William Tell," mixed with some lighter stuff. It was wholly an evening with the accepted best of music. Three compositions of Sirignano himself further established his capabilities as first rate. A chance passerby that had dropped in informed his neighbors that out in his home town, Miles City, Montana, such concerts would have the house packed to the rafters.

It might have been the same at the Majestic if properly exploited. Any intention on the part of other musicians' unions to try similar concerts will be well advised to obtain expert publicity.

NEW YEAR'S WINDUP

All But Two Par Tunesters Out by End of Year

Hollywood, Sept. 30.

Exodus of Paramount song writers has already started with Ralph Rainger the first of the remaining group to blow. Rainger left this week for New York where he will work off part of his remaining six months contract in the Harms office, Paramount's publishing affiliation. It's likely Rainger will return here after the first of the year, in the event the studio can use him by then.

Practically all the other tune writers' agreements at the studio will have expired by the first of the year with exceptions of Sam Coslow and Jack King. Latter has another year to go while Coslow outdistances all of them with four more years. Newell Chase, who has been working with Coslow, leaves next week, while Dick Whiting and Leo Robin are through, in November, unless their options are taken up. Franke Harling is the last of entourage, with his contract lapsing in December.

About the same time Arthur Johnson will begin at the studio, following his work with Irving Berlin at UA.

Leslie Disputes Amount Of Songwriters' Claim

Suit filed in N. Y. Supreme Court by Jimmy McHugh, song writer, against Lew Leslie and International Revue, Inc., asks for $20,000 claimed as royalties due for music and lyrics of the ill-fated musical. Half of the amount is what is allegedly due Dorothy Fields on a 1% royalty basis, with her claim assigned to McHugh.

McHugh declares all he and Miss Fields got from the show was $500 each as advance against royalties; that subsequently both threatened to sue, but held back upon a promise by Leslie to pay at a certain time.

Attorney Julius Kendler represents Leslie with info that McHugh and Miss Fields are asking too much. Show played 14 weeks to a gross of $323,000 or thereabouts which would privilege McHugh and Miss Fields to collect about $6,000. One thousand having been paid makes the balance due, according to Leslie, $5,000 or thereabouts, which he will pay when able.

Luckey Roberts Alone

The recent death of Alex. Rogers, Negro composer and half owner of the Rogers & Roberts music publishing firm, will not cause dissolution.

Luckey Roberts will continue the biz under the same firm name.

Lyricless Film Songs

Hollywood, Sept. 30.

Dimitri Tiomkin's musical score on U's "Resurrection" will have about seven songs, but not one with a verse.

Practically all the numbers in the picture will be spotted atmospherically, and there's no theme song.

WITMARK'S "WELL"

Witmark will publish the music for G. W. McGregor's "Well of Romance." Book and lyrics by Preston Sturges. H. Maurice Jacquet wrote the music.

It is the first score from a legit show for Witmark publication in two years.

Kane Frisco Par M. C.

San Francisco, Sept. 30.

Local Paramount gets Allan Kane as a new m. c. band leader next week.

Kane, from eastern picture houses, succeeds Ken Whitman, who has been at the Paramount the past three months.

Pollock with New Firm

Bernie Pollock goes with the new publishing firm of Kornheiser, Leslie & Powers.

Pollock was recently sales manager for Witmarks.

Whiteman's 3-Act

Cincinnati, Sept. 30.

Paul Whiteman has signed the Howard Trio, singers and instrumentalists who have been on the WLW staff for the past year, as a separate unit with his band. With the trio goes Ray McDermott, who plays seven different instruments. He accompanies the trio.

Whiteman finishes three weeks at the Hotel Sinton Oct. 3. He plays two one-nighters into Chicago, where he opens at the Granada Cafe, Oct. 6, for two weeks.

PHIL KORNHEISER, INC.

New music publishing combination of Phil Kohnheiser, Edgar Leslie and Jack Powers will have for its name Phil Kornheiser, Inc.

Firm has taken part of the Ager, Yellen & Bornstein offices at 745 7th avenue, opening about Oct. 15.

Brower's Breakdown

Hollywood, Sept. 30.

A nervous breakdown has forced Jay Brower, m. c. of the El Capitan, San Francisco, to withdraw from the theatre. He will rest up before resuming his contract with Fox West Coast.

Jack Souders is relieving him at the El Capitan.

World's Fair Diplomats Trying To Paint Chicago All White as Rackets and Murders Multiply

Chicago, Sept. 30.

Right now about $10,000,000 is being invested in a World's Fair.

With globe-circling emissaries sent to every important city here and abroad, whose duty, for the most part, is to tell the particular town they are in that Chicago is really crimeless.

At the same time more people are dying here of violent deaths than ever before in history. There are more rackets than ever before, with all generally agreeing now that the rackets have become part of the daily routine and must be considered when a man's in business.

That the crime and rackets are an important part of the city's life is proven by the number of newspaper correspondents now in town. Nearly every large sheet in America has one or two men here now, whose duty it is to send out crime news, flavored to meet the particular rag's needs.

Page One Chicago

Most of these correspondents are simply rewriting the daily papers, and adding whatever their editors wish, with all murder and racket stories being given first page in most towns.

So great has been the spread of crime, and the news of it throughout the world, that those in charge of the World's Fair are now trying to dope up ways to offset the influence. So far no success.

At the present time the city covers an area of 208 square miles. This is divided into villages, with nearly every nation in the world being represented. It is possible, in Chi, to live exactly as one does in any part of Czecho-Slovakia, Norway, Italy or any country you wish to name. Because these different parts of the city still retain their old country customs, is figured by many as one of the causes of so much crime. The different sections will vote only as their leaders tell them. These leaders, in building up their following, have developed rackets, which will continue as long as the present plan of the city is maintained.

Polyglot

The percentage of Americans living in Chi is 23. Polish, 11; German, 10; Russian, 9; Swedish, 6; Irish, 6; Italians, 5; Czechslovakian, 5; Negro, 5; and so on all the way down the line. Each section of the town which houses the various peoples is a throwback to the country they hail from.

At the same time the town is the center for the midwest, with some 38 roads running into it. About 60,000 people drift in and out each week day. These give the town its surface appearance.

Crime, however, is making a terrific lot of money. A $1 booklet titled "X Marks the Spot" and giving a word and picture story of the situation is selling in adjoining states in the ten thousands. Figured now this book, after it gets under way, will sweep the country and outsell any book ever placed on the market.

It is just one of the hundreds of angles paying from the crime end.

MONKEY STEAK

Chicago, Sept. 30.

Carnival biz has got so bad the muggs, among themselves, are stealing anything and everything that can be eaten.

Last week at East St. Louis, Carl Johnson stole eight monkeys from the Rubin & Cherry No. 2 outfit. Carl got as far as St. Louis when six of the slams escaped. It took the police a whole day to capture them and Carl. He confessed he was going to have monkey steak during the cold months.

At Kankakee, Ill., recently a guy from the same show departed with a wagon load of seals. His story was the same.

Barnes' Final Date

Chicago, Sept. 30.

Al. G. Barnes circus, last of the Ringling-owned outfits to close, will finish its season Oct. 12 in a spot somewhere near the winter quarters, Baldwin Park, Cal.

Outfit had the longest season of any of the five circuses, getting in 30 weeks, and traveling some 17,500 miles.

RODEO AS BIZ AID JUST A BAD DREAM

Chicago, Sept. 30.

To encourage customers to shop in Robey instead of Chi, the Indiana Amusement Enterprise of that town guaranteed the "Fog Horn" Clancy rodeo for a week's trial.

Indiana Amusement Enterprise is made up of Robey haberdashers, attorneys, grain men and others. All now agree that the week of Sept. 21-28 for the showing of the rodeo was bad.

"In fact, if we had picked a week in 1938, or '39, we would be money ahead," the ice cream parlor owner said.

All rodeos are more or less alike. They have the pony express riders, the calf roping, the trick and fancy riding and sometimes shooting. No good rodeo man would think of changing this routine, which, back in 1893, was a novelty to easterners. Ever since that date new generations have been doing the same tricks.

Smelling Beads

"Fog Horn" Clancy's offering is no exception. He has made one change, however, which probably is the excuse for the show. He has Chief "Rain-in-the-Face" selling California perfumed beads. Old "Rain-in-the-Face does a terrific biz once he lets the natives get a whiff of the odor. As Indians never lie, you can believe the chief when he says the smell is built right in the beads that sell three strings for two-bits.

On the last evening about 200 folks turned out to see "Fog Horn's" 72 entries and to listen to Chief "Rain-in-the-Face" and buy beads. Nobody got excited except a few youngsters, who wanted to be taken home. As the parents had paid $1 to get in they were set to stick the thing out.

Indiana Amusement Eenterprise has promised, and not verbally either, to give "Fog Horn" $5,000 and 15 percent of the gate receipts. The gate receipts don't worry anyone, but how to get up the $5,000 is what is worrying the members of the Indiana Amusement Enterprise.

It is one of the 5,000 reasons they wish they had set the date back to the week of Sept. 21-28, 1938.

Carnivals

(For current week, September 29-October 5, when not otherwise indicated.)

Ajax United, Ashland, Va.
Alabama, Tylertown, Miss.
Alamo No. 2, Giddings, Tex.
Artdick Greater, New Rochelle, N. Y.
B. & B., Taylorsville, N. C.
Barlow's, Purvis, Miss.
Bee, Erwin, Tenn.
Bernard, Guadalupe, Calif.
Bernardi, Martinsville, Va.
Boyd & Sullivan, Leamington, Ont., Can.
Brundage, S. W., Beaver Dam, Wis.
Cetlin & Wilson, Crewe, Va.
Clark, Fresno, Calif.
Coe Bros., Troy, Ala.; Andalusia, 6-11.
Conklin & Garrett, Princeton, B. C., Can.
Crafts Greater, Ventura, Calif.
Dailey Bros., Batesville, Miss.
Davis & Sons, New Iberia, La., 1-5; Marksville, 8-13.
Dixie Expo., Hot Springs, Ark.
Ehring, Ottawa, O.
Galler's, Moulton, Ala.; Parsons, Tenn., 6-11.
Gibbs, Cottonwood Falls, Kan.
Greenburg, Las Vegas, Nev.
Hall's Greater, Tallulah, La., 29-11.
Hames No. 1, Sweetwater, Tex.
Holderbrand's, Redmond, Ore.
Hill, Athens, Ala.
Isler Greater, Duncan, Okla.
Jones, Birmingham, Ala.
Kaus United, Enfield, N. C.
Ketchum's, Mt. Airy, N. C.
Krause Greater, Mocksville, N. C.
LaMance's, Murphy, N. C.
Lee, Marietta, Ga.
Leggette, Leesville, La.
Loos, Seguin, Tex.
McGregor, Franklin, Tex.
Marks, Florence, S. C.
Melville-Reiss, Baltimore, Md.
Miller, Donaldsonville, La.
Mimic World, Rayville, La.; Olla, 6-11.
Naill, Logansport, La., 1-4; Oakdale, 7-11.
Page, Statesboro, Ga.
Quality-Novelty, Orange, Va.
Rice Bros., Dawson, Ga.
Rice-Dorman, Longview, Tex.
Rubin & Cherry, Shelby, N. C.
Sheesley Greater, Greensboro, N. C.
Shive & Christ, Bay Springs, Miss.
Snodgrass, Chelsea, Okla.
Southern States, Gallup, N. M.
Strayer, De Kalb, Ill.
Vernon Bros., Pine Bluff, Ark.
Wade, Lagrange, Ind.
Williams, Blooming Grove, Tex.

Arthur Hopper is in the pickled whale biz.

Krause Carnival Mgr. And Employe Charged With Murder—No Bail

Asheville, N. C., Sept. 30.

After a search from Rutherford to Spartanburg, S. C., Asheville officers early Friday morning arrested Allen Free, young carnival employee, wanted here for murder of Everett Clark, 25, West Asheville man.

Lewis Neibelle, manager of the Krause carnival, with which Free was connected, is held as an accessory of the killing.

The incident that cost Clark's life occurred Saturday night, Sept. 22, when the Krause shows were playing in Asheville in Reed's Bottom. The carnival management had been having trouble with vandals and practical jokers on the lot. Police officers said Neibiels had given free instructions "to be rough" with anybody creating any kind of a disturbance. Free and Clark were said to have had an argument, when Free struck Clark across the head with a heavy tent stake. Clark was taken to a local hospital for treatment but was discharged the next day as improved. Sept. 24th he complained of a pain in his head and again was taken to the hospital. There it was found that the blow on the head had caused acute meningitis. His skull was fractured and he died a short time later. Meanwhile Neibiel had been arrested for giving the orders for rough handling.

No Bail

Free and Neibiel are held without bail, pending a hearing.

Mex. Revs. Cold

(Continued from page 6)

due to the fact that they are trying to get away with old, old stuff.

Hot Music

Teatro Regis, a first line movie shop, has done very well by giving a novelty, jazz band imported from U. S. It is colored, directed by Troy Floyd. The jazz is "hot" and Mexicans are crazy about it. You have to stand in line to get a seat—novelty in itself here.

Conditions that prevailed in the not so long ago—revolutions, for one thing, and the extravagant demands of los sindicatos (labor unions) frightened away enterprising gentry who had their eyes upon this amusement territory. Times have changed and for the better. It doesn't look as though there will be another civil war in this land for years to come. Conditions are rapidly becoming more stable.

Show people have been handed quite a laugh lately through a petition to el Senor Presidente de la Republica by the National Association of Authors and Composers. This august unit wants a 10% tax on all tickets to amusements, proceeds to be used to help the jobless. It is opined most of the benefactors would be the said authors and composers.

Mexican Radioing

American radio fans can now tune in and get real Mexican music—songs, instrumental and orchestral numbers. This has come about by the establishment here of station XEW, most powerful concert broadcast unit in Spanish America. It operates on a frequency of 780 kilocycles. Regular programs are broadcast eight hours daily, but arrangements are being made for this station to be on the air 14 to 16 hours each day. Announcers speak English, so the fans up north will know what it's all about.

Patsy Ruth Miller is here vacationing and getting publicity.

Bull fight arena concessionaires are complaining about a slump in trade. They blame the increasing popularity of sports which do not feature gore and theatrical amusements.

Circuses

Ringling-Barnum

Oct. 1, Shreveport, La.; 2, Alexandria; 3, Baton Rouge; 4-5, New Orleans, La.; 6, Mobile, Ala.; 7, Meridian, Miss.; 8, Tuscaloosa, Ala.; 9, Birmingham; 10, Montgomery, Ala. (close).

Al. G. Barnes

Oct. 1, Tucson, Ariz.; 2, Phoenix; 3, Yuma, Ariz.; 4, Brawley, Cal.; 5, Calexico, Cal.

Dan Odom Carnival?

Chicago, Sept. 30.

Dan Odom, manager of the Hagenbeck-Wallace circus, is reported as about to lanuch a carnival under his own name.

Odom made his first money in the carny field, and with it invested in the American Circus Corp. He was the only man around the Ringling offices the past year who was credited with knowing both the circus and carnival biz.

Obituary

ADELLA BARKER

Adella Barker, 72, actress and singer, died in the Brunswick Home, Amityville, L. I., Sept. 29, where she had been under the care of Actors' Fund for several years in co-operation with Second Church Christ Scientist.

Miss Barker had appeared in many shows and had played vaude in the act, "The Purple Lady." Among some of the shows were "The Virginian" (Dustin Farnum), "A Royal Rogue" (Jefferson De Angelis), "Sis Hopkins" (Rose Melville), "The Little Host" (Della Fox), "Adonis" (Henry Dixie) and in leads in Gilbert & Sullivan operas.

Her stage debut was in 1882 in "Around the World in 80 Days" and her last stage appearance was in 1919 in "The Little Teacher."

A brother, Al Martin Barker, survives.

PERKINS D. FISHER

Perkins D. Fisher, vaude sketch player for 25 years, died recently in San Francisco. Fisher and his wife (Florence Fisher) had for years appeared in "The Half Way House," a comedy skit written by the late Ezra Kendall.

Mr. Fisher was born in Boston in 1860 and his entire life had practically been spent in the theatre. His professional life started at the old Boston Museum with such associates as William Warren, Jack Mason, Dan McGinnis, Annie Clarke and Sadie Martinot.

He was several seasons with Madame Januscheck as comedian, William A. Brady shows and Kate Forsyth Co. Then he went into vaude where he played 25 years. He is survived by his widow and brother.

JOHN GLENNON

John Glennon, legit show manager and agent and in later years a picture exploitation man, was found dead in bed in the Seventh Ave. hotel, Pittsburgh, Sept. 28.

He was engaged on exploitation work for "Rain or Shine" (Joe Cook) picture for Columbia at the Warner theatre, Pittsburgh. Prior to joining Columbia he had worked for United Artists.

When off the road he had made his home with Charles Bragg in Astoria, L. I. A brother, Rev. Fred Glennon, survives; living in South Carolina. The body was sent to Columbia, S. C.

WILLIAM T. CARLETON

William T. Carleton, former director of legitimate productions, died at the home of his sister at St. John, N. B., Sept. 28, after a long illness.

For 35 years Mr. Carleton had resided in New York. During that time he was director for Klaw & Erlanger at the New Amsterdam when "San Toy," "The Pink Lady" and other shows were produced.

Interment in St. John yesterday (Sept. 30).

ADOLPH VERDI

Adolph Verdi, 26, orchestra leader at Georgia theatre, Atlanta, since house opened, died Sept. 25 in Jacksonville, Fla., after battle against T. B. Verdi had gone to Florida for a brief vacation. He probably was Atlanta's best theatre pianist.

He had two borthers, Vic and Frank Verdi, who have played for many years in local pit orchestras. Adolph's first job was at old Criterion when he was a kid 13 years old.

ROBERT H. BAILEY

Robert H. Bailey, 80, former circus man, who died Wednesday, Sept. 24, was buried Sept. 26 at Washington, Ind., his former home. "Uncle Bob" as he was known throughout Indiana, had made foreign trips with the old Barnum & Bailey circus. For the past 10 years he had been an elevator operator at the State House, Indianapolis. Widow, daughter and two sisters survive.

GEORGE W. JOHNSON

George W. Johnson, veteran concessionaire at Mid-City Park, near Albany, N. Y., died Sept. 25 from effects of injuries received in a fall a year ago. He had been up and around and had visited the park the final week of the season.

He is survived by his widow, who operated his concessions at the park this season.

JAMES J. MANNING

James J. Manning, 49, songwriter and actor, died of a heart attack Sept. 28 at the home of William J. Collins, his brother-in-law, in Philadelphia.

Mr. Manning for 20 years had been writing and appearing in acts in vaude and night clubs.

His widow survives.

Mrs. Clara Rosen, 58, mother of five children in show business, died Sept. 25 in New York. Surviving children are Eph Rosen of R-K-O, Dave and Al Rosen of Loew's; Matty Rosen, Lyons & Lyons agency, Maude Hilton of Hilton and Almy (vaude) and Edith, non-pro.

Mrs. Ida Von Tilzer, wife of Harry Von Tilzer, songwriter and music publisher, died Sept. 25 at the Von Tilzer home in Freeport of cancer. The Von Tilzers had been married 24 years, Mrs. Von Tilzer being the former Ida Rosenberg. The body was cremated.

Carnival Romance

Denver, Sept. 30.

H. B. Danville, San Francisco, general agent for the Wortham shows, and Lillian LaFrance, Los Angeles, motorcycle and airplane stunt girl with the carnival, were married in Pueblo, Colo., Sept. 18, at the Mt. Carmel church.

About 200 members of the company attended the service.

CARLOS EXPO. SLOUGHED

Carlos Exposition Shows was sloughed for wheel gambling at Emerson, N. J., last week with authorities hopping in in mid-week. Cops closed down several stands which had been angling a money play and would not permit reopening for the rest of the week.

The show was in under auspices of the Emerson A. C. for the week.

European Runaround

(Continued from page 73)

picking lilies in a pond. The effect is baudy, even to a mud-gutter mind.

Then there's another scene of a monk fighting off temptation which jolts even the irreligious.

Two nance numbers are so dumb they don't even get a snicker.

Couple of still life nudes don't seem to bother or please much as they're just flashes, but one shot of a guy unrolling gauze from a femme till she's nude to the waist and then unrolling the rest till she's off scene gets an united groan from the chumps upstairs but a laugh from the others.

They even give you a chart showing all the people you don't have to tip. Total is eight. Only palm squad left in fact is the garcons.

What a headache those old Fol' Berg's must have been in this regard. At least America made 'em get rid of the palm-pest and his pourboire, and somebody ought to thank 'em for that.

Runs, Hits and Errors

Some fast copy-reading these days. "Comoedia" billed Ted Lewis at the Empire, Paris, Aug. 30, a week after he'd sailed for New York; "Le Courrier Cinematographique" referred quaintly to Mr. Wiel Hayes, Pam Beach and Pasadema, all in one issue; "Cinema" declared Mlle. Falconetti, star of "Joan of Arc," had asked 250,000 francs, record figure for a French production, while "the company hiring her have stood out for 300,000 and will not concede more"; "The Daily Mail" shrieked three British producers next year will spend $25,000,000 and changed it to $50,000,000 in a succeeding paragraph (with the actual figure about $6,000,000), and "Variety," not to be outdone, puts Deauville, Normandy's class spot, in the Times Square sector.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

This show, like the majority of the Southside previews, begins and ends with an acrobatic turn. Opening were the Three Judges, clown tumbling. Old-fashioned stuff, for the smaller houses at best, with outdoor shows their best bet. Closing, the Seven Arcounis, teeter board performers. Look and work clean and neat with stunts making it a standout turn for the majority of houses.

Five years ago when her name was prefixed with the word Baby, Dorothy Johnson pleased variety audiences. They thought she was cute. But no longer. She's grown too much in that time, and her singing, dancing and instrumental stuff is now merely parlor entertainment. She can no longer get by on the kid angle.

Cropley and Violet, ropers, with adagio tableaux and strong-arm stuff to make it harder, are perfect for picture house presentations. In vaude, they get across nicely. Davey Jones, single, depends almost wholly on his hard shoe hoofing. He has two comedy song numbers; one, many years old, about the Bowery mugg, n. g. The second is the stuttering song that is practically surefire. Jones doesn't quite get the idea.

Don Tranger and Co., six saxophone act, has possibilities. Opening song by the five-chorus is hopelessly weak. The boys figure it merely as a starter, and it is meaningless. They get down to business shortly with regulation material. Two impressions by Tranger: Tom Brown and Ted Lewis. Good enough.

Roy Sedley brought his act out from the State-Lake for a guest appearance, and clicked easily. The house is pie for the majority of hoke turns.

Armstrong and Blondell, man and woman piano act, with Sam Armstrong at the keys, manages to keep up to date in material, with its big song hinging on golfie. However, the act is too loud for such a turn, and Miss Blondell could practice restraint. In an effort for pep, she leaves the audience exhausted and partially deaf.

Ruiz and Bonita, dancing turn, brings a touch of class to the house. Dressed and routined exceptionally well in ballroom and Spanish numbers. Single unbilled girl clicked heavily, especially with her new idea of tap dancing with castanets. Extra are two women with harps and a banjoist.

Paxton, the memory wiz, remains one of the best novelty acts around. On the surface would seem dull, but when he gets to work, much entertainment.

"Song of the Flame" (FN), feature.

Business just slightly off Tuesday night.

Regal

About six percent of Chi's 4,000,000 population is colored. Approximately 90% of the 6% live within a mile of the Publix-B. & K. Regal theatre on the southside of the city. Some 85% of the 90% of the 6% call the Regal "their house." When their house puts on a preview night they are so faithful they pour between $700 and $800 in extra business over the box office sill.

Jay Fagan knows this neighborhood better than any other living white or colored man. He understands the colored psychology. This is shown by his making the house a winner. Now the story is going around that shortly Mr. Fagan will move to New York for Publix. The southside will miss him.

This week's regular bill is not as strong as the usual offering, and features Irene and Baby Struith and the Williams' Midgets. In the former a mother and six-year-old daughter sing and dance. The little girl offered some fast steps, and could work satisfactorily without her parent.

Only mistake in the Williams' Midget offering is that Mr. and Mrs. Williams, owners of the troupe, work with the six little folks. They are out of place in a turn of this sort, and would be a great deal more pleasing if they left the stage and turns to the little one. Williams was brought to America by Ike Rose a few years ago.

Preview opened with Ted and Mary Taft, fresh from Hollywood in a picture presentation dancing skit. The turn is not framed for the vaude houses, being solely designed to fill in in the larger picture palaces. Very neat, with enough sensational stepping to take the act out of the ordinary class.

Deuced were Roy and Nord, who start off slow, but end in a riot. One plays the banjo to good success. Both the boys are fast workers, have a new line and plug it hard. They are the conscientious kind of performers, who put everything they have into their efforts and for this reason score.

Vitaphone Four, a new quartet act, is O. K. Understood the boys are supposed to work in cowboy costumes. This was missing, but they all know how to blend, have capable voices and should succeed.

Fourth spot over to Madame Verobelle and Co. of four femmes and one man. Opened with an adagio Indian costumed dance that is O. K. Madame Verobelle, while possessed of a pleasing voice, would do better to appear on the stage and sing along with this turn if this is to be the routine. Later in the act when the Madame sings on the stage she scores. A toe dance by one of the girls scored big. This is one of the highlights in this act.

Joe Roberts has a new number where he bills himself as "Joe Roberts and Co." The "Co" plays an accordion with good success. When he and Roberts open up together it is a strong turn. Both scored.

Closing was Pat Lane, an enigmatic hard working young man, who seems to have all the ear marks of success, but somehow fails. Lane is using a collection of picked-up gags and dance routines, which if improved upon would place him in a better light. Nevertheless caught at the Crown a few weeks ago, and here at the Regal he went big. He has an extremely likeable personality and with something written to fit his style should be a wow.

Business very light, an unusual condition here.

Peruchi player, Chattanooga, Tenn., are trying to find a house at knoxville for a No. 2 Co. Company is charging 40 and 60 cents and getting a big play.

Patrica Salmon, ex-Hagenbeck-Wallace circus performer, is at the Congress, burlesque house.

Shuberts refused to allow any party buying for "Dishonored Lady" at the Harris. Show in for only three weeks, they don't want any cut prices.

Kedzie Players, which open Oct. 5 under the management of George Roberson and Eskel Gifford, has been incorporated for $4,000. Roberson and Gifford have 50% of the stock, the other 50% with the Kedzie Amusement Co., owner of the property.

Dance Corp., local agency, has organized an orchestra contest of 36 bands. To be held at Paradise, Aragon and Trianon.

Gilbert Rosenwald, formerly district manager here for Universal, now in chage of the Seattle territory.

Robertson-Gifford Players are set to open at the westside Kedzie in about two weeks. Stanley Price signed for leads, and Roy Hilliard as stage director.

Paramount exchange has moved into its new building at Michigan and 13th street. Metro slated to move into the old Par quarters, and marks the fourth large distrib organization that is moving south, out of the present film row.

Henri Ellman, manager, and Harold Weiss, booker, have resigned from the local Tiffany exchange. Joe Merrick, formerly general sales manager for Educational, comes in as district manager, with Elmer Grace as branch manager.

Fritz Liebler's troupe this year includes: Virginia Bronson, Olga Leeds, Virginia Stevens, Lawrence H. Cecil, Hart Jenks, Robert Strauss, John Burke, Philip Quin, Thayer Roberts, Ralph Menzing, John Forrest, Wilfred Mallory, Claudius Mintz, Ingeborg Torrup, Mary Hone, Virginia Chew, Maxine Arnold, Charles Henderson, Frank Peters, J. Augustus Keogh, Lionel Ince, Howard Inches, John Bryan and Sidney Mansfield.

"Peck" Gommersol, formerly assistant to Jimmy Grainger with Fox, comes into town as western divisional director for Universal.

Norman McDonald, formerly stage director here for Spoor at the Essanay studios, will shortly enter the radio field.

Lee Sims, pianist, and his singing partner, Ilomay Bailey, are signed up with WBBM for exclusives.

Charlie Crafts, who m. c.'s for the National Playhouses, the Avalon and Capitol, opened Sept. 26 at Publix-B. & K. Oriental.

Margaret Field reported readying stock company for the Savoy, Grand Rapids, Mich. Jack Ellis, who has managed the Wright Players in that town for some years, slated to supervise.

L. J. Crago Players, rep company, closed their summer season last week in Wis.

Christy O'Brecht Players closed for the season in Minnesota. Organizing for winter shows.

Al Jackson, who has the Jackson Players, stock troupe, in Madison, Wis., has purchased an interest in a roadhouse two miles from that town.

Publix-B. & K. Chicago theatre here has just completed the job of reseating the entire house, without the loss of a single show or closing the theatre.

The 4,500 new pews, at $10 each, were set in at night, with each night being given over to a section. No one knew a thing about the job except a neighbor, in a new seat, and one in the old section would remark on the great difference.

"Lost Sheep," now in its third week at the Selwyn, moves over to the Adelphi Oct. 5 to make room for "Strike Up the Band," opening the same day at the Selwyn.

Ralph Kettering, manager of the Adelphi, Chicago, and Harry Rosendale, also of Chi, will have their play, "In Hock," produced before Nov. 10 in New York City.

Bernard Levy is doing the staging, and in taking over the play stipulated it would be on the boards some time before the mentioned date.

Adolph Menjou will have the leading role.

DALLAS

By RUDY DONAT

Majestic—"Leathernecking"; vaude.
Palace—"What a Widow"; stage show.
Melba—"Santa Fe Trail."
Old Mill—"Way of All Men."
Capitol—Dark.

Capitol, last downtown indie stand, dark for repairs before opening under R-K-O banner. House will play split bookings (picture) with Majestic, giving R-K-O more even break with Publix houses (3).

Cops are cleaning up slot machines in town in an earnest manner. Emmett Rayner is up for penal sentence for peddling them.

W. H. Barnes reported importing carload of wild buffaloes for State Fair rodeo. Rodeo after 10 days in Fair (Oct. 11-26) goes to Madison Square Garden, N. Y.

In spite of heavy ballyhoo, "White Hell of Pitz Palu" flopped at Capitol, pulled after three days for "Inside the Lines."

DETROIT

By LEE ELMAN

Michigan—"Scarlet Pages."
Fox—"Liliom."
Fisher—"Top Speed."
R-K-O Downtown—"A Lady Surrenders."
United Artists—"What a Widow" 2d week).
State—"Madam Satan."
Paramount—"The Spoilers."
Madison—"The Squealer."

"Street Scene" booking extended to four weeks.

"Marigold," booked here before New York date, cancelled three days before advertised opening.

Erlanger's Wilson has solid bookings for the rest of the season, with no dark weeks in prospect. Plays listed include "Sweet Adeline," two weeks starting Oct. 6; "Month in the Country," with Nazimova, Oct. 19, one week; Colleen Moore here week Oct. 26 in "On the Loose"; "Strictly Dishonorable" Nov. 2 for one week, with "Garrick Gaieties" Nov. 9.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

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BALTIMORE	79	NEWARK	79
BRONX	78	NEW HAVEN	79
BROOKLYN	79	OTTAWA	79
BUFFALO	79	PITTSBURGH	78
CHICAGO	77	PORTLAND, ORE.	78
DALLAS	77	PROVIDENCE	79
DENVER	78	ROCHESTER	78
DETROIT	77	SAN FRANCISCO	78
INDIANAPOLIS	79	SARANAC LAKE	79
JACKSONVILLE	78	SEATTLE	78
LOS ANGELES	78	SYRACUSE	79
MILWAUKEE	78	TOLEDO	78
MINNEAPOLIS	78	TORONTO	79
		WASHINGTON	79

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Governor Young appointed Dr. Harry Martin chairman of the State Boxing Commission. Martin succeeds James Woods, president of the Biltmore Hotel Corp.

Holmes Walton was all packed to go to England to bring back player talent but was talked out of it by Myron Selznick. He is now associated with the Selznick-Joyce agency.

Francis X. Bushman goes to the Dufwin, Oakland, as guest star, Oct. 5.

The following assignments were made at the coast studios during the past week:—

"Greater Love," by Eugene Walter, went into rehearsal at Pathe yesterday (Friday), with Ann Harding supported by Olive Brook and Frank Bannister. Rolle Lloyd is directing.

Herbert Bragiotti, "Sin Takes a Holiday," Pathe.

Jacques Deval adaption French "Let Us Be Gay!", Metro.

Buster Collier, "Cimarron," Radio.

Inez Seabury, "Leatherpushers," U.

Thelma Todd, "Aloha," Rogell.

Buck Jones, Meriam Seegar, Erville Anderson, Hank Mann, and Ed Le Saint, "Dawn Trail," Col.

J. Edwards Davis, Albert Gran, and Zack Williams, "Madonna of the Streets," Col.

Boris Karloff, Philip Holmes, Arthur Hoyt and Mary Doran, "Criminal Code," Col.

John Halliday, "Network," Fox.

Walter McGrail, "Shepper Newfounder," Fox.

Raoul Paoli, French, "The Bad Man," FN.

Complete cast of "Seas Beneath," next John Ford opus for Fox, has Marguerite Churchill, Mona Maris, Dave Rollins, Frank Richardson, J. M. Kerrigan, Larry Kent, Terry Roy, John Loler, Henry Victor, F. Schumann-Heink and Gaylord Pendleton.

Emmett Corrigan and Eddie Kane, "Dirigible," Col.

William Keighley, "Resurrection," Universal.

Finis Fox, script "Merry-Go-Round," U.

Ralph Harolde and George Marion, Sr., "Hook, Line and Sinker," Radio.

George Cooper, Isabelle Withers, Tyrrell Davis, John Miljan and William Mack, "Within the Law," Metro.

Lucien Hubbard borrowed from WB for script "Great Lover," Metro.

Helen Jerome Eddy, Jack Pennick, Dale Fuller, Victor Potel, Gardner James, Jerry Stuart, Donnella Donaldson, Lillian Leighton, James Marcus and Andy Shuford, "Great Meadow," Metro.

Renee Marvelle, femme lead in third of the Slim Summerville Harry Gribbon comedies. Harry Edwards directing.

Hallam Cooley and Sam Hardy leads in a short, "Sailor Be Square," U. Production started this week with Ralph Cedar megging.

George Melford has been assigned direction of the Spanish version of "Dracula" for Universal. Lupita Tovar, Carlos Villal, Jose Viasco and Alvarez Rubio have the principal parts. B. F. Cue did the adaptation and dialog. Production starts Oct. 1.

Dave Bershon, western district manager of United Artists, has been ill for a week. He is expected back at local headquarters in a few days. In his absence F. E. Benson, sales manager, and Guy Gunderson, branch manager, have been holding the fort.

Wilbur Cushman has called off the Alex Carr show, "Milgrim's Progress." Plan was to open here and then trek to San Francisco.

Joe Cornbleth joined the local Lyons & Lyons office this week. Cornbleth has been agenting both here and in the east for many years.

Richard Wilbur's company at Honolulu now complete with Norma Leach engaged as ingenue.

Laid up with an infected foot, Louis Berkoff of the Berkoff Dancers is out of the R-K-O show. Act is continuing without him until he recovers.

L. E. Tillman, branch manager of Columbia here, is on a short tour of his sales territory closing product sales, mainly with circuit accounts. He is expected back the end of this week.

Ginger Pearson and Francelle Finch have been engaged here for Richard Earle's stock company in Tucson, Ariz.

Henrick Ibsen's "Wild Duck" goes into the Playshop (Little theatre) Oct. 9 for 11 days.

DENVER

Aladdin—"Moby Dick."
America—"Matrimonial Bed."
Denver—"Raffles"; stage show.
Paramount—"The Spoilers."
Rialto—"The Sea God."
Tabor—"Inside the Lines."
Broadway—"It's a Wise Child" (legit).

A. Eichenberg is subbing for Holden Sweiger, Denver manager, now home in West Va., recovering from illness.

A. G. Krell, Detroit, assistant at Paramount, succeeding E. A. Patchen, who goes to the Colorado, Pueblo.

Carl Judge, owner Iris, Wheatland, Wyo., was operated on here.

The Mayan, new Fox house, opens Oct. 27.

Cliff Pierce, formerly with the Kinema chain in Utah, will manage the Victory and Colorado.

SAN FRANCISCO

By WALTER RIVERS

A new license fee of $25 a quarter for pee wee golf courses was fixed here last week by the Board of Supervisors.

Jay Brower, m. c. and band leader at Fox's El Capitan theatre here, forced to quit suddenly last week when he suffered a nervous breakdown and had to go to the hospital. Jack Souder was rushed in as sub.

Henry Duffy is getting ready to reopen the Alcazar with "Michael and Mary" and with himself and his wife, Dale Winter, as leads. It is almost six years to the day that Duffy first took over this theatre.

Allan Kane replaced Ken Whitmer as m. c. of Publix' Paramount last week. Whitmer is to go East, probably Atlantic City.

Arvid Erickson, publicity director of R-K-O Golden Gate theatre, promoted last week to the managership of the R-K-O Orpheum, Tacoma. Andy Hervey slated to succeed Erickson here.

Fire almost destroyed the El Portal theatre (neigh pictures), owned by Hyman S. Levin, last week.

TOLEDO

By E. H. GOODING

Paramount—"Monte Carlo" (P); Jack Oakie in person.
R-K-O Rivoli — "Leathernecking" (R-K-O) and vaude.
R-K-O Palace—"A Lady Surrenders" (U).
Princess (Publix) — "Last of Lone Wolf" (Col).
Pantheon—"Bright Light" (FN).
Vita Temple — "Borrowed Wives" (Tiffany).
Loew's Valentine—"Whoopee" (MGM).
Cameo—"On Your Back" (Fox).
State—"Wild Company" (Fox).
Empire—Burlesque.

Jack Oakie at Paramount this week. Toledo Blade tied up with Jack taking ads.

"Recaptured Love" at Princess (Publix) yanked after three days. Bert Lytell in "Last of the Lone Wolf" was substituted and advertised as the last gangster picture to be shown in Toledo, since the censors at Columbus barred the racket stuff. House got plenty of dough and film held over.

Henry J. Doerrman, president, University of Toledo, named president of Toledo Civic Amusement association. The organization will sponsor appearances of concert stars.

Property of Ohio Theatre, Inc., Marion, O., on the block. Warner Bros. expected to enter a bid.

Eugene L. Miller, Shakespearean actor, named director of revival of Shakespearean plays to be presented here.

JACKSONVILLE, FLA.

Florida—"What a Widow."
Imperial—"Three Faces East."
Palace—"Moby Dick."

Jesse L. Clark, former district supervisor for Publix, is in New York this week making new connections.

Vaude may be brought into Jacksonville this winter. Musical comedy also reported for Arcade or Temple, both dark legits.

Jonas Perlberg, former manager at the Florida, reported going with R-K-O in Chicago.

John L. Crovo, formerly at the Palace and Imperial, on the road with Sayle Taylor, lecturer.

Miniature golf bugs seeking to crown a city champion of eight courses by endurance grind. Champions of the eight courses in on stunt.

MINNEAPOLIS

Metropolitan—Dark.
Shubert — "Wooden Kimona" (Bainbridge stock).
R-K-O Orpheum—"A Lady Surrenders"; vaude.
Gaiety — "Radio Girls" (stock burlesque).
Minnesota — "Monte Carlo"; Publix unit.
Century—"The Dawn Patrol" (2d wk.).
State—"Call of the Flesh."
Lyric—"Big Boy."
Aster—"In the Next Room."
Grand—"Hell's Island" (1st half); "Let Us Be Gay" (2d half).

For second successive time an Al Jolson picture, "Big Boy," went into Publix's 40c Lyric instead of the 75c Minnesota or Century or 60c State this week.

H. W. McCall, who operated musical tabs at Palace for several seasons, is negotiating to take over Pantages theatre for a 10-week trial period. A tab-picture policy is planned.

The Minneapolis "Star" sponsoring contest to select a local girl to be given a free trip to Paris by United Artists, Gloria Swanson and the Century theatre.

Two Publix houses in Grand Forks, N. D., the Orpheum and Strand, are closed, due to operators' insistence on two men in the booths.

Hal Roach, visiting here said that bathing comedies are passe. More of an eye-full of girls can be had gratis at all public beaches and swimming pools as a result of swimming suit styles.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Brown Buddies."
Alvin—"Candlelight."
Pitt—"Wasp's Nest" (Sharp stock).
Academy—Burlesque (Mutual).
Golden Rod Show Boat—"Ten Nights in a Barroom (2d week).

Pictures

Penn—"What a Widow"; stage show.
Stanley—"Rain or Shine"; stage show.
Aldine—"Last of Duanes."
Harris—"Czar of Broadway."
Warner—"Scarlet Pages" (2d week).
Enright—"Last of Lone Wolf"; stage show.
Sheridan Sq.—"Leathernecking."

Golden Rod Show Boat, now in 11th week at Aspinwall and still big, may move downtown when cold weather comes.

When Gayety reopens next week as outlet for Par's first-run product, house is to be known as the Fulton.

Earl Bailey, slated to move to Philadelphia for Warners, remains as manager of Stanley.

Wally Vernon, m. c. at Eddie Klein's Villa, doubling this week at Enright.

Joe Falvo, after three months at Hotel Morrison, Chicago, has his own band now at the Keystone Club.

Plaza Cafe reopened last week with Larry Duncan's orchestra and Dick Ware as m. c.

Warners now broadcasting weekly program each Monday over KDKA.

Bill Clark has succeeded Larry Jacobs as p. a. at Penn, latter going to Fulton in similar capacity.

SEATTLE

By DAVE TREPP

Orpheum—"Danger Lights"; vaude.
Fox—"Holiday" (2d week).
Coliseum—"On Your Back."
Fifth Ave.—"Sea Wolf"; stage.
Paramount—"Follow Thru"; stage.
Blue Mouse—"Maybe It's Love."
Music Box—"Whoopee."

Dave Hacker, production director for Publix stage shows here and in Portland, revamping line and may increase to 18 girls.

Chauncy Smith, formerly with Universal, now representing Electrical Products Corp.

Alice Darstein is new "singing usherette" at Dave Heilelhoch's Coliseum (Fox).

Rose Room (Butler hotel) opened Saturday with Bob Ayres band and Peggy Rollins.

Seattle may lose its franchise in Coast league, with local baseball club said to be $60,000 in the red. Now in hands of receiver.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"On the Loose" Oct. 3, 4 (Colleen Moore).
R-K-O Palace—"Lady Surrenders"; vaude.
R-K-O Temple—"Squealer," "What Men Want."
Loew's Rochester—"Madame Satan."
Eastman—"Follow Thru."
Regent—"Grumpy."
Piccadilly—Dark.
Little—"Beau Sabreur."
Strand—Change.
Family—Change.

Liberty (neighb) is getting flesh on stage by amateur contests, six or seven acts each night for week, closing with winners Saturday night.

Attempt to hold over "Western Front" second week at Regent after opening at Eastman failed and "Grumpy" substituted Wednesday night. Second time in two weeks Publix has yanked film.

Tickets for annual Eastman music series this winter reported going slower than usual. Two courses this year instead of three last year.

Ray Fagan is organizing a 100-piece orchestra for radio and concert work. Operates in conjunction with a music store.

Rochester Civic Orchestra again goes on coast-to-coast broadcast via WHAM. This is the only expensive feature offered by this station.

PORTLAND, ORE.

Broadway—"Love in the Rough."
Paramount—"The Spoilers."
Orpheum—"Danger Lights."
United Artists—"Holiday" (2d week).
Rialto—"The Sea God."
Music Box—"The Squealer."

Although fall season well under way, Hamrick's "Blue Mouse and J. J. Parker's Alder and Rivoli remain dark. Understanding is Parker will reopen the Alder soon to take care of excess product. House is same size (1,200) as his United Artists.

Long ago some patriotic burgomaster gave best publicity break in town to the U. S. army, which has triangle boards on best sidewalk corners downtown. Floyd Maxwell, Fox city mgr., worked in on this by tieing up his ads with army angle. "Join the Marines and see 'Love in the Rough'" made good line.

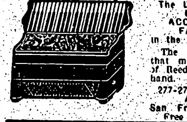
Portland Symphony Orchestra announced list of 18 concerts at city auditorium for this season. First is Nov. 3 and every second Monday afterward. Tough opposish. Public is well sold on support.

BRONX, N. Y. C.

Jacobson brothers, who sold out some time ago to Consolidated, back in the local exhibiting field with the Hughes theatre.

After playing the Adler family, in Yiddish, Bronx opera house again open this week with a legit tryout, "Unclean." It's something of a comeback for this old-time house.

Jules Fields now managing the Fox United States theatre.



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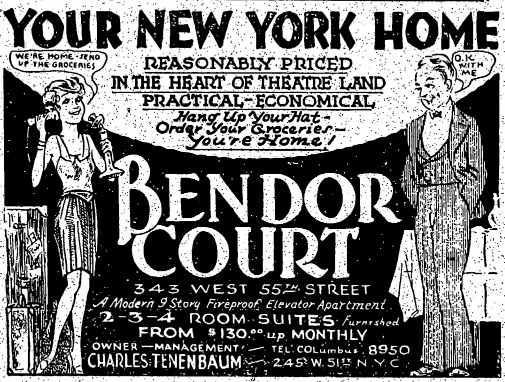
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SARANAC LAKE

By HAPPY BENWAY

(Miss) Frisco DeVere, a newcomer, here for rest suffering from a little run down.

Alice Carman, after two weeks in Philadelphia air, came back in colony looking none the worse.

Twenty "show-folks" patients were guests of Mgr. Dodds at the Palace, Lake Placid, N. Y.

Tommy Abbott and Mike McManee (I. A. T. S. E. boys) holding their own under favorable outlook.

Edward DeCaro much on comeback, added weight and expects to hit Philadelphia soon.

Dorothy Harvard, much in setback class, showing spirit and expected to make the grade.

Tom (Cy) Lemihan, who is unable to walk, is at 223 Girard avenue, Albuquerque, New Mexico. Drop him a line.

Nellie Quealy, in bed six months, showing improvement; will be up soon.

Xela Edwards, Mae Armitage, Julia Kubas and Doris Moore all still in bed; are much improved.

Weekly Passing Show

Andreas Erving enjoying his wife's visit....Grant Simpson visits the Lodge quite often; he's okay ....Lilly Leonora looks rosy and is. ....Charles Libecap sure looks the part....Dick Moore feeling great. Bobby Hatz showing progress. ....Harry Zimberg (NYC) weekending it here with his frau.... Edith Cohen, okay, will Brooklyn it after the holidays....Andrew Molony now working, broadcasting, also boss of the "Petty" golf course here....Benway himself, much okay, passing another milestone Sept. 29. **Write to those you know in Saranac.**

MONTREAL

His Majesty's—"Abraham Lincoln."
Palace—"Dawn Patrol."
Capitol—"Follow Thru."
Loew's—"Man Trouble."
Princess—"Whoopee" (2d week).
Imperial—"The Storm."
Roxy—"Alf's Button."
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

New stunt here is to run fashion shows at cabarets. Beaux Arts cabaret has one all week, and has picked up plenty jack. Show on around nine, at time when cabaret otherwise empty.

Sudden crop of letters to local press protesting against censors cutting pictures here. Most take view that, since children under 16 not now admitted to theatre, censors might let up in attempt to improve morals of adults.

OTTAWA

By W. M. GLADISH

With the dropping of vaudeville at Loew's, Toronto, after 16 years, there is now only one vaudeville house in Canada, this being Shea's Hippodrome, Toronto. The Imperial and Loew's Theatres, Montreal, had vaudeville until a few weeks ago when the orchestras went on strike but this strike has now become permanent with the decision to adopt an exclusive talking picture policy.

The Federal Department of Labor, Ottawa, has appointed A. C. Heighington, K. C., as government counsel for the investigation into the moving picture business of Canada under the combines act. The date and place of the investigation have not been announced.

The Ontario Department of Education has prohibited the use of school halls for private exhibitions or performances and has threatened the cancellation of annual school grants if outsiders are permitted to put on any shows. The decision was made in order to eliminate competition for regular exhibitors who pay a healthy annual license fee.

Sunday miniature golf has been legalized by the Windsor, Ontario, city council, this being the first time that Sunday sports have been authorized in the Province of Ontario. The Windsor council also imposed an annual license fee of $100 for each course. Windsor exhibitors have raised objections on the ground that they are compelled to close their theatres on Sundays.

Henry A. Morton, pioneer theatre owner of Winnipeg, Manitoba, has leased the Strand theatre, Main street, Winnipeg. Morton also operates the Garrick and Rialto theatres, Winnipeg, and the Tivoli, Saskatoon.

TORONTO

By G. A. S.

Royal Alexandra—Dark.
Princess—"On the Loose" (Colleen Moore).
Empire—"Romance" (Kepple stock).
Loew's—"Eyes of the World"; vaude (last week).
Hippodrome — "Sweethearts and Wives"; vaude.
Imperial—"Follow Thru"; stage show.
Tivoli—"Monte Carlo."
Madison—"Blaze o' Glory."
Palace—"Lady of Scandal."
St. Clair—"For the Defense."
Crown—"Journey's End."
Bedford—"King of Jazz."

Palace (Par-Publix) starts a grind next week. First neighborhood here to try a grind policy. House also on full week runs.

Four runt golf yards closed during week. Two picture houses ditto.

BUFFALO

By SIDNEY BURTON

Teck—"Dracula."
Buffalo—"What a Widow."
Century—"Western Front."
Hipp—"Big Boy."
Great Lakes—"Liliom."
Hollywood (Little)—"Hallelujah."

Teck opened this week with "Dracula" and the Erlanger due in another fortnight.

Local epidemic of new night clubs continues. Straub's Cafe Mira opened Saturday with Bono's Mayfair due next week.

"Hallelujah," shown for a second time at the Hollywood (Little) is held over a second week.

Business at both Mutual and independent stock burlesque houses reported very pianissimo.

BALTIMORE

By BRAWBROOK

Auditorium—"Old English."
Maryland—"Everybody's Secret."
Ford's—"Blind Mice."

The legit season is on at both the Maryland and Ford's, but b. o. results to date negligible.

John McCaslin, old vaude booker here, has opened a penny arcade on an East Baltimore street site formerly occupied by a dime museum.

Tom Tobin, who staged the shows on old Garden Roof (now Keith's), will be dancing instructor at U. S. Naval Academy again this season.

NEW HAVEN

By H. M. BONE

"Moby Dick," booked for Roger Sherman next week, side-tracked for "Old English."

Fox considering burlesque for Fox-Bijou after booking de luxe films in renovated Hyperion (new name to be Fox-College).

"Holiday," at Roger Sherman week ago, fell below "Western Front," which preceded it.

Shubert has booked "Princess Charming" week Oct. 6.

In connection with return of Barney Rapp and his New Yorkers to Fox-Poli, loud speaker was hooked up outside theatre giving Barney's stage act gratis to passerby.

NEWARK

By C. R. AUSTIN

Broad—"Pagan Lady."
Shubert—"Hello Paris."
R-K-O Proctor's—"Half Shot at Sunrise."
Loew's State—"Call of the Flesh."
Newark—"Follow Thru"; "Ladies Must Pay."
Branford—"The Office Wife."
Mosque—"Sap From Syracuse."
Fox Terminal—"Sea Wolf."
Little—"Gypsy Code"; "Jazz Cinderella."
Playhouse—"Last of the Lone Wolf."
Capitol—"Romance."
Empire—"Oriental Girls" (Mutual).

Sol Ullman now manager of Capitol, succeeding Peter Del Morris.

"Nine to Six," playing at the Broad, was taken to New York by the Shuberts for a Saturday opening, leaving the Broad dark for that day, with money to be refunded.

Maurice Broskie, four years manager Franklin, Nutley, N. J., now manager of State, West Orange.

WASHINGTON, D. C.

Belasco (Shubert)—"Broken Dishes"; next, "Everybody's Secret."
National (Erlanger - Rapley) — Fred Stone; next, "Pajama Girl."
Columbia — "Animal Crackers" (2d week).
Earle—"Man Trouble."
Fox—"Heads Up."
Met—"Old English" (2d week).
Palace—"Santa Fe Trail."
Rialto—"Western Front."
R-K-O (Keith's)—"Half Shot at Sunrise."

Sam Rubin, for two years doing publicity for Loew's two houses, is quitting to go to the Publix house in Detroit.

Rialto reopening had Universal concentrating. In addition to James Carrier, Rodney Collier and Ned Gerber to do special exploitation. Between them they spent plenty in advertising.

Al Lyons is m.c.'ing at the Fox this week. Ron and Don, organists, come back next week from Brooklyn.

In new set-up of Fox orchestra, Leon Brusiloff remains as conductor.

Ace Berry, R-K-O divisional manager, headquarters here.

BROOKLYN, N. Y.

By JO ABRAMSON

Jamaica—"Strange Interlude."
Flatbush—"Blue Ghost."
Boulevard—"Sweet Stranger."
Majestic—"Sketch Book."
Paramount—"Her Wedding Night"; stage show.
Fox—"Sea Wolf"; stage show.
Strand—"Dawn Patrol" (2d week).
Albee—"Leathernecking"; vaude.
Loew's Met—"Raffles"; vaude.
Star—"Girls in Blue" (Mutual).
Gayety—"Speed and Sparkle" (Mutual).
Century—Burlesque (stock).

The Fox reverts back to original admission of 75c top. Bob West, organist, back on job.

One new opening this week—"Sweet Stranger," comedy by Frank M. Dezey and Agnes C. Johnston with Ralph Morgan and Linda Watkins, at the Boulevard.

New shows next week—"Solid South," with Richard Bennett at the Flatbush; "Blind Mice," Crosby Gaige production, with Claiborne Foster at the Boulevard; "Sweet Stranger," at the Jamaica and "Hello Paris," with Chic Sale at the Majestic.

Moulin Rouge, one of the few night clubs in Brooklyn, reopened with new revue by Jack Heisler, featuring Lulu Bates, Syd Tomac and Janet Beech. Rockwell Terrance, downtown, opened with stage show headed by Bunny Weldon. Tom Lazzaro's orchestra in.

PROVIDENCE

By A. A. MARCELLO

Opera House—Dark.
Fay's—Vaudfilm.
Carlton—Stock.
Modern—Burlesque.
Loew's State—"Whoopee."
Paramount—"Follow Thru."
Majestic—"Girl of Golden West."
R-K-O Albee—"Lady Surrenders."
R-K-O Victory—"Eyes of the World."
Bijou—Second run.
Rialto—Second run.

Carlton stock company opened new season Monday night (29). Personnel includes Charles Schofield, Alney Alba, Kirk Brown, Jr., Walter Scott Weeks, Day Manson, Flora Maude Gade, Lora Rogers and William Harrison.

R-K-O Albee has adopted policy of Friday openings. This leaves Loew's State still sticking alone to Saturday openings. Recenlty R-K-O Victory advanced openings to Thursdays.

ATLANTA

By ERNIE ROGERS

Fox—"Good News."
Erlanger—"Rebound."
Paramount—"Whoopee."
Georgia—"What a Widow."
Capitol—"A Lady Surrenders."
Rialto—"Women Everywhere."

Theatre musicians in Atlanta out through disagreement between union and theatre managements at Fox and Georgia. Musicians insisted on a 52-week contract, and theatre executives said no do. Fox and Georgia only two houses employing musicians. Paramount and Capitol dropped pitmen some weeks ago.

Erlanger, playing stock with Alice Brady as star, a sell out.

Metropolitan, Atlanta's class house a few years back, has gone dark. Chain theatres crippled Met's booking facilities and house could get only leftovers.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Grumpy"; vaude.
Loew's—"Love in the Rough."
Warners' Strand—"Scarlet Pages."
Paramount—"The Spoilers."
Fox-Eckel—"King of Jazz."
Empire—Vaudfilm.
Syracuse—Vaudfilm.

Coincident with its inaugural of Saturday a. m. children's shows next Saturday, Warners' Strand establishes a straight tariff of 15c for juves.

Strand last de luxer to fall in line with the 15 cent price.

Cut scheduled to become effective this week but held up when it was discovered that the mats for "Scarlet Pages" stressed the line "not recommended for children."

George A. Chenet, long with Shuberts as company and house manager, now with circulation department of Hearst's "Journal-American" here.

Keith's continues to get occasional Paramount pictures much to the surprise of the local Rialto. "Heads Up" due at there Oct. 11.

"The Sea Bat," earlier ballyhooed for Loew's State, went direct to the Regent (second-run) instead of playing the M-G-M show window.

INDIANAPOLIS

By EDWIN V. O'NEEL

Lyric—"Last of the Lone Wolf"; vaude.
Loew's Palace—"Whoopee."
Indiana—"College Lovers."
Circle—"Dixiana."
Ohio—"Common Clay."
Apollo—"The Office Wife."
Terminal—"The Squealer."

Patrons still puzzled over prospects for road shows this season, with no announcement from Ad Miller of the Valentine. Murat may not open, although remodelled this summer.

Lyric ballroom opens dance season with E. M. Mushrush manager.

Georges Sommes to open eight-play season at the Civic theatre with "The Royal Family" Oct. 27. Sommes to play in "The Book of Job" for Stuart Walker at Taft Auditorium, Cincinnati.

Mrs. Minnie Maddern Fiske to present four plays at Indiana University, Bloomington, Jan. 15-17.

Arthur Corey has opened a dance studio.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Good News."
Davidson—"Strictly Dishonorable" (legit).
Garden—"Whoopee" (2d week).
Gayety—Burlesque (Mutual).
Majestic—"Abraham Lincoln."
Pabst—German talker.
Palace-Orpheum—"Half Shot at Sunrise."
Riverside — "She's My Weakness"; vaude.
Strand—"Manslaughter."
Wisconsin—"Follow Thru"; stage show.

Milwaukee's Auditorium celebrated its 21st birthday anniversary last week. It plays concerts and big shows. Joe Grieb is manager.

Milwaukee's mammoth Plankinton arcade is to have a baby golf course on second floor of building.

Sypros Skouras, general manager, Warner Bros., is aiming to arrange the opening of new Warner theatre at Second and Wisconsin about middle of February.

New Fox openings include the Rialto, Marinette; Strand, Green Bay, and the Lake in Kenosha.

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CHORUS GIRLS' HEAVEN

A Line on Lady Drys' Opinions Anent Speakeasies and Morality

Exposition of women's arts and industries at the Hotel Astor, New York, seems to be dominated by the Women's Christian Temperance Union. It is out to induce a number of young women to sign a pledge to be presented to President Hoover to show him that the young folks of the country have not entirely gone to the dogs.

The ardent dry ladies really seem to believe that "only the most disreputable type of person" would enter a speakeasy, and that though there are many more speaks than there were saloons in bygone days, speakeasies "only have a few cases of liquor," while "a team of horses would drag up barrels of liquor to saloons each morning."

To hear the tales of flaming youth in the days of the saloon might make any flapper blush.

It seems that all young people went to saloons in those days and the girls tumbled out drunk onto the streets or else were drugged and piled in tiers in back rooms, from which they never got out unharmed, according to these lady drys.

"Young people say prohibition is a failure because they don't know anything about the days of the saloon," said one woman at the Astor. "Now I am sure not many young people go to speakeasies because it is a shameful thing to do and they have to be secretive about it."

When "Variety's" reporter said she believed nice people did go to speakeasies, even young people, she was stared at with suspicious disapproval.

Some Don't

"And," said another lady, "people say that everyone drinks. Well, I have five daughters who don't drink and none of my intimate friends drink, so you see everyone does not."

"And liquor is an acquired taste," said another. "I have a next door neighbor whom I have tried to make a prohibitionist for years. I heard she was serving things to drink at her parties now and then, but recently she went to Canada and I saw her when she returned. She said to me, 'Oh, about three weeks ago I had the most wonderful champagne.' So you see in even a short

(Continued on page 71)

Paris More Daring, but Less Smutty Than N. Y. Says Censor Cop Coy

Paris, Oct. 7.

Capt. James Coy, New York police theatre censor, says the Paris stage shows are more daring than those in New York, but less smutty.

Capt. Coy, over here on an educational visit, saw the Folies Bergere revue last night.

The Wet Way

Chicago, Sept. 30.

The way they do things in the great wet open west:

A Joliet bootlegger refused membership in the local Chamber of Commerce, bought the building housing the C. C. and kicked 'em all out.

NOT ONE 1-NIGHT LEGIT SHOW ON ROAD

Not a single one night show is out at present, acording to the New York legit booking offices.

There are no one night stands available.

Several road producers have shows going, but they are playing week stands with a few split week dates scheduled.

Dicks, Gigs, Bouncers On Demand at College Employment Bureaus

Anything from a janitor to a gigolo can be obtained on short notice in New York from the employment bureaus operated at the various universities and colleges in the city.

A convention held in New York recently consisted mainly of females. It looked as if a dance scheduled to be held the final day would have to be cancelled until one of the university employment bureaus was appealed to. A score of students was rushed to the hotel ballroom and performed gigolo service at $1 an hour each.

One of the college employment bureaus regularly supplies football huskies to a detective agency to act as bouncers at night clubs on New Year's eve.

Other students receive $1 an hour as house hoofers in dance schools.

Fly Guy's Reward

Hollywood, Oct. 7.

Louis H. Tolhurst has received a bid to visit the University of Minnesota this term and tell how he makes motion pictures of a fly's eye.

Mr. Tolhurst makes the best fly's eyes pictures in the world and the U. of Minn. faculty beat a path to his door.

IT'S CHICAGO AND THE BOYS

Racketeers Squander Their Dough on Out-of-Town Class — Jewels for the Hinting—Fur Coats Before Christmas — Johns That Always Say "Yes"

THINK OF MARRYING

By Gardner Wilson

Chicago, Oct. 7.

While stage and picture stars are full of fear in playing Chicago, because of racketeers, chorus girls are cavorting with the minor racketeers and making monkeys of the boys.

These minor racketeers have turned out to be the finest "Johns" on the globe. They give the gals anything they ask. And seem to fall hard for the out-of-town molls, figuring them more class than the local skirts.

About 30 chorus girls in town were interviewed by a "Variety" mugg, as to what they think of their new boy friends. Names have been changed a bit to protect the girls for the consensus goes like this:

"It's a shame to let New York dames know about the boys here, as every girl in the line will be trying to get a road job so as to get into Chi and some of the easy picking." Following interviews are genuine and come from show girls with "Artists and Models" and "Three Little Girls."

Doloris Barber.

"I like these racket boys 'cause they're so kind hearted. I got a new fur coat already and generally I have to wait until round Christmas before I can make the boy friend cough. These Chi guys got dough."

Theresa Meridthean.

"Baby, they're honeys. You ought to see my swell apartment. I'd take you up, only Joey, that's his name, might bump yah off, he's that jealous.

"Boy, we have honeydew melon every morning, no matter if they cost a buck a piece. I never eat so much good food since I started trouping."

Dorothy Dram.

"These racket babies ain't so tough. My boy friend, who says he's in on the easy money in this town, took a slap in the puss from me last night 'cause he tried to get fresh.

"No matter how tough they are they can't get only so far with Dorothy."

Inez Goethe.

"To tell you the truth I don't know how to handle this egg. I asks him for a ring the other night and sure enough the next day he

(Continued on page 46)

N. Y. Dept. Stores Abandoning Disc Depts. for Radio—More Open Face

Most of the larger department stores in New York have discontinued their phonograph record department. Space devoted to it is now given over to radio.

Radio departments in most of the big New York stores are now operating at a loss since the only sets selling to any extent are those retailing around $69, these being miniature sets that take up little space.

Radio buyers in the big stores figure that the saturation point for the more expensive sets has been reached. They are growing cautious in placing order for the new models put out by the first line manufacturers.

Passing of discs from department stores cuts off what was once their main sales outlet. Department stores formerly had a dozen or more booths where customers could listen to records, these spots getting a big play from the "cheaters" of both sexes during the afternoons. Most of the booths were sound proof and offered a safe haven from intrusion giving the boys and girls a chance, with the manager of the phonograph department powerless to do anything about the catch-as-catch can love-making that went on daily for fear of offending a good customer, and the resultant publicity that every department store fears.

Macy's Abolish Booths

Booths have been abolished at Macy, those wishing to hear records played prior to purchase do so in the open, a partitioned counter separating the customers.

A few stores in the Herald Square section still have booths where customers may listen to radios, but they are now glass enclosed. Those stores retaining the old phonograph booth insist the doors be kept open and that a salesman remain in the room during a demonstration of the radio machine.

Value of Gags

Hardly a vaude talking act around New York that hasn't a gag about the Austin car.

Ford car, one that got all the free publicity from vaude acts is hardly ever mentioned, with Ford now spending over a million a year for advertising.

The Austin people are using very little display space in the dailies.

PARIS GIGS IN PANIC 'MARKET'

Paris, Otc. 7.

Paris gigs out of luck this year.

The market made the Johnnies mindful of the shekels, the Janes are hard up and the poor gigs go hungry. Tough for them to feel the break of a market they never played.

Things look so bad that some of the gigs may even be driven to work. Exactly what sort of jobs they are best suited to fill is not clear, but this is a year for weak coffee and no cakes.

Gigs are more and very commonly known as gigolos. They are usually the last hope of wealthy old women.

"Murder" as a New Game For Merry North Shore Social Whoopee Parties

Lynn, Mass., Oct. 7.

Murder!

That's a new means of entertainment for society folk along the exclusive North Shore. At a recent party small slips of white paper were placed in a hat and the guests were requested to draw one. On one slip was the word "Murder." Immediately all lights in the house were extinguished.

Everyone was allowed to wander about at will in the dark until one was grabbed by the throat and "murdered," counting 30 afterward to allow the "murderer" to get away. Then lights up and an investigation begun.

A detective is chosen and commences to question everyone about where they were at the time of the "murder." Only the "slayer" is allowed to evade or tell anything but the truth.

It is quite exciting when well played.

METRO MAY DO TENNIS PIC. WITH HELEN WILLS

Los Angeles, Oct. 7.

Metro is understood to be considering an idea to film the novel, "American Girl" with Helen Wills, the tennis champ.

It's just a possibility at present with the attitude of Miss Wills on the subject not known.

The book, by John R. Tunis, sports writer, is reputed an expose on the so-called tennis "circuit" as played by the leading amateurs.

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Easy Money Schemes Ready Made In Film Colony for Any Chump

Hollywood, Oct. 7.

Hollywood actors out of work and eastern performers who failed to land have been easy prey for business promoters here during the past six months.

Perhaps the biggest chump come-on for the actors has been the miniature golf racket. In Hollywood there are 15 courses sold to performers, and not one of them getting the owner off the nut.

One promotor who built a course in the Hollywood business district learned a few weeks after the thing was completed that the city was going to tear up and widen the street. The promoter saw the finish of what was a none too profitable venture, and unloaded the course on an actor who had a shaky contract with a major studio. The week after the actor took possession the street was closed and he was out of luck after coming across with $12,000 for the minnie. Two weeks later he was out at the studio.

Practically the same thing happened to a director who had built a course on his own property off Hollywood Blvd. His investment was close to $25,000.

Poverty Via Beans

Actors, usually ignorant in operation of a specialized business, also go for restaurants. Four have opened eating houses in Hollywood and the same four have folded after a few weeks of operation. They think that a stove, a can of beans and a cashier is all that's needed for a cleanup. One dropped $15,000 in a two weeks' fling. The father of a femme star opened a roadhouse in Beverly Hills with his daughter's dough. Two months' operation set the gal back $35,000.

An actor who came here from New York with a fairly healthy b. r. sat around for two months without getting a nibble. He was approached by a promoter to finance manufacture of trick pliers which would take the insulation off wire without cutting the wire. He spoke to a number of electricians about the tool, and all were enthusiastic about its efficiency.

The actor dug out close to $20,000 for financing of tools, machinery, etc., for manufacture of the pliers. When the first batch of pliers was issued it was discovered that the Board of Fire Underwriters had turned them down several months before he was approached on the financing. After the blow-off he packed and went back east.

Precarious Apt. Biz

A number of picture people who have been anxious to have their money do something for them while they're out of work have been cleaned by apartment house operation. Old as it is, they still fall for the gag of buying property that will keep them broke. The houses are usually okay, but to keep tenants in them is near impossible. Out there, where everybody moves monthly and mostly at night ,the business is precarious.

It looks like any fast talker who has something an actor knows nothing about can get dough if he hangs on long enough.

Weather

Washington, Oct. 7.

Weather bureau has furnished "Variety" the following outlook for week beginning tomorrow (8):

Cloudy with showers over Middle Western sections Wednesday; Thursday, showers and somewhat warmer in eastern sections; Friday, Saturday and Sunday (12), probably moderately warm with occasional local showers.

Paris, Oct. 7.

Weather is seasonal, with show business benefiting from the morot show visitors. Crowded town, however, brings on street traffic conditions that interfere with theatregoing.

March as Par Star

Paramount is considering Frederic March for stardom. It depends on his performance in "The Royal Family."

March is also in Par's "Laughter."

March is doing light comedy in "Family" also. As a star, if elevated, he'll adhere to that type.

Frances White 'Breaking In' for $600—Asks $1,000

Frances White, who recently scorned all offers of $750 and under for vaude, preferring instead to plead poverty and sit in a New York police court cell over failure to produce $3.50 for a cab bill, is booked with R-K-O for a week in Paterson and Union City next week (11) at a break-in salary only.

Understanding is the $600 is the "showing" figure. Miss White is reported to have stated $1,000 is the regular salary she expects.

Third Moore Uncertain

Culver City, Oct. 7.

Although she has a third picture yet to do under her contract with Metro, and the company holds an option for three years from there on, Grace Moore will leave here by Oct. 15 for New York. She goes to Europe from there to fill an engagement with the Opera Comique.

Meanwhile Miss Moore is finishing on "New Moon," her second picture. Release of her first, "Jenny Lind," will determine whether the three-year option is to be exercised, it is said at the studio.

Under plans the singer returns to New York in December for concert dates and the regular Met season. Third picture will be made in the spring, if at all.

Swanson for U. A. Story

Hollywood, Oct. 7.

Joseph M. Schenck arriving here tomorrow (7) will probably turn his attention to the picture DeSylva, Brown and Henderson will do for United Artists. The story is not yet set. Leo McCarey will be borrowed from Fox to direct, after finishing "Shepper Newfounder" at the Fox plant.

Gloria Swanson is reported as being Schenck's probable selection for the stellar role.

Damita with Jolson

Hollywood, Oct. 7.

Al Jolson's first for United Artists, "Sons o' Guns," will be in the works in November and ready for release next March, according to U. A's present plans here.

Lily Damita is now on loan to Paramount but will play opposite Jolson.

Army's Film Student

Hollywood, Oct. 7.

Capt. F. W. Hoorn, B. S., E. E., M S., of the Signal Corps, is the first officer named to be trained under Academy auspices in the production of talkers.

He and other officers will be trained to instruct others in the army's plan to produce its own educationals for the reserve, national guards, citizens' military training camps and regular army.

WILL MAHONEY
in Earl Carroll's "Sketch Book"
The New York "Post" said, "'Sketch Book' has as its star Will Mahoney, who does some amazing stepping and generally brightens things up whenever he appears."
Direction
RALPH G. FARNUM
1560 Broadway, N. Y.

SCHENCK MAY BUY OFF DEL RIO'S CONTRACT

Jos. M. Schenck is said to have proposed a buy off of Dolores Del Rio's $9,000 a week contract with United Artists. It's an Art Cinema deal, with the salary having another year to run.

Del Rio's last two pictures disclosed an unhealthy personal draw, with it being speculative what she might do on a comeback to the screen. Of late, reports coming out of Hollywood have ballyhooed Miss Del Rio as recovering from an unknown illness.

The Del Rio offer, if authentic, is said to be a Schenck move in the reorganization of Art Cinema.

Ruby Keeler's Show

Ruby Keeler has been engaged for a leading role in "The Gang's All Here," new musical comedy featuring Ted Healy, that opens at Boston in December.

Miss Keeler has been reported as signed for "The Vanderbilt Revue," but is understood to have walked when not guaranteed suitable billing.

Newspapers carried stories that she had turned down all stage offers and would return to Hollywood with her husband, Al Jolson.

Tom Patricola and Partner

Hollywood, Oct. 6.

Tom Patricola starts Oct. 27 his R-K-O route with Dorothy Darling.

Miss Darling lately has been doing a single, locally, as Beverly Hill. Roscoe Ates, her father, has been under contract to Metro.

Marion Lessing's Optional

Marion Lessing, Viennese actress, has an optional contract from Fox, through the Jenie Jacobs office.

She left for the coast last week.

'Amos 'n' Andy' and 'Laughter,' 2 New Talkers, Surprise Their N. Y. H. O.

Two New York home offices of picture producers, Radio and Paramount, were agreeably surprised within the past 10 days through new talkers. Radio's is the Amos and Andy picture and Paramount's is "Laughter," made in the Paramount Astoria studio.

Amos and Andy's "Check and Double Check" had a previewing Friday (3) night at Proctor's, New Rochelle. After the picture had finished running off the R-K-O bunch agreed it had lived up to the reports from Hollywood.

"Laughter," with Nancy Carroll, Frederic March and Frank Morgan, had been in the making on Long Island without anyone evidently excited over it. Called a Nancy Carroll picture while making, everybody seemed to let it go at that.

Finished and sent to the Paramount's home office for inspection, a tumult started at the first projection room showing. The Paramounters asked each other why no one had said anything about "Laughter." No one answered. As a sophisticated story of a high class the oldest Paramount staff man could not recall of any similar occurrence, of a studio turning out a big picture and keeping is a secret.

The Amos and Andy talker will be generally released throughout the country by Radio on the same date, Oct. 25. It is reported the two air comics may be placed under contract for another Radio talker.

"Laughter" is due into the Rialto or Rivoli on Broadway without date set for a run.

Harry Rapf, 50

Hollywood, Oct. 7.

Harry Rapf celebrates his 50th birthday (not in films) Oct. 9.

He half promises to stage an elaborate eating feat at the Ambassador.

Ronald Bigstar's Ambition to Be Cohan of Screen—Cameraman Stop

By Joe Bigelow

"Mr. Bigstar, there's a lady to see you from Variety."

"What's Variety? An agency?"

"I don't know, Mr. Bigstar," said his sec, "but I'll look in the phone book."

"Here it is, Mr. Bigstar, 'Variety (a pub.'"

"Oh, a speakeasy. That's funny, but we don't need any booze do we?"

"No sir, Mr. Bigstar, but the lady said she wouldn't keep you long."

"Listen, mutt, no lady can keep me. I've told you that a thousand times."

"Shall I let the lady in, sir?"

"Yes, send in the battle axe. How do I look?"

"Fine, sir, but you had better put some belladonna in your eyes."

"Mr. Bigstar, this is the lady from Variety."

"Yes? Have you been keeping this beautiful creature waiting out there?"

"Oh, I don't mind, Mr. Bigstar, I'm just dying to talk to you," said the "Variety" sobber.

"Where is this speak joint you're hooked in on and what's your racket? asked Bigstar.

"You shouldn't mix your liquor in New York, Mr. Bigstar and then you wouldn't talk that way" answered the girl. "I'm from 'Variety,' a paper."

"Hey mutt" (in a whisper) "call up that 'Variety' and find out what's this is all about."

"Well, come on across, tell me all about your troubles, little girl," said Bigstar.

"Oh, Mr. Bigstar, I have no troubles. I just want to hear you talk. Say something interesting, won't you, if you can?"

"What's that stuff you're pulling, if I can? And don't call me Mister; call me Ronald, that's really both my names, Ronald Ronald. My parents intermarried, I guess."

One of the Dames

(Sec. reporting) (whisper) "Mr. Bigstar, they say at 'Variety's' it's a show trade paper and they sent up one of the dames to interview you."

"Well, Mr. Bigstar, what are you going to say?"

"How many more gals have they got on that paper like you? Listen, mutt, how many days do we stay in this town? What town is this?"

"This is New York, Mr. Bigstar" replied the mutt, "and we can stay here as long as the office okays the bill."

"That's fine. Now listen, sister, you're a newspaper woman, I understand. What is this, on the level or are you after a date?"

"Please don't talk so rough, Ronald. I don't care which. I have to see a picture this afternoon. Do you want to go?"

"Sister, you slay me. Me come to New York to see a picture? Let's get down to cases."

"Well, Ronald, cases to me is business. I'm not on the make and I hope you're not, so tell me something; your ambition, your future, your loves and about your career."

All the Girls Try

"Guess I had you a little wrong, sis. This thing didn't start right anyawy. I tried to upstage the mutt about 'Variety' and we all got twisted I guess. But you looked so good when I first saw you that I was suspicious about that 'Variety' thing. You know the dames all try to get to me with subterfuges."

"That squares you with me, Ronald, because I'm supporting three brothers. They can only repay by cleaning up muggs who get fresh with me."

"Yeah? I'm glad you mentioned that, sis. It puts us both on the right side, just an interview. Well, here it is and there's only one thing 'Variety' would care about from me —that's my ambition.

"Sister, I want to be the George M. Cohan of the screen. I dream about it when there are no skirts

(Continued on page 6)

Ballard MacDonald's Bad Mental State Under Watch

Hollywood, Oct. 7.

Ballard MacDonald, believed suffering from a nervous breakdown, is confined to his home here under attention of Mrs. MacDonald and physicians. About a week ago the songwriter grazed his skull with a revolver shot and was taken to a hospital, where he quickly recovered.

Several days ago MacDonald again attempted to destroy himself, but was stopped by a friend who was with him.

About a year ago MacDonald was left over $100,000 by his mother, most of which is said to be still in his possession. A nervous condition developed in the composer during the past few months, but despite advice of friends, MacDonald refused to go away for a rest.

Paramount recently released MacDonald and his writing partner, Dave Dreyer.

Foreigners Imported

Paris, Oct. 7.

Departing passenger ships bear testimony to the scouting activities of American film companies in their passenger lists.

Arlette Marchal left on the "Bremen" Saturday (4) on the way to Hollywood to appear in two pictures for Universal.

The "Mauretania," also sailing Saturday, carried Roland Caillaux, headed for the Warner studio.

Laemmle Biog. Trip

Carl Laemmle, his secretary and Dave Bader, who came east from the West Coast a few weeks ago, may go to England. They're leaving probably around Thanksgiving, to confer with John Drinkwater, who is doing the story of Laemmle.

The Laemmle party is expected back on the West Coast around Christmas.

SAILINGS

Oct. 18 (New York to London, Mary Eaton, Millard Webb (Bremen).

Oct. 24 (New York to Paris) Coste and Bellonte, Rene Racover (Ile de France).

Oct. 17 (London to New York) Gaudsmith Brothers (Europa).

Oct. 16 (London to New York) Douglas Whiteley (Ile de France).

Oct. 10 (New York to London) Jack Robbins, Julian T. Abeles (Majestic).

Oct. 8 (New York to Bremen) Walter Hasenclever (Columbus).

Oct. 4 (Paris to New York), Mary Garden, Arlette Marchal, Mary McCormick (Bremen).

Oct. 4 (Paris to New York via Cherbourg), Rabend Ranath Tagore (Bremen).

Oct. 4 (Paris to New York), Cesare Formichi, Theodore Klitsch, Grace Olsen, Adam and Olga Didur, Nina Koshetz, Gabriel Leonoff (Lafayette).

Oct. 4 (Paris to New York—for Hollywood), Roland Caillaux (Mauretania).

Oct. 3 (New York to London), Carr Bros. and Betty (Europa).

Oct. 3 (New York to London), Amelita Galli-Curci (Olympic).

Oct. 2 (Sydney to San Francisco) Arthur Higgins (Maunganui).

Oct. 3 (Capetown to London) Dean and Clifton, Morris and Vane, Andy Andrews (Arundel Castle).

Oct. 3 (New York to Paris), Mr. and Mrs. Donald Ogdon Stewart, Paul James, Kay Swift, Lord Castlerosse (Europa).

Oct. 1 (Hamburg to New York), Walter Slezak (Milwaukee).

Asther-Starke Skits

Hollywood, Oct. 6.

Edgar Allen Woolf is writing and producing sketches for Niles Asther and Pauline Starke.

They are rehearsing locally, with the idea of presenting them in the Palace, New York, in November.

Hughes Back

Howard Hughes has returned to New York after his vacation.

He intends leaving for the coast the end of this week.

"You cannot build a reputation on what you are going to do."
MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

COAST'S SEXY VERSIONS

Screen as Against Stage No Urge For Writers Hampered by "Codes"

Hollywood writers are lost.

Broadway playwrights are the white-haired boys.

Income from one moderately successful legit show will net an author more than 10 original scripts for the screen.

Not more than a dozen writers imported from the east have stuck in Hollywood.

Restrictions and censorship ideas of the Hays office as to picture technique, situations, plots, gags, actions, dialog and even implications are so hopelessly hashed up and senselessly employed that authors are first amazed, then bewildered and finally quit.

Jo Swerling, among the most prolific writers in Hollywood, admits after a year he doesn't know what it's all about. He knows there is a ruling making it improper to refer to a gal as a "broad" or "dame," while it is perfectly sanctimonious to call her a "jane" or "frail," but he can't tell the reason.

The principal difference between writing for the stage and screen is that an author may create any type he chooses on the one hand, while on the other he must build his ideas around a personality under contract to the studio.

Immediately the creative genius is retarded and discouraged if he conceives a great dramatic situation, but is limited to shorts for Laurel and Hardy. A picture starring Ralph Graves and Jack Holt cannot be of the drawing-room variety, Swerling says.

Stage authors create when they are inspired. Screen writers work on assignment and must produce material at regular intervals. Plays are written for specialized audiences. On the screen such ventures as "The Last Laugh," "Sunrise" and even the recent "Holiday" have not done so forte in the smaller stands.

Percentage Royalty

"It won't be long now until screen authors are paid a percentage of the gross receipts of their pictures," according to Swerling. "No person supposed to be a creative genius will

(Continued on page 31)

Weber & Fields on Air

For 13 times starting Oct. 13, Joe Weber and Lew Fields will do their stuff on the radio for the Webster Cigar.

"Their stuff" will be the comedians' former dutch crossfire talk brought up to date.

Another Montgomery With Name Changed

Culver City, Oct. 7.

Douglas Montgomery, legit juvenile, has been placed under contract by Metro. He appeared in "Crime" and other New York stage plays.

Montgomery's name will be changed to Robert Douglas for pictures. The juve lead in "Within the Law," Joan Crawford's next, in production now, is his first assignment.

Robert Montgomery (no relation) was scheduled for this part, but switched to opposite Greta Garbo in "Inspiration," held up for several weeks due to inability to find the right male lead.

Norma Talmadge's Next

Hollywood, Oct. 7.

Norma Talmadge will make another for U. A. this year. It will follow "Madam DuBarry," completed some time ago.

Miss Talmadge, now in the east, is expected back within the next two weeks at which time her story will be selected.

Greta Granstedt's Try

Hollywood, Oct. 7.

Greta Granstedt is stepping out of films for a try at legit. She opens at the Green Street, San Francisco, in "Ex-Mistress" within the next two weeks.

S. R. Coldtree is producing.

It's That Bad

Hollywood, Oct. 7.

Lay-offs who drop in just before dinner have received a setback.

Several previously generous colonyites have surrounded their Laurel Canyon homes with wire fences. Only entrance is through a gate, the lock controlled electrically from inside, on which is the inscription "For invited guests only."

Pantages Before Judge Only in New Trial—Cost Pan to Date $1,500,000

Hollywood, Oct. 7.

Previous trials of Mr. and Mrs. Alexander Pantages in these diggings have cost Pan to date, $1,500,000.

With a new trial granted the former vaude circuit operator, Pan may decide to waive trial by jury and chance himself before a judge, only. He has that prerogative under the California laws.

Pan's new trial will come up within 30 to 60 days.

Hope Hampton's Operatic Premiere in Hollywood

Hollywood, Oct. 7.

Film colony turned out en masse last night (Monday) for Hope Hampton's operatic performance in "Manon," with Beniamino Gigli tenoring opposite.

Miss Hampton's advance publicity was generous and her performance meritorious. The former picture player's voice was enthusiastically applauded by the film audience, but commented on as overly vibratory by the music sharps.

Miss Hampton was subjected to too much critical attention.

Shearer's Next Jan. 1

Culver City, Oct. 7.

Norma Shearer will not go into production on "Strangers May Kiss," Ursulla Parrot's story, which will be her first on return to the Metro lot, until after Jan. 1.

With no complaint from the Hays office against the original title of the new Parrot novel, Metro will film it under that name. Book has been a best seller.

McCormick-M'divani

Paris, Oct. 7.

Mary McCormick, who sailed for the States Saturday (4), is reported secretly engaged to Prince M'divani.

The Prince is at the moment the husband of Pola Negri, but a divorce has been talked of separating the couple.

Barbara Stanwyck in Col's "Miracle Woman"

Hollywood, Oct. 7.

"The Miracle Woman" is the new title Columbia has given the Alice Brady play "Bless You Sister."

Jo Swerling is adapting it for Frank Capra's direction.

Barbara Stanwyck femme lead.

Barry Connors with Fox

Hollywood, Oct. 7.

Barry Connors, author of the plays "Applesauce" and "The Patsy," arrives here Oct. 10 under contract to Fox to do dialog and original stories.

PRODUCERS GET HOT FOR EUROPE

No Will Hays Abroad—Hollywood Producers Throw Plenty Raw Stuff Into Foreign Versions of Domestic Film Product—Nudes and Bedroom Sets

DRAW FOR TOURISTS

Hollywood, Oct. 7.

Hollywood producers are losing their inhibitions. Suppressed desires are no longer suppressed. All because there is no Will Hays in Europe.

Spicy and naughty things that producers would like to put into domestic pictures and can't because of Hays' codes and censorship verbotens, are going into the current flock of foreign versions being made here for release in Europe.

An eyeful of the stuff they're shooting these days in spiggoties is a convincer that European travel is going to be popular in a few months for the Babbitts from the hinterland. Just another slap in the face for the domestic railroad companies' slogan, "See America First."

Current crop started when someone let it be known that censors are broad-minded—both ways—in Europe. They've learned, too, that the only stuff objected to over there has something to do with law and order. Disrespect for law is out in all the multis. Picture makers are as careful to keep that angle out of the films as an Ohio censor is to put up the bars on pictures reminding them of that recent prison ruckus.

But as for the other stuff which gets the "thou shall nots" of domesticity, that's a bovine of another aroma.

Making It Plain

In the oncoming foreigns a spade is a shovel. A heavy who takes a gal out for no good purpose, to be halted at the critical moment, will be just the same in the multis, except that the hero will stub his toe and get delayed in a subway rush en route.

Limbs are going to be legs. Kisses will not be limited to three feet of film. Boudoirs will be bedrooms and will come out in the open for the first time in years. But they won't be for the American eye—unless he's got the price of a ticket to Paris, Berlin or Madrid.

Orders have gone out to spice 'em up. And are they doing it? Freud could explain the present reaction scientifically, but laymen are satisfied that it's a case of pent up steam finding a leak.

Hal Roach's Idea

Hal Roach started the mode in a harmless manner. Two reelers intended for the foreign field became four and five reelers with the additional footage being stuff that could never see the light of day here. Europe went for the spice like breadliners for a sirloin.

B. O. returns began to percolate back home to the other studios, plus an earful of advice from the foreign imports. Now they're all aiming to compete with the Folles Bergere.

A load of the stills they're shooting for the European come-ons make those Earl Carroll posters look like the gay '90 marriage pictures in which papa is found with his arm on the back of mamma's chair and an Al Smith in the crook of the other.

Every studio has its arty still man who likes to take 'em au naturel, but is restrained in his artistic urge. He has been given full sway, though, with the foreign gals for pictures aimed at continental lobby display and for the mags.

When these stills reach Paris moans can be expected from the whispering choruses which deal in snappy postcards.

Overcoming Bad Publicity by Using Pic. Stories Fitting Stars Real Reps

Hardboiled John

Hollywood, Oct. 7.

Metro has decreed a new turn in the career of John Gilbert. Henceforth the former boudoir diplomat will be cast exclusively in hard-boiled roles.

Gilbert goes outdoors following his first "tough" role, "The Way of a Sailor." Studio believes that the problem of Gilbert's recording voice is being adjusted.

SOCIAL ERROR COST LADY JOB

Hollywood, Oct. 7.

A cynical laugh to film parents like B. P. Schulberg, M. C. Levee, Harry Rapf, Hunt Stromberg, Albert S. LeVino, et al., is the attitude of Dr. Meredith P. Smith (a woman) in first barring Jewish children from her private school, and later extending the restrictions to all film children.

Of all places, in Hollywood, to bar picture children is the major laugh, aside from the religious or racial phase, although the Progressive school of which she was principal for three years, was originally founded by Messrs. Schulberg, Levee, Rapf and LeVino. All but Mrs. LeVino happen to be Jewish, and it was they who financed the school until Dr. Smith decided to restrict the enrollment as set forth.

As a result, Eleanor Field was called in as the head of the Progressive school and Dr. Smith started her own school which has a total enrollment of 15. The Progressive has 92 children.

Starts Minus Male Lead

Hollywood, Oct. 7.

Universal starts production next week on "Half Gods" with or without a male lead opposite Genevieve Tobin.

Don Cook, stage actor, was the original consideration. Since then he has been shelved with U now trying to get Edmund Lowe from Fox for the role.

Conrad Nagle is figured the ace in the hole.

'Millie' Vs. Code

Hollywood, Oct. 7.

"Dark Flame," novel by Nevis Shane, will be Charles Rogers' next following scrutiny of "Millie," from the Hays Code angle.

R-K-O, releasing the Rogers produced pictures, is credited with impressing the Hays' viewpoint.

Frances Lee's Par Termer

Hollywood, Oct. 7.

Frances Lee has been given a term contract by Paramount. Conscripted from the extra ranks originally for the lead opposite Maurice Chevalier in "Playboy of Paris," she next took a similar spot opposite Buddy Rogers.

Foy Out of W. B.

Bryan Foy, who directed Warners' first feature length talker, "Lights of New York," is off the Warner payroll, his option not having been taken up.

Foy was in charge of Warners' short production on the Coast, subsequently shifted to the Flatbush, L. I., studio, and then back to the Coast.

Remodeling stars' screen personalities to jibe with off-screen reputations when the latter become changed or warped through publicity, is a new idea in picture casting. It may considerably prolong the lives of many picture names.

When bad publicity tells the public an innocent picture ingenue isn't an innocent ingenue, the innocent stuff is out in the ingenue's future picture parts.

The public won't accept celulloid innocence from one who is known to be hard-boiled in the flesh. The public never did.

A star's life as a star is normally very short. Five years of stardom with undiminishing drawing power and popularity is better than average. Bad publicity can cut it short at any time.

In the new idea of casting stars to conform with off-screen reps, one company sems to have taken the lead with a major picture name. This star was one of the brightest in popularity and drawing ability. Always with a display of innocence in picture stories.

Still of Value

Reams of adverse publicity taught the public otherwise. Neither the star nor the producer could escape the inevitable consequences, and the star commenced to slip, in box office worth and popularity. The star could not be sold as an innocent after the change in rep, but was still considered valuable, with too many months left, to drop immediately.

Decision was made to handle the star differently, and in roles more in line with her real rep. In the first picture under the new style the star was credited with staging a come-back.

The idea has suggested to pictures the thought of following the same method with others.

After Drama Leads

Two Hollywood studios at present are after leading people in drama, mostly women. They are being sought among the plays on Broadway.

Two leading legit women are needed at once out there, it is said. A possibility exists of a talker being delayed in its start if one of the women is not immediately secured.

CLAIRE-GRAY TEAM

Bernice Claire and Alexander Gray do a vaude act together for one week at the R-K-O Palace, Cleveland, opening Oct. 11. Joint salary is $3,000.

Miss Claire recently played the Warner de luxe theatres. She and Gray were teamed in several Warner musical talkers.

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Double Feature Playing More Plentiful and Spreading, Good Only for Distribs; 2d Run Block

Double featuring, first stunned by the rentals of early talkers, is back in the film industry. So strong and wide is the return that distributor spokesmen fear even many of the big key city theatres will be forced to shape their policies accordingly unless the movement is curbed.

Many of the box offices in New England, including practically all of the national circuits as well as indies, are projecting two features as a part of the program at least once a week.

Throughout the rest of the U. S. it is estimated that 10% of the picture theatres, mostly indie houses, are double-featuring.

Giving two-in-one shows is all right for the neighborhood theatre with little or no competition. People, it is observed, will walk blocks to get double-dough's worth. That is the very reason, it is asserted, why double featuring on any extensive scale nationally is a questionable venture economically.

Cost of double featuring, it is calculated by film men, raises the day's film rental ante on an average of 30%. When the competition is so-loing, unless the picture is of exceptional draw, it is conceded the additional percentage is more than made up for by ticket buyers. But, it is also emphasized, as is being demonstrated today in New England, when the competition also double features, then the patronage of both houses is back on the original level, but the rentals are up 30% and a precedent has been established which cannot be ignored without loss.

Double Buying Power

Double featuring has another angle which few exhibitors, it is pointed out, weigh. This is the double-buying power which it gives a powerful theatre owner. In the case of the national circuits, should the new policy become sufficiently strong to become a national program, second runs and indies would be seriously handicapped in the way of protection, or even availability of product.

While distributors are cashing in on the double deal with a swelling of sales, the same, it is admitted, is also boomeranging, since it is bringing the two-in-one fire closer to their own box offices.

Legally there is no way in which a distributor can stem the double buys, the Los Angeles decision in the Federal court arresting any move of that kind.

In some indie neighborhoods throughout the country where the competition is cited as especially fierce, exhibitors have been known as recently as the last few weeks to ballyhoo triple features in an effort to eclipse a movement for which they were responsible in their own localities.

S.A. ORIGINALS REPLACE OPERETTAS AT RADIO

Hollywood, Oct. 7.

Joseph I. Schnitzer, president of Radio Pictures, has been confering with William LeBaron on stories, writers, etc., during his periodic visit here.

With the "Babes in Toyland" (Victor Herbert) operetta ordered off and "Iron Trail," a Northwest Mounted operetta, also voted out because of public antipathy toward musicals, "Bachelor Apartment," an original by John Lawson (who wrote "Blushing Brides"), has been substituted. Another original, "White Shoulders," replaces the horse opera on the R-K-O schedule.

Schnitzer denies the sundry persistent rumors, which were lent additional color by his advent, of any personnel, executive or other studio changes.

Among the things Schnitzer is experimenting with out here is the foreign production idea of making multi-linguals in Hollywood instead of abroad.

Jules Levy, the R-K-O film buyer, left for New York Oct. 3. Ambrose S. (B'li) Dowling, head of Radio's for-- department, is due here in ab-- a month.

Schnitzer was widely publicized on his arrival in connection with the new $1,000,000 film laboratory being built here by R-K-O. He leaves for New York in about 10 days.

Taking No Chances

Chicago, Oct. 7.

Visitors at Madeline Wood's office, in the publicity department of Publix-B. & K. have been wondering why Madeline always sits with her legs tucked under her in her chair, tailor fashion.

Office has mice.

B&K Gets Woods As R-K-O Quits It

Chicago, Oct. 7.

Publix-Balaban & Katz will walk into the Woods theatre here as R-K-O walks out. Publix has the house at $140,000 yearly, $5,000 more than R-K-O has been paying.

R-K-O's lease on the Woods expires Oct. 31. The B. & K. term starts Nov. 1. B. & K. will continue the theatre, belonging to Aaron Jones, with a straight picture policy. R-K-O also plays pictures only in it.

It is not settled to date if B. & K. will play vaudfilm in its Oriental, following the change to occur this week in the R-K-O State-Lake from vaudfilm to sound only. The Oriental is now playing a presentation on its stage weekly. Following the change R-K-O will play vaude only in the Loop at the Palace.

Par Writers East

Hollywood, Oct. 7.

Herman Mankiewlecz, back only 10 days from a four months' stretch at Paramount's Astoria studio, returns east Friday to write "Ladies' Man."

Others in the Par trek eastward are Frank Tuttle and Max Marc, director and dialog specialist for Clara Bow's "No Limit"; Viola Brothers Shore.

Mrs. Shore, with her new writers' contract, starts the New York way Oct. 13 to finish the script of the same Bow picture. As soon as her work is completed she will sail for Paris to visit her young daughter, Wilma, who is an art student.

'Big Trail' Retakes

Hollywood, Oct. 7.

Following premiere of "The Big Trail" at the Chinese, Fox ordered retakes of several scenes.

JUDICIAL INVESTIGATIONS
Municipal, federal and all kinds of investigations, inquiries galore, but never questioned is the universal popularity of the Originators of "Tintype" Comedy.
(CHIC) (ROSE)
YORK and KING
Kenmore and Flushing Week of Oct. 4
R-K-O Direction, LEE STEWA--

FRANKLIN WITHOUT CONNECTION AS YET

Hollywood, Oct. 7.

Despite local reports along with those from the east it is inside understood here Harold B. Franklin has made no show business connection since severing his association as president c. Fox West Coast. Franklin partially confirms that opinion.

Franklin has taken an office for his own use in the Chinese theatre building. He may go east the end of next week, and may go to Europe for a vacation following. Whether he will make a connection before leaving or after returning is problematical.

Reports have been around in abundance in New York about Harold Franklin's future show business post. None of the stories can be traced to authenticity.

One mentioned that if Nick Schenck heads a combined Fox and Loew, Franklin may return to his former positic as head of the present Fox West Coast chain.

Other reports and rumors have had him approached by every big chain and every possible merger of them. With one exception all are understood to have communicated with Franklin in one way or another. With one or two chains, bankers are said to have been the medium.

Webb-Eaton-London

Hollywood, Oct. 7.

Millard Webb, director, will reach New York Thursday. He will sail on the "Bremen" Oct. 18 for London.

It is understood that Webb is making a deal with a British film outfit to direct for it while Mary Eaton is in London.

Raskob, Kenny and Smith Behind Famous Artists' Radio Network

With the reputed backing of John J. Raskob, William J. Kenney and Al Smith, a new disc-servicing company for independent broadcasting stations has been formed. It claims to have 200 such indie radio plants under contract. The corporation is known as Famous Artists of the Air, with a 5th avenue headquarters. The three principals were closely associated politically during Smith's campaign for the presidency.

The biggest names in the amusement world are being sought to make records, with three studios of the concern said to be operating at capacity. Big money is mentioned in the offers to stars. The disc programs are tied up with national advertisers.

With the large distribution the supplying company (Famous Artists) makes a comparatively small rate to each radio station. Latter are charged according to the power of the broadcasting plant and the approximate territory they reach. Rates to the station for each disc with star names said to be from $75 to $100.

Dowling and Brice

Famous is angling for Al Jolson, he to make one record weekly at $5,000 per record. Jolson through his representative, Ralph Farnum, seeks a contract for 52 weeks at a guarantee of $235,000. The company is said to be considering the deal, but for a shorter term with options. Paul Whiteman is among others already said to have recorded for Famous.

Eddie Dowling, active among stage folk during Smith's campaign, is contacting for the company. Monte Brice is in charge of the recording. It is the radio networks formerly reputed as Dowling's aim. It is believed to have a political angle.

The Federal Radio Commission put a limit on disc broadcasting, ruling that stations are not to be allowed to broadcast records only. The ban was particularly against records made for phonograph use. The rule is said to have been changed in regards to discs made for radio broadcasting only and not to be used otherwise.

R-K-O and Universal are reported using the broadcasting disc service for advance publicity on their pictures, the discs replacing trailers in theatres. Greater range of the radio publicity appears to have been the selling argument that won over the picture people.

Publix Adding to Coast Stage Shows With Heidt and Vallee

Strategic time to invade the west coast, for long and at present the Fox theatre stronghold, while deemed by rival circuits not until after the Harold B. Franklin influence has had a few months to subside, is materializing immediately.

Publix is sending its only band unit, Horace Heldt, out right away for an initial month's canvass of the Pacific line. At the same time it is considering parting with the Brooklyn gold miner, Rudy Vallee, to lend impetus to the West Coast Publix leverage for greater Californian patronage. Coupled with these big concessions toward California, Par is preparing to execute long-delayed plans of stellar personal appearances in its Pacific houses.

While local Foxites regard the Oscar Oldknow replacement with complete satisfaction, rival circuit executives differ in opinion on that subject.

Until the Franklin commitments are exhausted Fox West Coast should function smoothly, those in other camps believe. Fox is pointed to as not only excelling all rivals in quantity and position of theatres along the Pacific, but also, under the Franklin regime, with having tied up nearly all of the desirable first-run product. It is this very point, executives admit, which is Publix's weakest and toughest to combat, the Par first runs being dependent in spots covered by Fox practically solely upon the output of Paramount.

Live Stock

With the picture situation as it now is in California, Publix sees its way to grab patronage chiefly via quality and quantity of live stock on the stage.

Following closely the politics involved in the Fox West Coast reorganization, other circuit men see as the biggest obstacles in the future Fox machine any effort on the part of the Fox studio to dictate the policy, or a part of it.

While Publix is watching with the other strings—in fact, taking a lead, since it has also just completed plans for the erection of a 2,500-seat theatre in Oakland which it has long owned—Paramount's attitude is for a successful outcome of the Fox theatres reorganization.

Because, Fox West Coast so far outnumbers in theatres those of its subsidiary, Publix, Paramount also has in Fox its biggest picture buyer in California.

15 Welcome Signs

Calling itself the "Theatre of All Nations," Fox's City theatre, on 14th street, New York, has a sign over the lobby on which the word "Welcome" is written in 15 different languages.

House operates on a 15c grind, showing second runs.

NO WB MERGE AGREED UPON

Warner Brothers and their bankers are in accord on WB remaining a single unity in the film business. There isn't a chance of any big merger, so far as the Warners are concerned, coming off this year, it is gathered from the Wall Street end. Executives for Warners have always maintained the brothers would be part and parcel to no deal unless it was a take-over by themselves.

Neither will any new stock be issued right away to augment the recent WB $15,000,000 flotation extended for rapid money to meet commitments now falling due. Six months, at the very least, will have to elapse before any new flotation would be considered, it is also reported.

Need for increasing the present stock is unnecessary, according to banking sources.

A strong and persistent report has been in circulation for a week that coalition of WB with R-K-O was imminent. This mentioned J. J. Raskob as promoting the WB end with it said Raskob is holding stock control of Warners, without that control being apparent on the brothers' stock book.

That story with all of its ramifications, carrying many details, is also shusshed by the downtown bankers.

'JEALOUSY AND SHAM,' SAYS SYLVIA BREAMER

Minneapolis, Oct. 7.

Local theatrical circles are wondering what Hollywood will think when it reads what Sylvia Breamer, formerly of pictures and lately leading lady of the Shubert dramatic stock here, had to say about the film colony in an interview with Merle Potter, drama editor in the "Sunday Journal."

Miss Breamer declared she "now loathes pictures and everything Hollywood means." According to Miss Breamer, "there can't be any real friendship in Hollywood—nothing but jealousy and sham."

She avers:

"Too many peaple in Hollywood make money in a hurry and don't know how to use it wisely. I know one actress who has golden keys for every room in her house. The more gilt they can exhibit, the flashier they can dress and act, and the more charming they believe themselves to be."

Incidentally, Miss Breamer still calls Hollywood her home.

Death Brings Collapse

Although she received word late Wednesday afternoon of the death of her father and serious illness of her mother in California, Miss Breamer attempted to go on with her role in "The Wooden Kimona" that night. After the first act she collapsed. Grace Troy, the company's ingenue, was given the script and read the part during the play. Miss Troy completed the week in the role.

Miss Breamer left Thursday for California and she will not return. Marie Gale (Mrs. A. G. Bainbridge), retired from the stage for several years, has the lead this week in "Your Uncle Dudley." A new permanent leading lady will be obtained.

Evelyn Brent's Orig

Hollywood, Oct. 7.

Evelyn Brent's second for Columbia, under her four-picture contract, will be an original by Don Ryan.

Miss Brent is nearing the finis of "Madonna of the Streets."

Lubitsch's Drama

Ernst Lubitsch's first at the Paramount eastern studio will be a drama, departure for him.

Starts around Dec. 1. No players or title picked yet.

Huston's Film Price

Hollywood, Oct. 7.

With Universal out after Walter Huston for "Destry Rides Again," western story, the actor is reported asking $4,000 for playing it.

This is the amount he has been receiving in most of his recent pictures for First National and Columbia.

RADIO DROPS JUNE CLYDE

Hollywood, Oct. 7.

June Clyde is off the Radio lot, terminating a year and a half sojourn.

Miss Clyde will probably free lance when she returns from her honeymoon return with Thornton Freeland, U. A. director.

Spanish Actors Due

Hollywood, Oct. 7.

Ladronde Guevara, star of the Spanish dramatic stage, and her husband, Juan Rivalleo, will be brought here in November by Metro to do Latin versions.

The same studio is importing Maria Tabau, vaude singer.

Gibbons in Arrears

Hollywood, Oct. 7.

Cedric Gibbons, Metro art director, is being sued by his former wife, Gwendolyn, for $3,600 in alleged alimony arrears and for $6,000 yearly thereafter.

Whale Back on Coast

James Whale left New York for the Coast Friday (3) to supervise a special for Tiffany.

'STONE WALL' COMING DOWN

Outdoor Pony Golf Panic Is on East and West with Cold Weather

Anywhere, anyone may go around New York since the change in the weather, it is noted the pony golf courses are empty, other than the shills who stay by the week.

Replacing the deserted outdoor No. 2 golf shooters are indoor pony spots here and there, but nowhere in numbers as have been the open air ranges.

While the weather is credited with keeping the young folks off the golf courses, the fad had about run its full way in the east. Similar reports of a lessened interest had been coming in for some time.

About the only pony course to hold up in New York has been the Roxy condensed. Trade grew so strong there before the first blasts arrived the Roxy management had tacked on a fee of 25c. for spectators.

Los Angeles, Oct. 7.

Smart boys who were going to cash in on the minnie craze are beginning to realize how crazy they were with their cash. First fall coolness touched the Californians for their customary sniffle, but the sniffle chorus from the put-put corners drowns out the rest of the population.

For Sale

Gas-heated grottoes, open-air fireplaces, charcoal brazers and circus-sized awnings are the answer of the more opulent golf outfits to this dirty twist the climate gives things. The little guys—those who sank only four to eight grand in rain-spout hazards and cotton-seed grass—are just dropping out.

"No reasonable offer refused," says the sign on one deserted pool pasture.

Every third course you pass has "For Sale" up. Another month and four out of five will have it.

The stampede that hit its peak in July is dying fast. Only 26 courses got licenses in Los Angeles last month, as against 52 in August and 80 in July. Thirty-five trick names for courses were registered in August, and last month such bright ideas sank to 14.

Ads Way Off

Six weeks ago the "Times" carried 50½ inches of classified ads relating to miniature golf. Last Sunday the golf section was 5½ inches long.

Die-hards are hanging on for doughnuts. One course on Hollywood boulevard is 10c. for the first round, 5c. for the second.

Henry Ford's Co. Asked To Use Union Operators

Henry Ford's company has had stage union attention focused upon its operation of traveling advertising units with projectors and sound equipment, operated by non-union man power.

The Ford company is using the units for sales talks, illustrations and demonstrations, without admission charge. So far it has been showing in the open air, hotels and salesrooms.

Pressure is now being brought to bear with the Ford offices direct to place union operators with the units.

Metzger with Col?

Lou Metzger, former gen. mgr. for Universal, is about to tie up with Columbia in some capacity.

Harris on U's Scenario

Hollywood, Oct. 7.

Robert Harris will succeed Erwin Gelsey as Universal's scenario chief, according to information.

U is not exercising its option on Gelsey, who was brought on from New York for a three months' term, now expired.

Harris was recently made an associate producer at Columbia.

'The New Arithmetic'

There's a new arithmetic in the show business, according to Walter Reade.

No longer, says Walter, does 2 and 2 make 4, nor 7 and 1 reach 8 in theatre figuring, as practiced by the Price, Waterhouse system.

In fact, Mr. Reade sez the new arithmetic can make anyone dizzy. Sez he, that if Price, Waterhouse gets you, the theatre built seven years ago for $1,600,000 may be worth only $40,000 now, unless you're lucky.

It's a way they have, says he, of calculating depreciation.

It's a terribly swift system, ses Walter.

U. A. FIGURING FOREIGN MADES

With American producers aiming generally towards European talker production, the next few months will see the formation of a European subsid of United Artists. Financing angle is reported now set.

U. A. is going along a more distinctive route for expansion across the Atlantic in that it will include a unit in England. Other major spots so far considered are Germany, France and Italy. These infoed as most important from a distribution angle. Organization expected to be fixed within six months.

Info is that U. A. already has shown an official interest in two producers calculated to be taken in the new organization. Neither nationality nor films the men make are made known.

When organization and financing have been decided production is scheduled to include not only talkers, but also synchronized and sound versions.

B. I. SATISFIED WITH EVEN BREAK ON B'WAY

With a nut of $8,300 at the Cohan, New York, British International will be satisfied if it averages a weekly intake of $8,000.

The grind policy with 75c top is an innovation for the Cohan. SRO performances would have to be 90% for seven days to reach the usual $2 top of $14,000 a week there.

Town's Merchants Paid For Sound Equipment

Rochester, N. Y., Oct. 7.

Dundee (N. Y.) Chamber of Commerce came to rescue of Beekman theatre when business men found closed house meant business flowing to nearby towns. Merchants co-operated in installing talking equipment.

Managers Paddock and Brewer have reopened house and business in town already reported improved.

Metro's "Flying High"

George White is reported to have sold the talker rights to his current musical, "Flying High," to Metro.

White at one time was reported stating he would make the show into a picture himself, if it were made.

It is said Metro may try to borrow Joe Brown from First National for the comedy lead in the talker, now played on the stage by Bert Lehr.

HOLLYWOOD WILL ALTER ATTITUDE

Obstinate Studio Producers Reported Having Heard in Sharp Way From New York Against Their Stubborn Position on Stage Talent for Talkers—Bad Effect in East

COAST CLIQUE?

Hollywod's "stone wall" against eastern stage talent has been given the shock treatment from the east, according to pretty authentic sources. No longer will some talker producers in certain studios out there be able to give the chill to easterners sent out and paid for as talent.

The New York end has taken hold of the matter. From reports received east for some time, it seemed that a Coast clique among some studios appeared to be working that way, under a mutual or common understanding.

By the easterners it has been termed "the stone wall of Hollywood." It has stood against all who encountered it.

The story is that the New Yorkers, whether bankers or heads of film organizations, were obliged to note with what regularity some of the Coast studios seemed to turn out saleable pictures, while others have been going through a hazardous period with releases. A further analysis disclosed that the progressive studios were better equipped with stage talent of every kind requisite to the present day talking screen medium, while the semi-flopping studios were mostly jammed up up with talent that never has been able to get a chance on the screen, or eastern talent abruptly rejected on submission.

Discreet questioning brought out the entire story. Following, it is stated, orders were sent to Hollywood that this practice must stop, regardless of who, in studio authority, might lose his head. It is said the subject of that "stone wall," often discussed among the talent, has aroused the anger of the New Yorkers. They cannot understand how it has been possible for a few subordinates in Hollywood to control a talent situation at the sacrifice continuously of a better quality picture.

Not So Easy

Meanwhile, the effect in the east has been bad among the legits and others. Feeling has been started to an extent that the studios involved in turning back the easterners find it somewhat difficult at present to procure the eastern talent required. Not alone is the situation reflected in the morale, but it has started to work against the prestige in New York of the Hollywood studios named among the clique.

An eastern film executive stated when questioned about what his studio intended to do, that what it intended to do had been already dispatched to Hollywood; "that there will be no more of that stuff out there."

From accounts the hitch has been in the studios' inability of late to cast talkers, particularly reproduced stage plays calling for drama legits. Why certain studios should encounter that difficulty brought up the subject, with the New York inquiry bringing out that any number of legits in New York when approached for the "stone wall" group in the west, reply:

"Not me. I'm not going to Hollywood and be killed off."

Legits have found that in the studios adverse to them they are held indefinitely, with an undefinable "system" operating against them. They are asked why they care while receiving salary regularly? The talent finally returns to

(Continued on page 17)

Fox-Loew

Belief is that steps toward the proposed amalgamation of the Fox and Loew companies are well advanced.

Trade opinion is that the deal will be in the works before 30 days and within 60 days at the latest.

Nick Schenck continues to be named as the head of the combined groups.

The story grows stronger that Bill Fox may return to Fox, but it is conceded by those who apparently know the most about Bill Fox's movements that he will not return if Schenck assumes full charge.

PAR PAYING $80 PER SHARE FOR OWN STOCK

Taking Up Guarantee on 12,000 Shares Held by Leach Family

Miami, Oct. 7.

Paramount will pay in New York Oct. 10 to the Leach family of this city $960,000 for their 12,000 shares of Paramount stock. It was given a year ago in payment of the local Leach theatres, turned over to Paramount at that time.

The Paramount stock was passed along with a guarantee to the Leaches that Paramount would redeem it at the end of one year at $80 a share, if the market price at that time should be below that figure.

It is reported here the Leach group proposed to Paramount an extension of the guarantee for a bonus consideration. Par answered with the notice to take up the stock at its maturity of the guarantee, Oct 10. Some of the Leach family left here last week for New York.

Among the Miami banking fraternity it is said the Leach family will reinvest the money received from Paramount in Paramount stock at its current New York stock market price. At the present price as quoted the Leaches in that way will hold around 18,000 shares of the $4 dividend-paying Par stock.

Other Guarantees

Paramount stock yesterday (7) was at one time under 50.

When making extensive purchases of theatres a year or so ago, Par issued stock in nearly all instances, giving the purchasers the option of taking one-half stock and cash or all stock with a guarantee. All took the stock and guarantee.

The guarantees ran for from 12 to 24 months, varying in price from $75 to $85 per share at the guarantees' expirations.

No Biz Forces Publix to Close Music Counters

Detroit, Oct. 7.

Publix has removed the music counters from three of the five houses that formerly had them, due to poor business. It was found business didn't warrant having a salesman in constant attendance.

Stands kept in Michigan and Paramount theatres with removals being in the Fisher, United Artists and State.

Producers Split on Best Way To Test Picture; Some Pick Stage And Others Want Dogtown Circuit

Hollywood, Oct. 7.

Major studios are devoting much consideration to trying out new pictures on the dog. They're planning to establish in the west a proving ground not unlike legit's New Haven, Springfield and Atlantic City. Pictures thus exhibited will be in their incomplete form, with all the doubtful materials still in, to get audience reaction on everything.

As an audience barometer, Los Angeles previews have developed into the bunk. Producers have been getting farther away from the home town with every new picture on its initial showing, but it has been felt that the reaction of the far west is not typical of the general public. One producer in a checkup states that Indiana gives a better reaction on the country as a whole, than any other state.

10-Day Trial

It is planned to send the picture out on the road for 10 days to two weeks. In this time it will play one large town and several small burgs. Producers believe that in that period they will get a complete and normal audience reaction. An editor will be sent from the studio to watch the picture and make any changes necessary to build up the performance.

After the trial run, the picture will be returned to the studio for final editing and cutting, with any other changes necessary to improve its entertainment qualities. Then it will go out on general release.

Producers here are watching with interest the outcome of Radio's experiment in producing possible picture stories on the stage before putting them on film. According to some producers, this is a more satisfactory method of determining a picture's possibility than waiting for a celluloid dog showing. They claim the expense of legit staging will be offset by the fact that when the stage show is finally as near perfect for pictures as the studio staff can make it, it will be ready to shoot, as is. In the case of the picture try-out, it's always possible that scenes will have to be added or remade and they point out that a remake on a picture weeks after it has been completed is usually a costly affair.

But whichever side of the fence they are on, all producers are giving thought to the possibilities of the try-out, either legit or film, before a picture is shipped out as finished product.

ROXY WITHOUT STAGE SHOW FOR 'BIG TRAIL'

During the run of "The Big Trail" at the Roxy, the Fox organization will not lay off the theatre's crews.

The picture's projection time eliminates need for stage show.

Fox, during the month it expects the wide filmer to remain at the Roxy, will assign for that time the Roxyettes to the Brooklyn; chorus to Philadelphia and the ballet to Washington.

The unionists will also be cared for. Present plans call for them being spotted in metropolitan houses of the larger caliber.

"The Big Trail" will open the Roxy week after next. Fox is confident that "Up the River," in there now, will last another week.

2-Man Team

Hollywood, Oct. 7.

Following observation by Fox executives of the teamwork of Spencer Tracy and Warren Hymer in "Up the River," the pair is to be continued teamed.

Foxites are now looking for a light comedy story as their next vehicle.

Hollywood Looks Like Foreign Version Center With Smaller Studios Using Majors' Imports

Hollywood, Oct. 7.

The sizeable colony of foreign actors now here may decide the foreign language production problem for those producers still sitting on the sidelines and reclaim Hollywood as a production center for everything in all languages.

Those lesser producers who have been waiting to see what happens as to Hollywood vs. Europe, or who, favoring Hollywood, were phased by the heavy cost of importing talent, find that there'll be plenty around soon.

The major companies, which now have their stock companies of French, Spanish and German players, have attracted enough free-lance talent to go around almost satisfactorily for everybody. A scarcity of leads is being remedied currently by agents abroad.

Then, too, the foreigns now in intensive production at certain studios where normal production activity is at a standstill, will throw upon the open market many foreign players when the regular production schedule is resumed at the various lots.

MONEY TROUBLES FOR 1ST DANISH TALKER

Copenhagen, Sept. 26.

The first Danish talkie, "Esquimau," with scenes taken at Greenland with Scandinavian actors, and natives as extras, met with severe difficulties.

The company, called Scandinavian Talking Film Co., has been compelled to pay an indemnity because the manuscript was plagiarized after a book written by a Danish Polar explorer. The company ran short of money to pay the salaries in full, and the Swedish film actress, Mona Mortenson, threatened to sequestrate the film.

Northern Sound Film Co., manufacturer of the Danish sound equipment the film was taken on, had to intervene and assume the financial guarantee to finish the film.

Czech Disturbance Over German Film—Police

Prague, Sept. 25.

Czech nationalists do not like German sound films, although such films are popular here at the present time.

A crowd of young disturbers interfered with the performance of the Ufa film, "The Immortal Vagabond" ("Der Unsterbliche Lump") at the Avion theatre. Ten minutes after the performance opened loud hisses accompanied with the shouts, "We are in Czechoslovakia, we do not want to hear German sound films."

So great became the disturbance the performance was interrupted and the police summoned. The majority of the audience, who liked the German film, objected to the interference, but the disturbers shouted at them: "You are nice Czechs, you are, for listening to German films."

The police escorted the rowdies out, including several women.

Then the show continued and at the end of the performance the film received tumultuous applause.

Pony in Argentine

Buenos Aires, Oct. 7.

One Gustaf Mohnie has just opened the first midget golf course in the Argentine.

People crowd around the place at all hours, and there is big play at a peso a round (36c.).

A number of other layouts are in preparation.

'Hallelujah' in Berlin

Berlin, Oct. 7.

Metro-Goldwyn's "Hallelujah" was a great artistic success in its premiere here. Berlin reviewers give unstinted praise to King Vidor's play of Negro life, with special reference to its direction.

Nevertheless, it is recognized that the picture is unlikely for big money in Germany, where Negro types and problems are alien and not generally comprehensible.

DUTCH AUTHORS NOT POPULAR AT HOME

The Hague, Sept. 25.

On the Dutch stage foreign plays confuse about 95%. From time to time a play by Heyermans, Fabricius (who wrote "Insult") or van Riemsdyk is on the stage, but plays by Dutch authors are, as a rule, not popular. Theatres only produce them for good will.

To encourage Dutch playwrights, the Town Council here has offered a prize of $1,000 for the best Dutch play, and another $1,000 for the best Dutch composition (symphony or similar), both to be produced before June 1, 1931.

Two local juries will decide. Competitors have to be of Dutch nationality.

German-Russian Deal

Berlin, Oct. 7.

Following upon the victory of the radical element in German politics, the announcement of a new film-producing alliance between German and Russian interests is received as significant.

General manager of the Russian Meschrabpom Film Co. is making a visit to Berlin, letting the fact become public that there is pending a plan for co-production between that unit and Prometheus Film Co. of Berlin, idea being to make German versions of Russian subjects in Berlin.

Amer-Anglo Foreigns Get Tiffany Release

Hollywood, Oct. 7.

Release arrangements with Tiffany for Amer-Anglo foreign productions is reported practically arranged, with Amer-Anglo's first, "Hearts of Steel," in production at the Darmour studio with Joseph Levering directing. This is a Spanish original which may be made into other languages.

Arthur Lee, long in the exporting field in New York and head of Amer-Anglo, has been on the Coast laying plans for production of foreign-language talkers. He left for New York last week and is planning to sail for Europe on the Leviathan shortly.

Ronald's Ambition

(Continued from page 2)

around. To do everything in a picture the way he does with a stage show. If I ever can do that, sis, my name will live forever. I may die broke, sister, but my name will go on, even if I don't marry.

"I've worked out the scheme to be the Cohan of pictures. I will write and adapt the story, play every character, making it the first protean screen drama, and direct each character and scene.

"But sister, I'm stumped over one thing. How am I going to be the cameraman? If I can't be the cameraman, too, the Cohan thing is a flop. I must do everything. Let's talk that over. Can you suggest how it could be done?"

Not So Nice

"That's impossible, Ronald" answered sobbie. "Only you might set your camera and work it by wired attachment while you are acting."

"My Heavens, girl, you've hit it! I'm bound for prosperity! No, that's not the word. What is it? Posterity. You're right again."

"Well, thanks very much, Ronald, for your patience. You're a nice man."

"Nope, I'm not so nice, but you are okay with me, sis. I like you. And you've got brains or whatever they call it I haven't got. Do you want to become engaged to me while I'm in New York or until I fall in love again? No publicity and no mush. Just hang around together."

"But, Ronald, if we do that, you will have to go to picture shows with me."

"Yeah? Well, then, scram. You newspaper dames give me a pain."

HOLLAND CENSORING

Censor Reversed 100% by Full Board on UFA's Revue

The Hague, Sept. 25.

Censorship has been erratic here. UFA film, "Hallo Hier Hilversum," the Dutch Radio Revue with Dutch actors in the cast, banned because of a passage a bit risque. UFA appealed. When the full board met, the whole reel was passed, even for Class III (children under 14).

In the British International film, "Little Advance on Happiness," censors objected to too many nude legs and demanded six cuts, also to the Dutch title, "Advance on Blessedness." UFA has appealed.

Fox saw its film, "The Exalted Flapper," also censored, and had to make one cut of 30 feet.

STAGE CIRCUS FLASH AT VICTORIA, LONDON

London, Oct. 7.

Albert de Courville's big stage flash for British Gaumont at the Victoria will involve several foreign acts, with a troupe of Arabs. Scene will be a circus, with clowns, and include a fireworks display.

Understanding is that Will Evans has limited deCourville to $5,000 weekly as production cost. House can gross $35,000.

Opening is scheduled for Oct. 15.

Modern Bldg. in Oslo

Copenhagen, Sept. 27.

In Oslo a new theatre has been finished and another is building in the center of the town.

Latter is a theatre in skyscraper style of 12 stories, with 1,300 seats.

Cost is estimated at 10,000,000 kroner ($3,000,000).

Schnitzer Takes Levy

Hollywood, Oct. 7.

Joseph I. Schnitzer, president of Radio Pictures out here, states it is virtually set for Benn W. Levy, the British playwright, to come to the Coast and do originals and dialog.

Levy is tied up until Nov. 1 on a new Cochran musical in London, for which he did the libretto.

Pathe Leads Coast Attempt to Buck World Market With Synced Silents

BI-LINGUAL STUDIO PROPOSED IN GREECE

Athens, Sept. 25.

The Brothers Gaziadis, known as Dagfilm, are trying to combine with several Balkan film companies, and are going to erect near Athens a general Balkan studio, fitted with modern mechanism. They intend to make Greece not only a center of film industry for the Balkans, but also for the Near East—Turkey, Syria, Egypt, Palestine, etc. They believe these films would be 50% cheaper than American talkers for each film will employ artists of the country for which the film is intended.

It is expected the studio will be ready by the end of January, 1931.

U. S. VS. BRITISH FILM LINE-UP IN S. A.

Cape Town, Oct. 7.

In the line-up of new product by the two chain rivals in this territory African Theatres announces a group of American productions booked, while Kinemas, Ltd., sets forth a list of British mades.

African Theatres group comprise "Captain of the Guard," "Eastern Front" and "King of Jazz" (U); "Gold Diggers of Broadway," "Disraeli," "Song of Songs" (Warners), and "No, No, Nanette" (F. N.).

Kinemas group is made up of British-mades, "Sleeping Partners," "Escape," "On Approval," "French Leave" and "Canaries Sometimes Sing."

Hoyt's Expanding

Sydney, Oct. 7.

Hoyt's theatres, recently acquired by Fox through stock control, is extending.

Circuit is bidding for neighborhood houses in many spots, seeking to enlarge and round out its chain.

Hollywood, Oct. 8.

Because of the terrific cost of original foreign versions as compared with distribution returns, the demand abroad for the American stars themselves and production delays caused in making foreign copies for those markets, the industry is reported seriously nibbling at the idea of going back to silents for foreign lands, with synchronization and sound effects added.

Studios would like to go back to dubbing to keep American stars in the foreign versions but have felt such sharp reaction to that abroad that the "faking" plan is entirely out.

While several studios are reported secretly experimenting and wanting to try synchronized silents for abroad, Pathe is the first to definitely decide on the policy.

Zuro Scoring

In the future that company will make silent versions of all talkers, including features and shorts, shooting any padded matter required and adding a musical score and effects. Josiah Zuro, Pathe musical director, will score the pictures with music provided by a full symphony orchestra.

Working in the dark, Pathe has made a synchronized version of "Her Man" with the original cast. This will be the first for foreign distribution under that company's departure. All other pictures on the current program will follow.

For a time Pathe tried dubbing as a means of protecting box office value of their stars in foreign markets. "Her Private Affair" and "Swing High," both dubbed, proved to Pathe that was not the solution.

Foreign Casts No Draw

Picture men generally agree that synchronized silents may be the solution for a time at least, with American pictures having built up large followings abroad largely through the American stars. When these step down, with foreign casts to take their parts, the draw that formerly sold the product is no longer there. The feeling that it's the star lineup rather than the stories that attract has become stronger both in studios and production quarters, with the result foreign originals are now looked upon as less of a solution than six months ago.

It is also pointed out that one of the principal reasons why most studios are behind on production, with costs mounting, is that several foreign versions of most talkers are tying up sets, production departments, sound units, etc.

Among the angles supporting silents with specially-prepared scores is the claim that most of the foreign countries, particularly Spanish-speaking people, are strong for good music.

Moreover, musicals yet to be made and released ought to have an edge abroad with domestic stars retained in music numbers through the synchronized version idea, it is felt.

British Film Field

By Frank Tilley

London, Sept. 26.

Just another week. No mergers, no blowouts. Nothing but a lot of new theatres opening.

But don't figure this field is getting over-built. Situation still is there are too many dumps that don't stand up to modern ideas of picture houses, said idea claimed as first put over by Par with Plaza. However, the dumps are due to fold, and there's been room aplenty for big houses.

And we're getting 'em. Who'll get 'em in the end is nobody's business.

Folks and So On

Eugene Zukor here.

Dan Fish got bound over for three months and paid $20 costs for slugging Ernest Fredman on the chin. Later result was Sam Harris, who runs a film daily also, got a writ for reporting Fredman admitted offering to boost Fish's producing activities in his sheet if Fish split commish. Court records show Fredman denied this, so, according to him, he's claiming $50,000 for damaged reputation.

Frank Scully in town, trying to persuade Bernard Shaw his life's not his own.

Par has decided not to reply to whatever C. E. A. and its members may say, so the "shyster" ruckus looks like it will die a natural death. The refusal, by silence, to furnish the other fellow with more shot is the old J. C. Graham back in his stride.

Ernest Wettstein, for many years here for Swedish Biograph, leaves for Paris this 27th to take care of production for the Jacques Haik company.

Edgar Wallace now aspirant for Parliament. Nursing Mid-Bucks, which is around the British Lion studios he's interested in. Threw the show open to the rubbers this 20th and made a fortune telling-bookmaker spell offering odds he'll get into Parliament. He won't be the only theatrical guy there at that!

Harry Pearl, exhibitor, took the bankruptcy route with liabilities of $100,000 and assets may produce $1,500. He promoted a theatre at Newport, Wales, and was concerned in underwriting the first merger of British Screen Productions Company. The public stayed off the issue and the underwriters and sub-underwriters couldn't come through either. British Screen claims to have actions pending against defaulters, but what's the use if they're broke?

Ralph Specterman, once before owner of several picture houses, is back in the field with Palladium and Silver Hall, both Shepherd's Bush, also King's Hall, Lewisham, a good neighborhood house, and Majestics, Staines and High Wycombe.

Clayton Hutton, now with Palmer Newbould agency handling publicity for Gaumont-P. C. T. West End houses, has three theatres. Money for jam, he being married into the Tickler family, who let no one encroach on their preserves.

Harold Pontefract now doing British International press work on space.

West Ham Council has gone over the head of its Works Committee, which banned "Storm Over Asia," Russian film rejected here by the censor board. Started by referring back the Works Committee recommendation to refuse the film, then when the committee stuck to its decision council washed it up by passing motion to raise no objection to showing. District and council notoriously red.

Copyright

This 26th in the Vacation Court Justice Eve heard an application by Leslie Stuart, Ltd., for an injunction against M. G. M. to restrain it from infringing copyright in "Florodora," musical comedy by the late Leslie Stuart.

Allegation was "Tell Me, Pretty Maiden," hit number of "Florodora," was used in "Gay Nineties" and "It's a Great Life." Plaintiff's counsel admitted Leslie Stuart, Ltd.'s, copyright was in dispute, also it might be a burlesque and not infringe.

He claimed they did own mechanical reproduction rights and had not licensed M. G. M. to use these. Defendants undertaking to keep an account of rentals received for "Gay Nineties," judge dismissed injunction application and promised facilities for early trial of the copyright action.

Shows Boom

Despite legits coming out of their summer dark and new openings, picture business took a bound last week and continued it this. Outstander is M-G-M's "Big House" at Empire, playing to capacity. Marble Arch ditto with "Escape," and best business the house has seen for a spell.

"Murder," also native-made, playing Regal and Alhambra, doing above middling at both.

Despite long run at Alhambra, "All Quiet" standing the payees up at most performances at the Rialto.

"Raffles" still holding in at Tivoli, and will be followed by "Whoopee" when former slides, which doesn't seem yet.

New Gallery, showing "Common Clay," sell-out, and figured best picture at present in town.

"Big Pond" in 2d month doing well and benefiting from publicity on Chevalier. Plaza doing its usual steady trade, due as much to its 100% service management as to its programs. Maybe more.

J. A. McGilley, with Fox for four years, now general sales manager of Movietone News. Ralph Hanbury raised to asst. sales manager for Radio, with Monty Morton London manager, and Alex Lever circuit manager.

HAYS TAKING IN THE WORLD

Paramount Reorganizing Europe For Distribution—Production

Paris, Oct. 7.

Paramount will probably reorganize its European distribution division following a forthcoming conference of the company Continental chiefs.

David Souhami, now French chief, would preside over all activities in Latin countries, under the scheme under consideration. Gus Schaefer would handle Central Europe from Berlin.

Paramount is also rearranging its Continental production machine. Intention is to concentrate on French versions in Joinville, using Paris original material and eliminating the adaptation of American product.

Also at Joinville would be gathered all production activity for Latin countries, while Central Europe would be dealt with at a new plant in Berlin. Barrier just now to producing in Berlin is the uncertainty of the German government which has inspired bankers to back away from financing such a scheme.

Even Lloyds, where Paramount carries an account and which finances Paramount's Joinville establishment, has declined to go into the Berlin proposition.

If this difficulty is overcome and the Berlin studios eventually open, Dick Blumenthal, now Robert Kane's assistant in Joinville, will head the Central European production outfit.

Besides the changes mentioned, Andre Daven, now casting manager at Joinville, will become production manager there for Latin product.

Salomonsen as Guide For Danish Exhibs

Copenhagen, Oct. 7.

Danish exhibitors' boycott of foreign distributors has run into difficulties. At any rate, the formal "strike" of theatre men has been postponed.

Meanwhile, it is declared that the exhibitors are proceeding with a plan of raising capital for the organization of their own distributing machine.

Understanding is that when or if the move gets under way it will be directed by Salomonsen, the former distributor for Paramount in this territory.

That New Zealand Tax

Sydney, Oct. 7.

The strong position taken by New Zealand exhibitors against the pressure of taxes upon foreign films seems to have had some effect.

The government has gone so far as to ask the distributors to meet with officials for a conference to outline the distributors' position, leading to the hope that something may be done toward relieving the tariff situation.

'Common Clay' in Spanish To Mixed Reception

Buenos Aires, Oct. 7.

The Spanish version of "Common Clay" released here at the Grand-Splendid Palace got a mixed reception, many reviewers finding in it the same faults they have complained of in other Spanish dialog films. It seems impossible to satisfy this Argentine public with Spanish product made in the States.

San Carlos' screen version of "Pagliacci," however, is well liked here, opening big.

Guy Morgan Returning

Buenos Aires, Oct. 7.

Melniker, Metro chief here, is leaving for Chili. Monroe Isen, Universal representative, bound there also.

Guy Morgan, here for United Artists is sailing for home with his family on the "Northern Prince."

Talkers as Political Issue in Hungary Now; Legit Groups' Campaign

Budapest, Oct. 7.

Groups from the legit, representing authors, actors and producers associations, have made talkers a political issue here. A gathering of these interests organized a joint meeting at which resolutions were adopted calling upon the Government to exclude film imports after 1933.

Figures were quoted to show that with a total of 42,000 seats in Budapest, 30,000 are used for the exhibition of foreign language talkers, mostly German.

Declaration was made that the legit theatre has been ruined and there are 500 Hungarian actors out of work.

Par's Case Dodged by French Control Comm'n

Paris, Oct. 7.

After one formal sitting, at which Minister Eugene Lautier presided, the Picture Control Commission diplomatically adjourned, thus postponing its hearing into the Paramount case involving charges of hostility to the company's French activities.

The controversy is again sidestepped for the time being.

New members have been appointed to the commission and a new count gives a majority vote in the body to the producers. New representatives for the government are Pilat of the Foreign Office, Nicolle of the Ministry of Commerce, Ginisty of the Censor Board, and Migette of the Interior Department.

These five members of the Producers' Union also have been named to the commission: Delac, Gallo, Brezillon, Bourgust, and Toulout, five new votes that carry control.

Canadian Money Deal

London, Oct. 7.

Douglas Whiteley will sail Oct. 16 on the "Ile de France" for New York to assist Capt. Auten, British International's American representative.

B.I. has just closed a four-year product deal with Nathanson's Regal Films of Canada. It involves $2,500,000.

Osso's Two Fields

Paris, Oct. 7.

Besides engaging in film producing through the company here bearing his name, Osso is entering the theatre operating field.

He has contracted to direct the Scala, Brussels.

Paris Scale Drops

Paris, Oct. 7.

Boulevard picture houses formerly operating at $1 top are shrinking in scale, due to the introduction of grind policy in numerous stands.

Average now about 60 cents.

B. I.'s at Dominion

London, Oct. 7.

First National's "Dawn Patrol" closes at the Dominion Oct. 10, to be followed by "Two Worlds" and "The Yellow Mark," both B. I. films.

Gregg's Visit

E. Gregg, Erpi's foreign representative, docked from England Saturday and will be in New York for the next two weeks.

Gregg, formerly with Western Electric in the U. S., was placed in charge of European talker equipment sales a year ago.

FOREIGNERS MAY GO IN MPPD OF AM.

European Firms With Subsidiaries Over Here Eligible, From Hays' Latest "Invitations"—Matter of Titles and Dues.

FOREIGN-MADES' TIME

World dictatorship of films is revealed as the aim of the Hays organization. The network, to include most aggressive of foreign industry's representatives, is materializing.

One such interest has been approached and, though secretly, officially extended an invitation to become a "distributor member" of the Motion Picture Producers and Distributors of America.

An official invitation from Hays is as good as membership in the organization, since it is known the guest is considered from every angle and thoroughly discussed within chambers, before the subject of becoming an applicant is broached.

Foreign interests, if the one approached is a criterion and it should be in view of the influence which it exerts, will trail with Hays as fast as they are invited.

Flattered beyond degree to be admitted within the great inner American film producing circle, foreign interests are certain that at last they are being afforded the one real opportunity to break down the alleged U. S. booking barriers and, through intimacy with Haysites, crack their product into big gold-giving national chains of this country; chains that in the years of their existence have considered a bare handful of dates for foreign mades over here.

While at first regarded by students of the trade, one of the most amazing moves and compromises ever made by Hays, this letting down of the bars and giving foreigners their initial chance for American low-downs, is already reflecting itself in the attitude of important film parts abroad.

Reverse Attitude

Where, before the "invitation" was extended, admitted hostility existed, the last few days in New York have pulled a reverse in reasoning. With one sweep, it is considered in the eyes of the old hemisphere, Hays is bringing to an abrupt and startling end troubles which have had the American industry topsy-turvy.

Other than the multitudinous politics figuring in the opening of the Hays gates to the world, the obvious chance to deal more on a convincing plane with foreign governments when their own industry is involved, one meaty point in the move is this:

International registration of pic-

(Continued on page 47)

B-G Staff Trembles Over Announced Visit

London, Oct. 7.

Announced visit of Harley L. Clarke to London has caused consternation among the personnel of Gaumont British, owned by Fox interests, of which Clarke is head.

Panic spread to British Gaumont's subsidiaries' executives, who feel none too secure in their positions.

Some candidly express the view that Clarke's visit is a result of the company's poor balance sheet and income statement covering last year's business. They would not be surprised at sweeping changes in the management.

Janning's "Lover" Opening

Berlin, Oct. 7.

Premiere is set for Monday (13) of the Ufa-Jannings talker, "Lover of the Gods," at the Berlin Gloria Palast.

Daylight Screen Deal

London, Oct. 7.

Audible Filmcraft, indie unit comprising a number of small producing ventures, may take over the Blunt & McCormack firm, exploiting the daylight screen process.

Offers first came from the latter when feeling in need of additional financing.

ROXY'S BAD START AT GOLF IN ENGLAND

London, Oct. 7.

S. L. Rothafel (Roxy) arrived in London Friday (3), declined to meet newspaper interviewers, and departed today (7) for Paris.

He will travel to Berlin and other Continental capitals. The film theatre impresario told "Variety" he is merely on a holiday, and to prove it played golf Sunday at Coombe Hill, but without much success.

Roxy sliced his first tee shot nearly at right angles and broke a church window.

English and German Dialog Dropping Off in Hungary

Vienna, Oct. 7.

Native sound film production is being pushed in Vienna, suggesting that English and German dialog product has had its best day here.

Sacha Film Co. has completed its first dialog feature "Geld auf der Strasse" in its Sieveringer studios, while in the Schoenbrunn plant another feature is in production, founded on the "Madame Bluebeard" story by Stroble.

Lil Dagover has the title role in this production with lead played by Harry F. Edthofer.

Concern has a number of other pictures in preparation.

Pathe-Natan's Radio

Paris, Oct. 7.

Pathe-Natan is entering the broadcasting field, forming a new association with a short-wave radio concern named Vitus, the head of which is also a receiving set and transmitting apparatus maker.

Corporate name of the new allegiance is Radio-Natan-Vitus.

Union Thr. of Australia Reopens Vaude Booking

Sydney, Oct. 7.

Union Theatres is reopening its vaudeville booking office and also creating an organization for the resumption of the specialty type of show. In this connection the concern proposes to enlarge its legit operations, apparently for the production of presentation units.

Both presentation shows and specialty bills are to be used in conjunction with talking pictures, and there is every prospect that American turns will be offered routes in this territory.

The new activity in this direction is in charge of Jack Musgrove.

Current at The Hague

The Hague, Oct. 7.

Films here this week include: Warners Jolson film, "Say it With Songs," held over for 2d week at the Apollo; "The Trespasser" (Swanson-U. A.) at the City, and at the Odeon "Evangeline" (Dolores del Rio-U. A.), from Longfellow's poem and billed as Del Rio's first talker in Holland.

German Tax Reduction

Berlin, Oct. 7.

By a decree of the new government, newsreel footage is again entitled to a reduction of the entertainment tax under certain conditions.

Allowance applies if the educational quality of the footage is certified by the Berlin Lampe committee.

BAN "WORLDS"; DUPONT OUT

Berlin, Oct. 7.

The Dupont talker, "Two Worlds," has been banned in Thuringia (territorial division in upper Saxony), at the instance of Minister Frick.

Significance of the decree is that Frick is the assistant of the new President Hitler, radical socialist, and is reputed to have anti-Semitic leanings.

At the same time it became known that Emelka had summarily discharged Dupont with appeal, on the ove of his becoming production manager of Emelka, which is still presumably owned by the German government.

Emelka alleges a breach of contract by Dupont, in that Dupont made the talker, "People in the Cage," in England, together with a German version, which the company declares is forbidden under his Emelka contract.

Dupont retorts that Emelka was completely informed of his plans in advance and had every opportunity to lodge an objection at the time. He is entering a damage suit against the company, claiming $150,000.

Pittaluga's First Opens This Week in Rome

Rome, Oct. 7.

Native made Italian talkers will get their test this week when Pittaluga releases his production of Pirandello's "Canzone d'Amore" ("Love Song") in Pittaluga's own de luxe house.

At the same time Italotone brings "Sei tu l'Amore" to Rome after its premiere in Milan. The Corso likewise opens with Metro's "Hollywood Revue," dubbed 50% Italian.

Paramount has changed its plans, holding back "The Love Parade" until Oct. 28, local holiday, when it will open at the new Barberini theatre, owned by the Aboaf company, and called the handsomest house in the city.

New Titles for Canada

Ottawa, Can., Oct. 7.

Two current film features are masquerading another different titles at the suggestions of the censors. "Call of the Flesh," as "The Singer of Seville," broke the year's house record at Keith's, Ottawa, Buster Keaton, also, is doing capers in a feature which is known as "Forward March" instead of "Dough Boys." Appellation is considered too American.

Par's Swedish Film N. G. at Copenhagen

Copenhagen, Oct. 7.

Paramount's second dialog picture in Scandinavian was a flop here, the Danish audience being unable to understand more than a minor part of the dialog, in Swedish.

Reference is apparently to the series of Scandinavian pictures already reported as made at the Paramount Joinville studios near Paris.

Mittler With Par

Berlin, Oct. 7.

Paramount has signed Leo Mittler, German film director, to make pictures under the Paramount brand.

Engagement is effective beginning next January, and runs for a year.

Broadway, B. A. Opening

Buenos Aires, Oct. 7.

The Broadway, Argentina's biggest and newest vaudfilm house, is opening Saturday (11).

Initial picture will be Fox "Men Without Women" with Eddie May's Eight Vagabonds band on the stage. May act just arrived from Europe.

"Widow" and "Whoopee" Start Daily Take of $10,000 Each on Broadway; "Wife" at Garden $41,400—Very Big

A frost Broadway looked forward to with such expectancy during the torrid summer is here and furnaces have been lighted. But nine of the 13 film houses were chilled last week to figures under those of the warmer previous week.

Bright spotting the street are the newcomers to the Rivoli and Rialto. "Whoopee" in the first will probably hit a high $55,000 at the close of its first full week. It's been doing close to $10,000 daily since opening a week ago yesterday (30).

Right in the same line at the Rialto is "What a Widow." Panned almost unanimously by the daily reviewers, Gloria Swanson so far has proven all glorious. The first three days were also $10,000 daily, with the books now calculating on garnering very close to $50,000 by the end of the seventh day.

The Capitol's $71,000 was under expectations. Aside from the feature picture, "Love in the Rough" (Metro), which drew nothing, the Capitol was holding Al Jolson in his first personal appearance on Broadway in five years. How many the picture kept away will never be known, but week before, Keaton's "Doughboys" was reported at $61,000. Jolson's guarantee was $20,000, with a 50-50 split over $80,000.

Roxy also went below the meal ticket in its holdover and last week of "All Quiet." This dropped from $119,000 the first week to $75,000. War pictures that have been two-dollared, are always freaks when pop run in this house.

Specials Slid

Of the reserved seaters, "Hell's Angels" at the Criterion-Globe stepped up a little with $34,000. But all of the others, including "Abraham Lincoln," Central; "Old English," Warner; "Big House," Astor; "Outward Bound," Hollywood, slid from a single century to a couple of grand.

The Winter Garden's $41,400 for the first full week of "Office Wife" (WB) is mighty fine money. The picture indicates every intent of repeating it and holding on for quite a few weeks to come.

Clara Bow in "Wedding Night" at $71,000 went $4,000 under "The Spoilers." Clara has done such things at the Paramount a couple of times now. It can't be the weather this time. Possibly it was the holidays. But, more likely, Clara.

British International is in its second week at the Cohan with "Atlantic," the current English made talker. The company makes no pretense. The theatre is primarily for show-window purposes. They're willing to lose for some time yet, and so far they've been doing that.

Estimates for Last Week

Astor—"Big House" (Metro) (1,120; $1-$1.50) (16th week). At $17,600, under two grand of the previous week's figure. Picture for length of run has been fairly consistent. At present total, lowest week so far, about time to think of a change.

Capitol—"Love in the Rough" (Metro) (4,620; 25-85-$1.50). Al Jolson's personal appearance, plus non-draw picture, got the Capitol but $71,000, mid-summer money. Figuring was that the Jolson draw alone would bring in $80,000. Very little done to exploit the show, some of the advance ballyhoo being extremely meagre.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (9th week). With $34,800 the Hughes special can live along. It is over $2,000 better than the week before. This is obviously on Broadway for show-window endurance. "Nut" doesn't mean anything to this Caddo creator.

Central — "Abraham Lincoln" (UA) (916; $1-$2) (5th week). Scheduled to come out in a few weeks; lease on house understood to be expiring then. Picture, at $18,100, okay.

Cohan — "Atlantic" (BI) (1,137; 75c top). House is on its first weekly grind. Taken over by British International Pictures for American exploitation purposes. Representatives here willing to play along, figuring eventually $8,000 as highest average. Opened with "Young Woodley" week before and low. This one better draw and should show around $4,000.

Globe—"Africa Speaks" (Columbia) (1,065; 30-50-75) (2d week). With its grind policy holdovers are rare in this house. African thriller, while $3,000 below its first week's takings, is very good here in second stay at $20,300.

Hollywood — "Outward Bound" (WB) (1,066; $1-$2) (2d week). Also slid a couple of grand, but if it sticks at or around $21,400, present total, should be retained here for another month. The Warners are still talking about keeping it in indefinitely.

Paramount — "Her Wedding Night" (Par) (3,665; 65-85-$1). Clara Bow dove $4,000 under "The Spoilers," a comparatively poor card. Her $71,100 here speaks volumes.

Rialto—"Animal Crackers" (Par) (2,000; 40-65-85-$1) (5th week). Finished here last Thursday with $23,000. "What a Widow," despite bad notices, immediately started booming trade, doing over $30,000 between then and over the week-end. Looks now like a runner-up to an easy $50,000 before this week closes.

Rivoli — "Monte Carlo" (Par) (2,200; 40-65-85-$1) (6th week). Out Tuesday last week with $17,500. "Whoopee" followed the next day with $10,500. Around $10,000 daily with week-end included. Should easily record $55,000 for its first seven days, big summation for the Rivoli these days.

Roxy—"All Quiet" (U) (6,205; 50-75-$1.50) (2d week). This dropped from a huge $119,000 the first week to $75,900 in its close. Very low Roxy money, but fairly good for feature given such exhaustive display locally.

Strand—"The Bad Man" (FN) (2,900; 25-50-75). Not as hot as it was ballyhooed. This house entirely dependent on feature, and $34,700 leaves a nice margin over the overhead.

Warners—"Old English" (WB) (1,400; $1-$2) (6th week). Down to $16,300 total, signifying moving time.

Winter Garden—"The Office Wife" (WB) (1,418; 35-85-$1). $41,400 excellent at this house. Picture has the goods and proving it. Did $14,000 on first Friday and Saturday.

World's Record Maybe, With Double Talkers & D'Arcy, Not $1,000

Newark, N. J., Oct. 7.
(Draw Pop., 850,000)
Weather, Fair

End of daylight saving and fine weather bettered business. Downtown, except for the Mosque and Little, which nose-dived, held up well without stage shows or music.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Office Wife" (WB). Smash, without stage show; $20,000.

Capitol (WB) (1,200; 15-25-35-50)—"Romance" (Metro). 2d run not strong; $4,000.

Little (Newark M. P. Guild) (299)—"Jazz Cinderella" and "Gypsy Code," Roy D'Arcy in person, terrible flop. Not $1,000.

Loew's State (2,800; 25-35-50)—"Call of Flesh" (Metro). Better than last two Navarros; $16,000.

Mosque (WB) (3,281; 25-50-65)—"Sap From Syracuse" (Par). Awa-awa-awa! $9,500.

Playhouse (Mindlin) (473; 25-65)—"Lone Wolf" (Fox). First run had no charms; $1,900.

R-K-O Proctor's (2,650; 25-35-50)—"Half Shot at Sunrise" (Radio). Disappointment, as smash expected; $14,000.

'GOLDEN WEST' TO GOOD $12,500 IN PROVIDENCE

Providence, Oct. 7.
(Draw. Pop., 315,000)
Weather: Cool

Only two of the main stem houses here were able to grab off any real money last week, Loew's State and Paramount.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Whoopee" (UA). Talk of town; $25,000 reported. Excellent.

Paramount (2,200; 15-50)—"Follow Thru" (Par). Good shorts. Buddy Rogers made two appearances Wednesday on last minute arrangement; $15,000. Big, considering how slowly feature got under way.

Majestic (Fay) (2,200; 15-50)—"Girl of Golden West" (FN). Shorts. Ann Harding only meant anything. $12,500; okay.

R-K-O Albee (2,500; 15-50)—"Lady Surrenders" (U). Picture liked and disliked; $10,500 reported. Higher than what house has been getting, but low yet.

R-K-O Victory (1,600; 15-50)—"Eyes of World" (UA). No appeal; $7,000. Less than average.

Fay's (1,600; 15-50)—"Man Trouble." Vaude. Quiet at $7,000.

ISLAND BALL
Syosset, Long Island

ILLUMINATED GARDENS

Through the courtesy of Mr. William M. Chadbourne, "Knollwood" at Syosset, Long Island, was the scene of the September dance held for the benefit of FLORENCE BAKER HOUSE.

Illuminated gardens furnished a heavenly background for the smart set dancing to the strains of a MEYER DAVIS ORCHESTRA.

'MOBY DICK' UP, $8,000; 'BED' DOWN; DENVER

Denver, Oct. 7.
(Draw Pop., 400,000)
Weather, Cool

With no outstanding picture the grosses last week mostly average or below. "Moby Dick," at the Aladdin, went above average. "Matrimonial Bed," at the America, was a flop. Last week for the Tabor under Bennett was for six days and Huffman took it over. Closing for few weeks.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75)—"Moby Dick" (WB). $8,000; good.

America (Huffman) (1,500; 20-35-50)—"Matrimonial Bed" (WB). Way down; $2,800.

Denver (Publix) (2,300; 25-35-65)—"Raffles" (UA). $15,500.

Paramount (Publix) (2,000; 25-35-50)—"The Spoilers" (Par). Down; $13,600.

Rialto (Publix) (1,040; 25-35-50)—"The Sea God" (Par). Below average; $3,500.

Tabor (Bennett) (2,200; 25-35-60)—"Inside Lines" (R-K-O). Six days—closing for repairs; $5,000.

R-K-O'S SPLIT WEEK IN TACOMA LIGHT AT $3,300

Tacoma, Oct. 7.
(Draw pop., 125,000)
Weather: Cooler, foggy

Orpheum now trying two changes of pictures weekly. Formerly played vaudfilm.

"Spoilers" fairly, but off from previous week at Broadway. Rialto had split week, and it's a help.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"The Spoilers" (Par). Stage show. Fair; $8,100.

Orpheum (R-K-O) (1,500; 25-35-50)—"Danger Lines" (Rad) and "College Lovers," split week; $3,300, bad.

Blue Mouse (Hamrick) (650; 25-50)—"Eyes of World" (UA); $3,000.

Rialto (Fox) (1,200; 25-35-50)—"For Defense" (Par) and "Good News" (M-G-M). Split week "Defense" best; $2,000.

"Whoopee, $16,500, 2d Wk. Montreal, H. O. 3d Wk.—'Patrol' Topped, $19,500

Montreal, Oct. 7.
(Draw. Pop., 600,000)
Weather: Cold

Reaction beginning to be felt and fans opening up. "Whoopee" again had big week, almost repeating first week's gross and placing Princess second at $16,500. Held over 3d week. "Dawn Patrol" at Palace brought old-time crowds to $19,500.

"Follow Thru" oke at Capitol. Buddy Rogers and Nancy Carroll sure-fire in this town. Good at $16,000. Loew's showed better with "Man Trouble" at $11,500 and returns to vaude next week. "The Storm" with Canadian story did fair biz at Imperial at $8,000. Roxy, formerly only silent main stem, has gone talker, and made out around $4,000 on "Alf's Button." His Majesty's at $1.50 top took in around $12,500 with "Abraham Lincoln."

Neighborhoods had excellent week.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$1.50)—"Abraham Lincoln" (UA). Esteemed but without great appeal for Canadians. $12,500 fair.

Palace (FP) (2,700; 40-75)—"Dawn Patrol" (FN). Barthelmess big draw here. $19,500, good.

Capitol (FP) (2,700; 40-65)—"Follow Thru" (Par). Cleverly ballyhooed. $16,000, improving.

Princess (CT) (2,300; 35-60)—"Whoopee" (UA) (2d week). Another panic with long lineups and capacity houses, $16,500. Nearly as big as 1st week. Held over 3d week.

Loew's (FP) (3,200; 25-50)—"Man Trouble" (Fox). Went better than previous week and $11,500 fair.

Imperial (FP) (1,900; 50)—"The Storm" (U). Canadian scenes helped some and Lupe Velez did some more. Average at $8,000.

Roxy (Ind) (600; 50)—"Alf's Button" (British). Popular with Old Country fans and $4,000. Held over.

$20,000 an Evening in Cincinnati for Nite Football Hurt Films

Cincinnati, Oct. 7.
(Draw Pop., 700,000)
Weather, Moderate

"Hell's Angels" opened for a run at the Shubert last week by shaving $5,000 from the previous week's grosses of the regular downtown picture houses.

With Olsen and Johnson topping its stage show, the Albee, four performances daily, got $2,900 above preceding week.

The Capitol showed a gain of $1,300, while the Palace dropped $7,600 and the Lyric fell off $1,300.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Last of Duanes," vaude, $30,900.

Shubert (2,200; 50-$2)—"Hell's Angels," $17,000.

Palace (R-K-O) (2,700; 30-50)—"The Spoilers," $13,300.

Capitol (R-K-O) (2,000; 35-50)—"Office Wife," $14,600.

Lyric (R-K-O) (1,400; 30-50)—"Old English," $11,600.

Keith's (Libson) (1,600; 30-50)—"Queen High," $4,700.

Strand (R-K-O) (1,350; 30-50)—"Grumpy," $5,100.

Family (R-K-O) (1,140; 25-40)—"Follow Thru" and "Captain Guard," split, $4,300.

Friday and Saturday night's football played here by the University of Cincinnati and the St. Xavier College team games, with an average gate of $20,000, cut into theatre patronage.

"WHOOPEE" FELL AWAY IN SEATTLE, $9,500

Seattle, Oct. 7.
(Draw pop, 450,000)
Weather: Good, some fog

Cooler nights, fog and some rain hurting pony golf. Biz fair for them. Night baseball also losing after novelty of bright lights first week or two.

Old reliable shows back.

"On Your Back" poor title, so Manager Himelhoch plastered front with "Conscience" in big letters, with something about clothes, and "On Your Back" as sub-title. Makeshift name failed, too.

About average all over town.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Bad Man" (UA) (Par). Good as western. Stage show n. g. New regime soon; $14,200.

5th Ave. (Fox) (2,500; 25-60)—"Sea Wolf" (Fox). Fair; $13,000.

Fox (2,500; 25-60)—"Holiday" (Pathe) 2d week, not big. Word of mouth good; $9,000.

Blue Mouse (Hamrick) (900; 25-50)—"Maybe It's Love" (WB). Maybe fair; $7,500.

Music Box (Hamrick) (1,000; 25-50)—"Whoopee" (U.A.). Didn't have lines big as usual first weekers. Off $9,500.

Liberty (Jensen-von Herberg) (2,000; 15-25-35)—"Green Goddess" (WB). Average; $5,350.

Coliseum (Fox) (1,800; 25-35)—"On Your Back" (Fox). Didn't grab public fancy; $3,050.

Orpheum (R-K-O) (2,700; 25-50)—"Danger Lines" (Rad). Thrills in railroad picture. Orpheum has 'em coming. Fair; $12,000.

"Leathernecking" Died in Ptsbg.; "Rain or Shine" at $22,800, Way Off

Pittsburgh, Oct. 7.
(Draw. Pop., 1,000,000)
Weather: Fair

An off week all around with one exception, Penn, where combo of "What a Widow" and Welsey Eddy, big draw here, on stage, claimed in excess of $36,800. A swell figure anytime. Despite fairly favorable notices, "Rain or Shine" couldn't get started at Stanley, because Joe Cook might be Jim Smith as far as this burg is concerned. Took it on the chin at $22,800, or several grand under nice figure turned in week before by "Office Wife." Warner slipped considerably with 2d week of "Scarlet Pages," but surprise meller stayed out of the red at $10,000. "Last of the Duanes" pretty roundly panned at Aldine, but Gene Dennis on stage had the boys and gals coming, and $10,800 not to be sneezed at.

Weaker first-runs all fared rather badly. "Czar of Broadway," at Harris, sad at $3,600; "Lone Wolf," at Enright, hardly bettered $12,800, while "Leathernecking," at Sheridan Sq., might have claimed $3,500, although doubtful.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Last of Duanes" (Fox). Okay at $10,800, with Gene Dennis on stage getting the credit.

Enright (WB) (3,700; 25-35-40-60)—"Last of Lone Wolf" (Col). Weak contender at best. $12,800 average. Dick Powell on stage keeping this one going more than anything else.

Fulton (Shea) (1,750; 25-35-50)—"Manslaughter" (Par), opened this newest downtown first-run Saturday. Pictures here playing day and date with Sheridan Sq. in East Liberty. Fulton, formerly Gayety, Columbia burlesque, but tenantless for year. May make a go of it if house's former unsavory rep can be overcome.

Harris (WB) (1,800; 10-20-30-40)—"Czar of Broadway" (U). Another underworld programer. Stagnant at $3,600.

Penn (Loew-UA) (3,300; 25-35-60-75)—"What a Widow" (UA). Had them divided, but Swanson pulled sizzling $36,800. Record-breaking biz from opening, but Yom Kippur on picture's final day brought inevitable slump.

Sheridan Sq. (Radio) (1,200; 35-50)—"Leathernecking" (Radio). So-so at $3,500, if that. Gagged comedy couldn't do a thing.

Stanley (WB) (3,600; 25-35-60)—"Rain or Shine" (Col). Disappointment at $22,800, especially after nice notices.

Warner (WB) (2,000; 25-35-60)—"Scarlet Pages" (WB). Strung along to profit in second week at $10,800. Voluntary pinked "meller" one this site's few pleasant surprises and gave house most profitable fortnight in some time.

'SATAN' NOT SO GOOD IN BALTO. AT $14,000

Baltimore, Oct. 7.
(Draw. pop., 850,000)
Weather: fair and seasonal

Just an average week here. De Mille's "Madam Satan," at the big Stanley matched the low gross mark of "Sea God," which played the house four weeks ago. Century was up somewhat with "What a Widow," but the reception of this picture nothing to brag about. "Monte Carlo," day and dating at the Valencia and Parkway was okay at both stands, particularly latter.

"Old English" held over at the road-show Auditorium, and satisfactory.

Estimates for Last Week

Century (Loew) "What a Widow" (3,100; 25-60). Opinion here not good Swanson film. Comedy angle misses; $17,500, fair.

Stanley (Loew) "Madam Satan" (3,600; 25-60). De Mille spectacle apparently lost out account of illogical story. House eased off considerably. Not so good at $14,000.

Rivoli (Wilson) "Her Man" (2,000; 25-60). Up and down biz. Started great. Off first week, then back strong; $9,000.

Keith's (Schanbergers) "Santa Fe Trail" (2,500; 25-50). All right at $8,000.

Auditorium (Schanbergers) "Old English" (1,500; 25-$1) (2d, final week). About $2,000 under start off week; $5,000.

Valencia (Loew) "Monte Carlo" (1,500; 25-35). House getting consistent if not outstanding draw. Shade higher than previous week; $2,900.

Parkway (Loew) "Monte Carlo" (1,000; 25-35). Mats off, not a picture for juveniles. Up to previous weeks at about $4,000.

Little "Two Hearts in Three-four Time" (50). This cameo house doing consistently good; $1,300.

Hipp (Pearce & Scheck) "Sisters" (2,250; 25-50). Up at $8,500.

Special Stage Draws Pile Up Big Grosses; Pan, $20,000-R-K-O, $15,000; 'Westerns' Display Strong B. O. Pull

Los Angeles, Oct. 6.
(Draw. Pop., 1,500,000)
Weather: Fair and Hot

Unusual heat, even for California, dented week-end grosses and augurs even more damaging for this week with extraordinary humidity and thermometer flirtations above 90. Weather was so tough Sunday the Pantages let in waiting peasants an hour before show time, projecting some old short subjects as an unbilled preliminary.

Despite freak week-end climate some good grosses but strictly to credit of extra stage attractions or stage portions of programs. Captain Dobbsie and his Radio Pals on five and a half days' personal appearance are credited with a $6,300 increase at R-K-O over the corresponding period the preceding week.

"Sea God" at Pantages with over $20,000 indicated attracted primarily because of Beverly Hillbillies, another radio act making personal appearance. Act is only getting $1,000 from Pantages as against the $3,500 paid it by the Chinese a fortnight ago. Then the Hollywoodians wouldn't give up $1.50, but are coming in droves to Pantages at 65c.

Go For "Westerns"

Decided preference for "westerns" indicated by the manner in which "The Big Trail" clicked with $16,000 on the first four days after its $5 Oct. 2 premiere. Business seems to be building and the advance is more promising than prior to the debut. Fox people take hope further from what happened to "Covered Wagon," where that picture died at the Chinese for the first two and a half weeks, then suddenly started building.

In line with the western cycle is the healthy trade being accomplished by "The Last of the Duanes" at the State at just under $20,000 with the film otherwise rated weak. Laurel-Hardy comedy aided. The now entrenched Loew State stage policy also figured as a favoring institutional element.

Par's "The Santa Fe Trail" did a $20,000 gate. This picture was figured no world beater. Unlike the State's stage shows the Paramount's presentation policy has yet to prove itself.

Two $5 openings this week, "Whoopee" at the United Artists starting tonight (8) with Eddie Cantor making a personal appearance. Carthay Circle starts Friday (10) with Fox's "Just Imagine," distinguished locally by DeSylva, Brown and Henderson's "modest" billing in all advertising. The song-writing triumvirate who produced, authored, etc., have also written their own advertisements. These have been ballyhooing the boys as "the three wise men of the film business," or words to that effect.

Estimates for Last Week

Boulevard (Fox)—"All Quiet" (U) (2,164; 25-50). House slipped back to $5,000.

Carthay Circle (Fox)—"Holiday" (Pathe) (1,500; 75-$1.50) (9th, final wk). $6,500 for final week. "Just Imagine" opens Oct. 10.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (1st wk). Opening night's intake at $5 was $6,000, with over $16,000 from Thursday through Sunday, despite conflicting quality reports.

Criterion (Fox)—"Mme. Satan" (M-G-M) (1,600; 25-75) (2d wk). $12,500.

Egyptian (UA - Fox) — "Man Trouble" (Fox) (1,800; 20-65). $3,000, very poor.

State (Loew - Fox)—"Last of Duanes" (Fox) (2,024; 25-$1). Just how well established this house is indicated by slipping in weak sister but still clicking $20,000.

Orpheum—"Half Shot at Sunrise" (R-K-O) (2,270; 50-75) (2d wk). $14,000 indicated with heat and everything, but exceeding that by $2,000 this will holdover. Otherwise Universal's "Lady Surrenders" starts Saturday (11).

Pantages (Fox)—"Sea God" (Par) (2,700; 20-40-65-90). Another weak sister sustained by stage portion with Beverly Hillbillies. Over $20,000.

Paramount (Publix)—"Santa Fe Trail" (Par) (3,595; 25-75). Rubinoff and Paramount studio re-enforcements being tried right along to put over stage show. Western clocked under $20,000. Horace Heidt's native Californian orchestra ballyhooed for next week. Then Jack Partington who knows this territory takes command.

President (Fox-Principal)—"Our Blushing Brides" (M-G-M) (1,000; 10-50) (1st wk). Poor at $3,400.

R-K-O—"Leathernecking" (Rad) (2,950; 30-65). Captain Dobbsies Radio act adding over $6,000 for five and a half days played, R-K-O trying another morning radio feature, Bill Sharples paying $1,000 for 22 people starting Thursday (9). $15,000.

United Artists (Pub-UA)—"Heads Up" (Par) (2,100; 25-$1) (1st wk). House dying at the $4,000 figure. Under $7,000 for six days with "Whoopee" opening tonight (8).

Downtown (WB)—"Office Wife" (WB) (1,800; 50-75) (3d wk). Qualify to read third and final week $15,000, not bad for holdover here. "Road to Paradise" opens Oct. 10.

Hollywood (WB)—"Big Boy" (WB) (2,756; 25-75 (1st wk). Jolson will be lucky to do $12,000 on this, his only week. "Sweet Kitty Bellaires" follows Friday.

'HEADS UP' A SKIMMER AT FOX, WASH., $21,000

Washington, Oct. 7.
(Draw. pop., 500,000)
Weather: cool

Rialto came back into its own last week after many months of lean pickings. "All Quiet" did it, with much extra advertising in an excellent campaign. This added to with pinch of house manager for running an hour over the 11 o'clock Sunday closing law here. Cost $20 and landed on front pages.

Second money went to R-K-O, with "Sunrise." Fox found that Buddy Rogers in a musical, "Heads Up," didn't mean much; Palace with "Santa Fe Trail" likewise; Earl with "Man Trouble," pretty weak, and "Old English," in a 2d week at the Met, sad.

"Animal Crackers" at the Columbia got enough to stick a 3d week but "Widow" went in anyhow.

Estimates for Last Week

Columbia (Loew) "Animal Crackers" (Par) (1,232; 35-50). Excellent 2d week at $10,000.

Earle (Warner) "Man Trouble" (Fox) (2,244; 35-50). Followed Fox house with this Milton Sills picture and got about a comparative break as Fox did with "Sea Wolf"; $11,200.

Fox (Fox) "Heads Up" (Par) Stage show (3,434; 15-25-35-60). Going great until this one; dropped to $21,000.

Met (Warner) "Old English" (WB) (1,585; 35-50). Nobody yet able to figure out why it stayed two weeks; 2d stanza, $7,500.

Palace (Loew) "Santa Fe Trail" (Par) Stage show (2,363; 25-35-50-60). Not so forte for this house; $18,000.

Rialto (U) "Western Front" (U) (1,978; 35-50). Doing great business for this house; $22,500.

R-K-O (Keith's) "Half Shot at Sunrise" (R-K-O) (1,875; 35-50). Jumped takings to good $16,000.

'MONTE CARLO,' $23,000 PRETTY LIGHT AT MINN.

Minneapolis, Oct. 7.
(Draw. Pop., 500,000)
Weather: Favorable

Outstanding attractions and names that spell box-office were absent last week. Business, however, was far from bad, the general average of grosses hitting a profitable level which, conservatively, might be characterized as good.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Monte Carlo" (Par). Publix unit stage show, "Campus Daze." Varsity Week in honor of U. of Minn.'s opening. Lack of names on screen and stage. Show won comments from patrons. $23,000, approximately $14,000 less than house did previous week with "Buddy" Rogers in person.

Century (Publix) (1,600; 75)—All box-office expectations during "Dawn Patrol" (FN). Surpassed two weeks' run. 2d week, $10,000—profitable. Around $23,000 for fortnight. Good.

State (Publix) (2,200; 60)—"Call of Flesh" (M-G-M). Picture and entire program pleased. $11,000. Very good.

R-K-O Orpheum (2,890; 50)—"Lady Surrenders" (U), vaude. Both won favor. High pressure exploitation helps here greatly; $11,500. Jump of about $2,000 over week before.

Lyric (Publix) (1,300; 40)—"Big Boy" (WB). Picture disappointment, but Al Jolson's name drew. Increase over most of recent weeks. $5,000. Very good.

Aster (Publix) (900; 35)—"In the Next Room" (FN). Nothing here. $1,700.

Grand (Publix) (1,100; 35)—"Hell's Island" (Col), 1st half; "Let Us Be Gay" (M-G-M), 2d half. $2,500. Satisfactory for 2d runs.

TOPEKA'S HIGH, $5,000

For 'Animal Crackers,' $5,000—for 'Mammy,' $1,400, Low

Topeka, Oct. 7.
(Draw. pop., 85,000)

High priced films failed to do more than bring the returns up a little from the bottom levels, despite lifting of infantile paralysis ban and perfect weather. Only place showing any appreciable profit for the week was the Grand, where "Animal Crackers" got about normal business under normal conditions.

Estimates for Last Week

Grand (Fox) (1,400; 50) "Animal Crackers"; $5,000, good.

Jayhawk (Fox) (1,500; 50). Semi-annual style show with "On Your Back" film. Way off from former style show gross, though more elaborate than predecessors. Only $1,900. "Man Trouble" terribly mistitled, did almost as much, bringing total to $3,700.

Pavilion (Waddell) (1,200; 25). "Triumphant Bachelor," by Waddell Stock got fair biz in tent; $1,100.

Novelty (Fox) (1,200; 50). "Mammy" kept house just out of the red at $1,400.

'Love o' Lil' Does Well in Frisco at $13,000, but Sudden Heat Dents B. O.

San Francisco, Oct. 7.

With not an outstanding gross and many of the downtown houses under average, all cries are directed at the surprise heat wave.

Fox opened "Three French Girls" with extra heavy ballyhoo to fair figure Saturday. It then slipped back to normal. Other Fox and Publix houses barely reached average takings.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Three French Girls" (Fox). Came in with smash newspaper campaign but week below expectations; $40,000.

Warfield (Fox) (2,672; 50-65-90)—"Madame Satan" (Metro). Disappointment at $15,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Santa Fe Trail" (Par). Did better than most of competitors. But $18,000 only average.

California (Publix) (2,200; 35-50-65-90)—"Whoopee" (UA). Not so hot. Eddie Cantor apparently does not figure so heavily here. Opened fair but didn't build. $16,000 light, even for week of average feature.

St. Francis (Publix) (1,375; 35-50-90)—"The Spoilers" (Par). In 2d week usual drop but satisfactory at $10,000.

Orpheum (R-K-O) (2,270; 25-35-50)—"Half Shot at Sunrise" (Radio). Did well here; $15,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Love o' Lil" (Col). First time in weeks, even with split policy, this place hit just above $13,000.

Embassy (Wagnon) (1,365; 50-65-90)—"Old English" (WB). Opened big and held up; $12,000 below hopes, however.

Davies (Wagnon) (1,150; 35-50)—"Three Faces East" (WB). About average at $5,500.

'Pinks' in Loop Losing B. O. Weight; 'Scarlet Pages,' $29,000 and Red; 2d Wk. Talkers in Fast Slides

Chicago, Oct. 7.

Personal appearances, "for adults only" and the rest of the inducements didn't help much last week.

Mitzi Green in the flesh at the Chicago drew plenty of kids, but filling up at 25c doesn't figure much in the books.

Censor's pink didn't aid "Scarlet Pages" at the Oriental, the house rising only $500 above the previous week and still ailing at $29,000.

"What a Widow!" dove vertically some $20,000 in one week and was yanked from the United Artists. "Monte Carlo," at the Roosevelt, slid off, and will probably be shifted tomorrow (8) for the "Sea Wolf"; "Moby Dick" hasn't much longer to go at his fast weakening pace at the McVickers.

"Africa Speaks" did so nicely in its two weeks at the Woods, moved to the State-Lake for another week.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Melodie Des Herzens" (Ufa). All-German musical held up pace into 2d week. Excellent at $7,300.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Good News" (Metro). Stage show. For 3d straight week screen name in person. Mitzi Green not enough to offset poorly rated picture. Fair $46,000.

McVickers (Publix-B. & K.) (1,865; 50-75-85)—"Moby Dick" (WB). Not much longer at $24,000 for 2d week.

Monroe (Fox) (1,000; 25-40)—"Little Accident" (U). Fair week at $3,600, for 3d run in loop.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Scarlet Pages" (FN). Stage show. Charlie Crofts new m. c. Not out of the woods at $29,000.

Palace (R-K-O) (2,300; 50-75-85)—"Matrimonial Bed" (WB). Vaude. Little strength at $17,600.

Punch and Judy (Machat) (350; $1-$2)—"Abraham Lincoln" (UA). Instead of splitting seats' prices between main floor and loges, house now charges $1 for entire house mat and first evening show, and $2 for any seat at night performances. Continues at practical capacity for mat and night shows, with supper show off. $7,900, 3d week.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85) — "Monte Carlo" (Par). For eight days only fair at $21,000. "Sea Wolf" tomorrow (8).

State-Lake (R-K-O) (2,700; 35-50-75)—"Sinners' Holiday" (FN). Vaude. One more week of vaude and this standard variety house goes all-film. Last week only fair at $18,700.

United Artists (Publix-UA) (1,700; 50-75-85)—"What a Widow!" (UA). After great first week at $32,600, fell brutally to dismal $13,200. "Whoopee" (UA) replaced, and opened nicely, with Cantor in for two in-person appearances.

Woods (R-K-O) (1,200; 50-75-85)—"Africa Speaks" (Col). Travelog held up well in 2d week to $15,000. Picture moved to State-Lake for hold-over. "A Lady Surrenders" (U) now current, and the boys have hopes, due to the "adults only" ruling.

2 PORTL'D HOUSES DID $13,500 EACH LAST WK.

Portland, Ore., Oct. 7.

Big batting of "African Speaks" at R-K-O Orpheum surprise of last week. This burg has been through its jungle complex, but good exploitation of the new animal talker stood them up first day. Biz held up to close.

R-K-O also plugged anniversary week, followed by U. A.'s anniversary week. Fox had one recently. Not much public interest.

Likely nothing will happen over petition signed by 10,000 for stricter censorship. View is that mayor will demand specific standards of judgment, and can't be given them.

Other shows clicking last week: "Eyes of World," at Fox Broadway, and "What a Widow," at U. A. Paramount had average week with "Follow Through."

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Eyes of World" (U.A.). Well exploited. F. & M.'s "Modes of Hollywood" stage show well received; $12,800.

Paramount (Publix) (3,500; 25-50)—"Follow Through" (Par), program picture, fair. Publix stage show; $13,500.

Orpheum (R-K-O) (2,000; 25-60)—"Africa Speaks" (Col). Showed what exploitation can do. Went big; $13,500.

United Artists (Parker-Fox) (1,200; 25-60)—"What a Widow" (U.A.) Did well, but failed to register big. Good for short run; $7,500.

Rialto (Publix) (2,000; 25-50)—"Top Speed" (F. N.). Clicked as fair comedy; $4,300.

Music Box (Hamrick) (2,000; 25-50)—"Maybe It's Love" (WB). Okay college life comedy. Fair; $5,600.

'LILIOM' TO $16,000 IN LAKES, BUFFALO, GOOD

Buffalo, Oct. 7.
(Draw pop., 500,000)
Weather: fair

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"What a Widow" (U.A.). "Old Virginny" on stage. Good business. $31,800.

Century (Publix) (3,400; 40-60)—"Western Front" (U). Held up for 2d, $9,100.

Hip (Publix) (2,400; 40-60)—"Big Boy" (War. Bros.). Vaude. Another good week with vaude prominent. $18,900.

Great Lakes (Fox) (3,400; 25-35-50)—"Liliom" (Fox). Opened well and managed to hold own most of week. Six shows daily for over $16,000.

DETROIT DOWNTOWN HURT BY NO SHOWS

Detroit, Oct. 7.

Third week of the strike of musicians kept downtown grosses way down. Neighborhood houses benefited. Third week was the last week of strike, as men went back to stage show houses Friday (3).

Estimates for Last Week

Michigan—"Scarlet Pages" (WB) (4,045; 25-50). Melo didn't mean enough to overcome lack of stage show. Cut prices failed to lure. $21,100.

Fox—"Liliom" (Fox) (5,100; 15-25-50). Fantastic picture failed to click. Low for this house since low price scale. $26,000.

Fisher—"Top Speed" (WB) (2,300; 25-50). Well liked. Neighborhood house overcame partial loss of stage show. $15,600.

R-K-O Downtown—"Lady Surrenders" (U) (15-25-50). Called in plenty of class trade. New high for house with $18,500.

United Artists—"What a Widow" (UA) (3,000; 35-50-75-90). Two weeks plenty. $13,100. "Whoopee" Thursday.

Paramount—"Spoilers" (Par) (3,000; 35-50-75). Two weeks enough. $11,900.

State—"Madam Satan" (M-G-M) (3,000; 35-50-75). Sufficient to warrant 2d week, but that is all. House establishing a record for no hits, $13,500.

Madison—"Squealer" (Fox) (1,750; 35-50-75). Played Fox here two weeks before at 50c top. $5,000.

You Have Seen Many Stair Dances—But—
The Toe Tap Staircase Dance of

DICK and EDITH BARSTOW
(ORIGINATORS)

Is Unique and in a Class by Itself

Indianapolis "Times," Sept. 1, said: "The only feature of outstanding quality in the stage show 'Ginger Snaps' is the great toe tap dancing of Dick and Edith Barstow. They are wonderful."

Week Oct. 4—Minnesota Theatre, Minneapolis

Mastbaum With 'Widow,' $44,000; 'Crackers' at Par, $19,000, Very Big; 'Scarlet,' $16,000, Perhaps for Run

Philadelphia, Oct. 7.

Despite much cooler weather and world series, which may or may not have any effect on film house business, downtown picture house grosses dropped in more cases than they gained. Losses weren't great, and, generally speaking, it was a good week.

Keith's Paramount, in its first full week, got $19,000 with "Animal Crackers," topnotch business, and resulted in a holdover. Top gallery cannot be used, which cuts capacity to 1,800.

Mastbaum claimed $44,000 for "What a Widow." Represent a drop of $4,000. Critics raved over picture. But fans were not so warm toward seeing emotionally dramatic favorite in farce. Nothing big on surrounding bill.

Fox also eased off a little—about $1,000—with "Anybody's War." $26,000 reported was not much below average.

Neither Mastbaum nor Fox has suffered greatly from lack of stage shows to date. The Boyd, which had reported $27,000 for the first week of "Girl of the Golden West," took an awful lacing with the Ann Harding picture, getting a scant $14,000 on 2d week. House seems to be able to get corking business with all its pictures for first week, but not so forte for holdover except in rare cases.

Stanton, on the other hand, announced $16,000 for the first week of "Scarlet Pages." Much of that was due to extra advertising and good exploitation. Elsie Ferguson picture may build into another "Common Clay." Figured for four or five weeks. The Stanley, also aided by extra advertising, got $20,000 with "A Lady Surrenders," held for a second week.

Earle gained a little with "The Squealer," figured at about $18,500. Karlton dropped two grand, getting $5,000 for "She's My Weakness." Little Arcadia got about the same for "Queen High," well liked here. Aldine joins the procession this Wednesday (8) with "Abraham Lincoln" at $1.50 top, two shows daily.

This accounts for all picture houses available except for Fox-Locust, which is rumored strongly as going legit. Fox gave up its lease.

With reports of a general strike becoming increasingly persistent, film people are showing no sign of worry. Business is normal.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Once a Widow" (UA)—Gloria Swanson farce praised by critics but not by fans. $44,000.

Stanley (3,700; 35-50-75) — "A Lady Surrenders" (U)—Specially plugged and advertised and got $20,000. Held over.

Earle (2,000; 25-65)—"The Squealer" (Col). $18,500, slight gain.

Fox (1,300; 40-50-75)—"Anybody's War" (Par). Paramount booking in last three weeks for this house, $26,000, drop of about $1,500.

Keith's-Paramount (1,800; 35-50-75)—"Animal Crackers" (Par). First full week, comedy got $19,000, topnotch. Picture held.

Boyd (2,400; 35-50-75)—"Girl of Golden West" (1st N). Off terribly in 2d week, from $27,000 to $14,000.

Stanton (1,700; 25-65) — "Scarlet Pages" (1st N). Big advertising and exploitation campaign showed results. $16,000, and ought to make a run of it.

Karlton (1,000; 50)—"She's My Weakness" (Sono-Art). Fairly good at $5,000.

Arcadia (600; 50)—"Queen High" (Par). Film liked here and got almost $5,000.

Academy Eliminates Cut Rate Membership List

Hollywood, Oct. 7.

Academy of MP Arts and Sciences has suspended its "special membership" list, with dues at $15 a year. Regulars, paying $5 a month, had reniged on the cut rates.

Later the special classification will be resumed, but for the Actors' Branch only.

The Academy's board will hold its annual meeting Oct. 20. Four new directors among the fifteen will be Lawrence Grant for the late Milton Sills, Donald Crisp for Fred Niblo, Karl Struess for G. Gaudia, and Al Cohn for Jane Murfin.

FETCHIT PROMISES

On a promise that he'll behave, Stepin Fetchit is getting another chance in pictures. Metro has taken him for "The Southerner" on a one-picture try.

Fox let the colored comedian go last spring, and he's been playing vaude since then.

'DU BARRY' BAD IN K. C MIDLAND TO $10,000

Kansas City, Oct. 7.

World premiere of "Du Barry," starring Norma Talmadge, at Loew's Midland last week, pretty much of a dud.

At Mainstreet feature was "A Lady Surrenders," with a strong stage show. "The Spoilers" at the Newman, and management had the front covered with logs and bark, creditable reproduction of log houses on the Yukon. Like the picture at the Midland, this one had been seen before as a silent.

Estimates for Last Week

Loew's Midland — "Du Barry" (U.A.) (4,000; 25-40). Picture given strong publicity and announced as real world premiere, but failed to create interest. First two days fair, then slumped; $10,000, very low.

Mainstreet — "Lady Surrenders" (U) (3,200; 25-35-50-60). Title did not mean much, but good entertainment. Stage show; $16,800.

Newman—"The Spoilers" (Par) (1,890; 25-35-50-60). Well-known story with talk and sound. Heavily advertised. Held up nicely; $14,800.

Pantages—"The Way of All Men" (2,200; 25-50) Bill included "Idea in Blue," Fanchon & Marco unit. Lot for the money. Business did not warrant the strong show: $6,200.

Royal—"The Sea Wolf" (840; 25-50). Story is by Ralph Block, formerly picture editor for the Kansas City "Star." Paper in its review said he muffed on this one; $4,000.

RADIO DRAWS GOT LYRIC, IND., $10,300

Indianapolis, Oct. 7.
(Draw. Pop., 450,000)
Weather: Good

All houses tucked away a nice wallet last week, with "Whoopee" the talk of the town. Jack Flex, Loew's Palace manager, decided to bring the picture back week Oct. 11 as result of letters and phone calls.

Estimates for Last Week

Indiana (Publix) (3,133; 35-50-65) —"Girl of Golden West" (FN). Good $24,200. Davey Lee in person.

Circle (Publix) (2,500; 25-40-50)— "The Spoilers" (R-K-O). Fair at $9,300.

Ohio (Publix) (1,400; 25-35)— "Anybody's Woman" (Fox). Average $2,300.

Palace (Loew's) (2,800; 25-35-50) —"Whoopee" (UA). $19,200, very big.

Apollo (4th Ave.) (1,100; 25-35-50)—"The Office Wife" (W). Well liked and helped Apollo out of hole with $9,700.

Lyric (4th Ave.) (2,000; 25-35-50) —"Last of Lone Wolf" (Col). With Jim and Walt, WKBF radio stars, did nice business. Radio stars big draw. $10,300.

FOX, B'KLYN, $40,100 WITH STAGE DRAW

Brooklyn, Oct. 7.

Brisk weather with good returns at the b. o. Paramount up the ladder with "Her Wedding Night," Clara Bow in this one and Brooklyn's favorie redhead. Rudy Vallee on the stage at the Par sprang a wow when he sang "Eli Eli" (not the Yale tune but the Jewish chant) during the Yiddish holidays. Great reception given the boy for this. $55,000, not so bad.

Fox with "The Sea Wolf," new change in prices, and stage show did big business. Fifi Dorsay, the kissin' damsel, copping stage honors and draw at $40,100. Strand in second week of "Dawn Patrol" sagged a bit. Albee played up its vaude and "Leathernecking," pic. Loew's Met, "Raffles" and vaude.

Estimates for Last Week

Paramount—"Her Wedding Night" (Par) (4,000; 35-50-75). Good week aided by Bow talker and Vallee; $55,000, oke.

Fox—"Sea Wolf" (Fox) (4,000; 25-50-75). Back to the old high prices and big at $40,100. Fifi Dorsay outstanding on stage.

Strand—"Dawn Patrol," 2d week, $2; $6,000, very good.

Albee—"Leathernecking," vaude. $23,400.

Met—"Raffles," vaude. $21,000.

BOSTON DID BETTER

Met With Buddy Rogers got $38,800 —"Whoopee," $21,100

Boston, Oct. 7.
(Draw Pop, 850,000)
Weather: Cool

Films came back well last week with the Met doing the top act. Charles Buddy Rogers, in person, drew many women into the big Publix house for high figure. Talker "Three Faces East."

Business at the Keith Memorial was nothing big with "A Lady Surrenders." Sister house, Keith-Albee, fair.

"Whoopee" at Loew's State drew fine crowd.

Estimates for Last Week

Met (Publix) (4,300; 50-75), "Three Faces East" (WB). $38,800.

Loew's State (4,000; 30-40-50), "Whoopee" (UA). $21,100.

Keith Memorial (4,000; 35-50-60), "Lady Surrenders" (Uni). $15,100.

Keith-Albee (3,000; 50-60), "The Squealer" (Col). $18,400.

Fenway — "Old English" (Par). $8,000.

Scollay Sq.—"Anybody's Woman" (Par). $13,000.

Olympia—"The Spoilers" (Par). $7,500.

Uptown—"The Spoilers" (Par). $6,000.

TREND TOWARD ONE-PICTURE WRITERS

Hollywood, Oct. 7.

Except for a minority of thoroughly established scenarists who will remain under term contracts with options, studios are reported uniting in a plan to engage authors, adapters and dialog writers for one picture at a time.

Under the idea, already in effect at one studio and declared the accepted policy by others, writers will be given contracts on a picture-to-picture basis. They will be through after the one picture unless the studio then exercises option for a second.

Behind the plan is said to be studio decision that most writers, including the best from Broadway legit field, are inclined, when placed under term contracts, to do only enough to get by, generally saving their best ideas for plays, in the thought that "I may be here only six months and the studio would be getting an idea for a weekly salary that might mean thousands on Broadway."

On putting writers on a picture-to-picture basis, it is pointed out in production quarters that this may mean a contract of only a few weeks, depending on progress and conditions attendant upon production.

When finished, the writer is free unless his work has panned out in such a way that the studio wishes to exercise an option for a second. It's almost comparable to placing the writers on a free-lance basis with artists, only it works out a little differently and is expected to pep up the scenario crowd.

Figuring all angles, it is believed by studio spokesmen that a picture-to-picture basis for writers will work out better all the way around.

Plenty of Writers

Hollywood is full of writers, many of whom have built homes out here and are remaining, even though now not tied up with any studios. With a large list to pick from, there seems to be little fear that a picture-to-picture contract scheme might leave studios short-handed on occasion.

It is claimed in official quarters that there are not more than 25 experienced writers in Hollywood who should be permanently held onto, but that there are scores drawing fair salaries who are neither earning it nor worth it.

Metro seems to be the first company going strong for single picture contracts with writers. That studio has engaged Dennison Clift, Anthony Coldeway and Leonore Wodehouse, latter P. G.'s daughter, for only one picture.

Clift is to do the adaptation of an unpublished, untitled novel by Alice Elinor, Seattle newspaper woman, and Coldeway the adaptation of Ursulla Parrott's "Gentlemen's Fate," scheduled for publication later in the fall. Miss Wodehouse not yet assigned.

Comparative Grosses for September

Table of grosses during September for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
CAPITOL High.$109,286 Low.. 30,000	"Romance" $98,322 (1st week) Stage Show	"Romance" $78,400 (2d week)	"Good News" $60,400	"Call Flesh" $71,400
PARA-MOUNT High..$95,000 Low... 49,100	"Anybody's Woman" $87,300 (2d week) Stage Show	"Let's Go Native" $79,800	"Sea God" $65,900	"Follow Thru" $71,800
ROXY High.$173,658 Low,. 59,800	"Common Clay" $107,538 (4th week) Stage Show	"Journey's End" $88,900	"Song o' My Heart" $83,700	"Last of Duanes" $97,900
STRAND High..$81,200 Low... 15,000	"Matrimonial Bed" $24,752 All Sound	"Top Speed" $22,600	"Faces East" $45,400 (1st week)	"Faces East" $32,900 (2d week)

CHICAGO

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
CHICAGO High..$71,300 Low... 33,000	"Sap from Syracuse" $54,300 Stage Show	"Anybody's Woman" $65,000	"Romance" $57,000	"Three Faces East" $51,000
McVICK-ERS High..$53,000 Low... 13,000	"Animal Crackers" $40,700 (1st week)	"Animal Crackers" $34,000 (2d week)	"Animal Crackers" $10,000 (5 days)	"Spoilers" $31,500
MONROE High..$12,500 Low... 2,700	"This Is London" $4,100	"Good Intentions" $3,900	"Unholy Three" $4,500	"Song o' My Heart" $4,200
ORIENTAL High..$52,500 Low... 20,000	"Numbered Men" $27,600 Stage Show	"Call Flesh" $31,500	"Anybody's Woman" $32,000	"Big Boy" $22,500
ROOSE-VELT High..$36,500 Low... 9,000	"Common Clay" $22,000 (5th week)	"Anybody's War" $7,800 (2 days)	"Anybody's War" $26,000 (2d week)	"Journey's End" $8,000 (3 days)
STATE-LAKE High..$35,750 Low... 16,000	"Man Trouble" $18,400 Vaude	"Storm" $21,700	"She's My Weakness" $18,500	
UNITED ARTISTS High..$38,700 Low... 11,000	"Holiday" $15,300 (3d week)	"Eyes of the World" $14,500	"Follow Thru" $21,500 (1st week)	"Follow Thru" $16,000 (2d week)
ORPHEUM High..$16,900 Low... 4,300	"Big House" $5,600	"Let Us Be Gay" $4,500	"Dancing Sweeties" $4,400	"Dawn Patrol" $5,000

LOS ANGELES

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
EGYPTIAN High..$14,000 Low... 2,800	"Wild Company" $2,800 (New low)	"Common Clay" $6,700	"For Defense" $7,500	"Anybody's Woman" $8,500
LOEW'S STATE High..$48,000 Low... 15,600	"Call of Flesh" $30,000	"Man Trouble" $26,000	"Let Us Be Gay" $43,000	"Dough Boys" $25,000
PARA-MOUNT High..$57,800 Low... 15,000	"Animal Crackers" $30,000 (1st week)	"Animal Crackers" $20,000 (2d week)	"Let's Go Native" $25,000	"Spoilers" $25,000
UNITED ARTISTS High..$38,700 Low... 6,200	"Eyes of World"	"Follow Thru" $15,000	"What a Widow" $25,000 (1st week)	"What a Widow" $17,000 (2d week)
WARNER'S DOWN-TOWN High..$38,800 Low... 9,000	"Moby Dick" $20,000 (2d week)	"Moby Dick" $11,000 (3d wek)	"Bad Man" $23,000 (1st week)	"Bad Man" $16,000 (2d week)
WARNER'S HOLLY-WOOD High..$37,300 Low... 10.000	"Top Speed" (2d week)	"Old English" $19,000 (1st week)	"Old English" $16,500 (2d week)	"Golden West" $23,700

SAN FRANCISCO

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
WARFIELD High..$48,000 Low... 8,200	"Blushing Brides" $12,000 (3d week)		"Song o' My Heart" $15,000 2d week)	"Song o' My Heart" $10,000 3d week)
PARA-MOUNT High..$36,000 Low... 6,200	"Let's Go Native" $20,000		"Follow Thru" $20,000	"What a Widow" $24,000
CALI-FORNIA High..$34,000 Low... 6,200	"Animal Crackers" $15,000 2d week)		"Bad Man" $18,000	"Monte Carlo" $18,000
ST. FRAN-CIS High..$23,300 Low... 3,000	"Road to Paradise" $7,500		"Eyes of World" $8,500 (1st week)	"Eyes of World" $6,500 (2d week)
EMBASSY High..$24,300 Low... 5,000	"Office Wife" $10,000		"Moby Dick" $14,000 (1st week)	"Moby Dick" $9,000 (2d week)

MINNEAPOLIS

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
MINNESOTA High..$45,200 Low... 17,000	"Manslaughter" $21,000 Stage Show	"Sap from Syracuse" $27,700	"Anybody's Woman" $30,000	"Follow Thru" $26 000
STATE High..$28,000 Low... 3,800	"Sailor, Behave" $6,000	"Last of Duanes" $10,500	"Faces East" $11,500	"Dough Boys" $7,000
R-K-O ORPHEUM High..$22,000 Low... 5,000	"Rain or Shine" $14,000	"Shooting Straight" $16,000	"Dixiana" $14,500	"Little Accident" $11,000

(Continued on page 31)

SUB-PANIC LOWS-THEN RALLY

BEARS SCOFF AT EXCH'S WARNING

Steel Crashes to 151, New Year Low—Par Breaks 50 at Worst—Eastman Leads Group's Recovery After Sinking Badly.

NO REAL TURN YET?

By AL GREASON

The stock market broke to new lows below the bottoms of the November panic, during a bear drive in mid-afternoon, square in the face of warmings of the Exchange "police committee" against operations unduely to depress prices—then rallied near the close to levels probably narrowly above the Dow Jones figure for Nov. 13.

During the worst of the selling, Steel broke to 151, new bottom for the year, and a fraction away from the panic low, closing unchanged from Monday at 153¾. The leading amusements nearly all touched new bottoms and ended the day in a spotty condition, well up from the day's lows, but with varying fractional net changes. Fox, which appeared to be one of the storm centers, scored a fractional gain; Loew was about a half off and Gen. Theatres, after going to 25 flat, close to November's worst, closed an eighth off at 25⅞. Sales in all three were heavy.

Eastman Kodak showed one of the worst slumps in the film division, going to below 190, and then snapped back impressively for a net gain of nearly 2 at 195.

Radio-Keith performed well on the recovery, reviving reports that an important banking pool is forming for its support. Radio corp. was a target for selling, going close to 23 for lows below 1929, and rallying with less power than other active leaders.

Bad Day for All

It was a bad day all around for bulls, but not without its favorable aspects. It did at least prove one thing—that big bankers are ready to make a powerful stand to defend Steel's low of 150. Also the panic low of the Dow Jones figures have not yet been definitely broken on a session's closing. Until both of these land marks have been passed, there is still hope that the turn will come before a deeper bottom has been recorded.

Again yesterday's turnover was around 4,000,000 shares, marking another day of heavy trading, each one of which is regarded as bringing the crisis which will mark the change of trend that much nearer. Brokerage opinion was unanimous that the situation calls for remaining out of the market for the present and letting the big shots fight it out among themselves until one side has prevailed definitely and things become reasonably quiet and stable.

"Dopesters" were figuring last night that the present struggle is between bears and bulls to break or defend the November low level. If the bears prevail the next stopping place on the way down might possibly be 190 in the Dow Jones figures. Below that there were plenty of possibilities. If the November figures are successfully defended, it is figured a rally ought to go to somewhere around 216 before the secondary reaction set in. What would happen on that new selling is another situation.

Yesterday's market opened higher, contradicting all the dope. On the weak close of Monday at new lows for the year on all averages, including Dow Jones, the presumption was that the bear move would continue with renewed vigor. When prices went contrary to "form," the reaction from pessimism was swift and traders keen to catch the bottom, jumped in for a turn, running prices up substantially. Idea was that banking interests had got together over night and mapped out a campaign to stem the tide as they did in November.

Steel was pushed up more than 3 points to 155½, while the amusements displayed distinct bouyancy. Paramount got near 53; Fox climbed to better than 41½; Loew zoomed to above 67 from Monday's slump to 65. The industrial leaders moved up with sturdy unanimity.

Then in the second hour selling broke out anew with still greater violence, with all the industrials and especially the amusements breaking in panicky style to new lows on the movement. Following prices indicate generally the reversal of the trend: Par, 50½; Fox, 39½; Loew, 63¼; Eastman, 192½. Steel crashed to a new bottom at 152⅛, and Tel & Tel did even double par. General Theatres was in lows below the panic at 25 flat.

Slaughter of values during this retreat—and it was on heavy volume—made it plain that the opening stand of price defenders had been poor tactics. When the reversal came the last stage was worse than the first. Hopeful bulls had been surprised out of their melancholy and then plunged back into a sicker state of mind than before.

Market steadied around 11:30 and made fair progress for an hour, when support weakened as reflected in reduced volume and the bear attack was renewed for the second time, with prices going to new lows on nearly all important issues as indicated by a 1:30 p. m. price of 151½ for Steel and 198 for Telephone. Paramount broke through 50 to 49½, most discouraging sign for the whole group, which reflected the action of its old time leader. Rally came about 2 o'clock.

Panic Lows Near

Monday's market closed with the Dow Jones industrial averages of 30 stocks at a new low level of 202.76, a new bottom for the year and almost exactly 4 points away from the 1929 panic low, Nov. 13, at 198.69.

Leading stocks closed practically on the bottom for the day with the heaviest turnover in the last hour. Trading from 2:10 until the close was at the rate of nearly 3,500,000 shares for a full session. Earlier dealings had been fairly quiet with the day's actual volume moderate at 3,350,000 shares.

Outlook Monday evening was for an opening drive yesterday for sub-panic prices, but the Tuesday start was strong. The push against values did not come until yesterdays second hour.

Behavior of the amusements under the heavy pressure of Monday was mixed. A considerable number in the group broke to new lows on the movement, among them being stocks that up to that time had taken selling with a good front. Eastman Kodak and Paramount were conspicuous among theatre issues that went into new low ground for the movement, while other stocks of which not so much was expected were made to look better. Fox and Loew got to new lows on the move, while Warner gave determined resistance at 21, compared to last week's bottom of close to 19. Same was true of R-K-O which held above 23 compared to last week's break to 22 and a fraction.

In both Warner and R-K-O is a good deal of bearish sentiment downtown. An explanation of why they held up against the trend of the leaders in the same group probably is that all the weaker issues in the list had been pretty thoroughly liquidated, while the substantial stocks had been maintained at relatively high levels until actual distress selling of investment long stock was forced.

Technical market moves had been swinging Fox around in remarkable fashion since last week, when, on Friday, it broke badly against the general upswing, whereas until then it had been getting determined support under attack. One story was that a bear plunger had gone short heavily on the issue, with the Fox-Loew clique standing aside for the moment and permitting him to "sell into the bag."

Gen. Theatre Slump

Monday the situation was further complicated by the crack of General Theatres into new low ground for the year below 26 and close to its November bottom, the only important amusement stock except Warners that has threatened its 1929 low. Story was that Fox-Theatres interests had brought charges against a reputed short seller and the Exchange committee had called upon the bear for an explanation. He entered a general defense challenging the Gen. Theatre management and it was reported a general investigation of the whole situation would be made by the Exchange "Police" Committee.

The Fox-Loew group had made several fairly good rallies during early trading Monday, but in the final hour there was an appearance of important liquidation going on. Stock came out in sizeable lots and at gradually receding prices, all three issues coming to the close at or close to their bottoms for the day and the movement.

At the time it looked as though the whole wrangle was a bit of tactics as between operating cliques with the likelihood that the Exchange would make a formal gesture toward enforcing regularity and leave the two antagonists to fight it out. During times of market stress there frequently are charges and counter charges of unfair spreading of reports, but they seldom get into the open except in such cases as actual violation of Exchange rules, such as that in the Manhattan Electric Supply scandal involving the suspension of a member firm.

Fox especially has many friends downtown who think it shows special speculative possibilities, partly due to its sponsorship and partly to its control of Loew. Fox itself is said in some unofficial quarters to be earning a net around $7.50 a share and on that basis should be selling higher. Loew made $10 a share last year and it is obvious that the Fox coffers could be greatly enriched from control of that "melon." It is this possibility of Fox "milking" Loew that has been reacting against Loew and in Fox favor.

Some such logic appeared to be at work Monday when Loew sold off 2½ on 15,000 shares against a decline of 1½ for Fox on twice as heavy transactions. General Theatres has made heavy going of it since early in September, although its retreat had been orderly and gradual until the Monday slump.

Paramount Also Down

Easing to new lows of Paramount may have been due to pressure elsewhere in the theatre group, or it may have been due to the fact that Par is now recognized as a "quality" issue as distinguished from a fast stepping speculative stock. The floor professionals seldom operate in a stable stock in a group which has more volatile speculative issues for quick profits.

Monday's selling of Par may have represented the retirement of nervous longs due to disturbances among the other amusements or forced to sell relatively high priced stock to protect a weak position elsewhere. That a stock broke in Monday's pressure could not be held against it, for the strongest investment shares in the list showed wide breaks at times.

R-K-O and Warners

R-K-O and Warners held relatively steady with new reports gaining strength despite banking denials from both sides that a deal was under consideration for theatre property pooling. There seemed to be no good reason to look for firmness in R-K-O especially, since its parent stock, RCA, cracked to a new low for the movement and the year at 25¼. At that level it was a fraction under its bottom in November when it turned at 26. Against that performance R-K-O held to a low of 23½ Monday compared to 22⅜ last week; while Warner stubbornly refused to give way below 21 under steady pounding (turnover on the day was around 20,000 shares). Despite banker denials downtown the Street continues to talk of new financing in Warners.

New low prices all around at the beginning of this week came on top of a continuous retreat all last week, the good stocks suffering with the cats and dogs. The better their quality the harder they were hit. Manipulating pools were pretty well clear of the cheaper issues long ago, while last week and the first two days of this week met the final breaking up of stronger market combinations. What small element from outside there was in the market was squeezed out probably by the third week in September, by which time holders of low grade stocks had been wiped out.

Seventeen big board amusement issues last week lost a total of 44 points while four stocks were up an aggregate of about 3 points. Most important of the losses was a decline of 5½ in Loew on sales of 138,000 shares. Fox dropped 3¾ on sales of 271,000 shares while Gen. Theatres was off 2½ on sales of 46,000 shares. A good deal of the aggregate loss came from a slump of 11 in Warners pref., and a drop of 8¼ in the old Keith-Orpheum pref. to 100 on a single sale.

Bonds

Amusement bonds fared little better than stocks. The Shubert 6s got to a new bottom for all time at 39 while the Pathe fixed income securities nose-dived more to 40 at one time, making a late recovery to 46. Bonds once sold at 36.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
1,200	Con. F.	15⅛	14⅞	15	— ⅛
12,100	East. K.	196¾	189	195	+1¾
62,200	Fox	41⅝	39⅛	41¾	+ ⅝
16,500	Gen. T.	26½	25	25⅞	— ⅛
27,000	Loew	67½	63¼	66	— ⅝
31,200	Par.	52⅝	49⅝	50⅞	— ⅝
1,600	Pathe	3¾	3⅝	3¾	+ ⅛
162,700	RCA	26⅛	23⅛	24⅞	— ⅜
74,100	R-K-O	24¼	22⅝	24	+ ¼
1,400	Shubert	11¼	10¾	10¾	— ¼
34,200	WB	21⅞	20⅝	21¼	+ ⅛
	CURB				
700	Col. P.	35⅛	35	35	— ½
1,200	Fox T.	7⅞	7⅝	7¾	
1,000	Tech.	15	13⅛	13½	—1⅝
	BONDS				
$100,000	Gen. T.	91¼	91	91	— ¼
250,000	Par. '50	93	92¼	92½	— ¼
......	Pathe	47⅝	47½	47½	— ½
50,000	W. B.	80	79¾	80	

Comparative Lows

Below is a compilation of comparative low levels touched by the Dow Jones industrial averages and the levels made by the leading amusement stocks compared to that general market yardstick.

Significance of the figures is in the relation of the individual theatre issues to the behavior of the whole list as represented by the Dow Jones representative issues.

On the surface Fox seems to make an especially good showing, since it is in high relationship to its low for the year and its low of the June break which was around 36. Eastman Kodak also sustains old resistance points and so does Paramount. Loew seems to look well compared to its bottom of last January, but not so well compared to the June bottom around 61. These relationships are supposed by chart makers to indicate quality of buying than selling.

Radio Corp. makes a poor showing on all counts and so does Warner Bros.

	Last week low.	Last Monday low.	Previous 1930 low.	1929 panic crash.
Dow Jones average	205	203	212	198
American Seat (2)	8		7¼	17
Consol. Film (2)	14½	15¼	15⅝	10
Consol. Film pfd. (2)	17½	17¾	18	15⅛
Eastman Kodak (8)	194¼	193¼	174¾	150
Fox Class A (4)	41¼	40¼	16⅛	40
Gen. Thr. Eq.	27¼	25½	27	24
Loew (3¾)	66¼	65⅝	42¼	32
Paramount-Famous-Lasky (3)	51⅝	51¼	48⅝	35
Pathe Exchange	3¾	3½	2⅞	2½
Radio Corp.	26⅞	25¼	27⅞	26
Radio-Keith-Orpheum	22⅜	23⅛	19	12
Shubert	10⅝	11⅛	8⅝	8
Warner Bros. (4)	19⅝	21	21	30

Awkward Economy

Hollywood, Oct. 7.

Economy wave is extending in all directions out here.

A local theatre is showing a trailer on next week's feature that includes a house shot.

The self-same set is in a current picture on the same bill.

Mobs Decline

Hollywood, Oct. 7.

Extra assignments dropped back to 3,863 this week to the low of two weeks ago.

African jungle, set on the Metro lot for "Trader Horn," was populated with 96 natives from Central avenue Monday. Charles Brabin had 140 people on the same lot Wednesday and Thursday in pioneer stuff for "Great Meadow."

French racetrack scenes at Pathe for "Sin Takes a Holiday," were the best mob draw for the end of the week, 104 getting tickets Saturday.

U. A.'S LAY OFF

Until Jan. 1, After Goldwyn Finishes "Prodigal"

Hollywood, Oct. 7.

When Sam Goldwyn washes up his current program of four pictures for United Artists with "Prodigal," to be completed within a week, many of the regular studio staff will be laid off until Jan 1.

"Prodigal" will not go out under that title, the studio feeling it might indicate Ronald Colman in the wrong type of talker.

Summary for week ending Saturday, Oct. 4:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
26½	7½	100	American Seat	8	8	8	— ½
27¾	14½	7,000	Consol Film (2)	17	11½	16	— ⅜
28⅝	17½	2,300	Consol Film pref (2)	19	17½	18⅝	— ½
255¼	175⅝	29,900	Eastman Kodak (8)	207	191¼	200	+ 1
57⅝	16⅛	271,100	Fox Class A (4)	43⅜	41¼	42¾	— 3¾
150	85	400	Keith pref (7)	105	100	100	— 8¼
51¼	27	46,200	General Theatre Equipment	30	27½	27½	— 2½
95⅝	42⅝	138,700	Loew (3½)	71	66¼	68⅝	— 5½
112⅜	85⅝	400	Do pref (6½)	108¼	106	108⅜	+ ⅞
99	84	1,200	Do ex war (6½)	99⅛	97	99½	+ ¼
15⅜	6¼	2,200	Madison Square Garden	9¼	6⅛	8⅜	— ⅜
26¾	22½	1,100	Met-G-M pref (1.89)	26	25¾	25¾	— ⅝
77¼	48⅝	83,100	Paramount-Famous-Lasky	55⅞	51⅝	53⅞	— ¼
9	2⅞	8,200	Pathe Exchange	4	3⅜	3⅜	...
19⅞	5	3,100	Pathe Class A	8	6½	8	+ ¼
69⅝	26⅝	608,000	Radio Corp	30½	26⅝	27⅝	— ⅞
50	19	350,100	Radio-K-O	28⅜	22⅜	25¾	— 1⅜
99⅞	67	110	Orpheum pref (8)	75⅝	75	75	— 1
35	8⅝	7,100	Shubert	13⅝	10⅜	12	— 1⅛
76	30	170	Universal pref (8)	53	48	48	— 3
80¼	19⅝	334,000	Warner Bros	23⅝	19¼	22	— 2
70⅝	36	900	Do pref (2.20)	47½	36	36	—11
			CURB				
55⅞	24	800	Columbia Pictures (1½)	37¼	31	31	— 1
51½	31	2,200	Do V.t.c. (1½)	36	31	35⅝	+ 1¼
17⅞	2⅞	10,600	Fox Theatres	8⅛	7¼	8⅜	— ¼
64⅞	12¾	...	Loew rights	[illegible]	[illegible]	39¼	[illegible]
20⅞	3¾	1,800	Loew war	[illegible]	3⅜	[illegible]	— [illegible]
32½	13⅝	200	Nat. Scr. S. (2)	23	23	23	— 1
55½	11	11,900	Technicolor	18⅛	11	17	+ 3¼
			BONDS				
91	74	$11,000	Keith 6s, '40	81½	81¼	81½	+ 2½
130	101⅜	17,000	Loew 6s, '41	120	117	117	— 3
101½	91¾	112,000	Do ex war	101½	100¼	101	— ⅛
80	36	54,000	Pathe 7s, '37	52½	40	46	— 4½
103¼	98	30,000	Par-Fam-Lasky 6s, '47	101	100¼	100½	+ ⅛
[illegible]	39	7,000	[illegible] 6s	[illegible]	39	[illegible]	[illegible]
[illegible]	73⅜	213,000	Warner Bros 6s, '39	[illegible]	73½	79¾	— 5½
[illegible]	91⅝	115,000	Par-Pub 5½s, '50	91½	[illegible]	91½	
[illegible]	[illegible]	20,000	*Fox Film 6s, '31	98	98⅝	98⅝	

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

Sales.	Issue.	High.	Low.	Last.	Net Chg.
100	Color Pic.	1¼	1¼	1¼	— 1¼
1,000	Jenkins Telev.	3½	3	3	— ½

Quoted in Bid and Asked

Over the Counter, N. Y.

Bid.	Asked.	Issue.
21	23	Roxy Class A (3.50)
21	23	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	De Forest Phono

*[illegible] Produce Exchange, New York.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

William Sistrom has resigned as executive manager of Radio studio, second in command under William LeBaron. Sistrom will submit to an operation shortly then start a trip to Europe. No successor selected.

A species of beautiful male somewhat resembling the common pansy, and dubbed male magnolia, has developed in Hollywood. These creatures outdo femmes in their passion for adornment, including freak acoutrements. They have monopolized the beauty parlors for everything from wrinkle rubs to private girdle fittings.

Male magnolias are often mistaken out here for pansies, which they aren't, but eventually may be.

More indie producers are dying than are being born. Only 10 of 49 are active, and most of the 10 are making shorts. This summer nine indies leasing space at Tec-Art folded, while seven new outfits moved in to carry on.

Robert Milton's new play, "Children of the Streets," has been bought by Radio, which may give it a stage trial at the Mason theatre before filming.

Mack Sennett has created an industrial film division. C. W. McCann is in charge of the department.

More than 75 names have been dropped from the Fox contract list during the past three months. Included is J. Harold Murray, whose contract was bought back last week. Associate producers off the list are Rube Goldberg, Edmund Grainger, Harold Lipsitz, Ned Marin, J. K. McGuiness, Frank Gay and George Middleton. Writers off are Earl Crooker, Hal Evarts, John Farrow, Henry Johnson, Russell Medcraft and Ernest Pascal. Players no longer listed are Don Jose Mojica, Rex Bell, Thomas Clifford, George Corcoran, George Grossmith, William Harrigan, Mitchell Harris, Ted Healy, Gus Howard, Charles Winninger, Irene Day, Marie Saxon, Joan Lawes, J. Harold Murray and Mona Maris.

Danny Dare, Edward Dolly, Max Scheck and Edward Tierney are through as dance and ensemble directors.

Opening of Metro's Spanish "Olympia" Oct. 10 at the International theatre will see Hollywood's foreign colony duplicating a typical local premiere with calcium lights, full dress and a chance to speak into a microphone.

Metro has 84 writers on the lot, two-thirds of them under contract. If it isn't a record, it should be.

Metro is making "Great Meadows" in Grandeur. Its first is the plus-four film was "Billy the Kid," not yet released.

There'll be no French versions of "Kismet" and "Moby Dick," and no Spanish version of the former. Execs have decided via b. o. psychology that Latins wouldn't get worked up over them.

Sidney Lanfield will direct Fox's "Three Girls Lost," from a short story by Robert D. Andrews.

Bramwell Fletcher, here for pictures, goes into "Bird of Flame" legit, opening at the Belasco. Dorothy Burgess starred.

Universal has imported Olga Tschechova and Johannes Riemann from the German stage for leads in the German "Boudoir Diplomat." French version will have Arlette Marchal, Ivan Petrovich and Tania Fedor in the principal parts.

Al Boasberg is at Radio under a term contract to write and gag.

Jack Warner and Graham Baker leave here Oct. 23 to get a load of the Broadway shows.

Crystal Pictures is a new concern from westerns for the states right market.

Warner's newest French import, Vital Geymond, is in the Walter Huston part in the French "Bad Man."

Fox is deferring production on "Wyoming Wonder." Enough westerns from this lot for a while, say execs.

Vince Barnett has completed two originals for production by Pathe's short department. Titles are "Sex Repeal" and "Horrible David."

Jesse Lasky, Jr., is heading for New York for work around the home office. He's been here several months getting experience on foreign production. Next assignment will be in Europe.

Juan de Landa has drawn a 40-week contract from Metro for Spanish parts. First is the Wallace Beery character in the Spanish "Big House."

Fox has bought "Best People" from John Meehan of the Metro writing staff. He'll do the script when his time is up at Metro.

After delays, Fox starts "Basquerrie" during the coming week. Alexander Korda will direct, with Warner Baxter starred. Releasing title is "This Modern World."

Warners is considering a German version of the German opera, "Johnny Strikes Up the Band." Opera had one performance at the Metropolitan Opera House with Lawrence Tibbett. Present problem is whether to have a Negro in the top spot or have the lead blackface as did the Metropolitan.

"Captain Blood" will be the starter on the First National lot when the new program gets underway in January. Second will be "Shooting Gallery" with Dorothy Mackaill getting the gravy.

After checking on the grosses of "Matrimonial Bed," Warners is considering a new ticket for Frank Fay. Previous talk was that he was going to be out. Understood also that the studio is interested in annexing Barbara Stanwyck (Mrs. Fay), although she is still tied to a Columbia contract.

Paramount has borrowed Dorothy Revier from Columbia as femme heavy in Jack Oakie's next "Accidents Will Happen." Former title was "On the Spot."

French, German and Spanish editions of Universal's "Boudoir Diplomat" start in 10 days. Respective meggers are Marsel De Sona, Ernest Laemmle and George Melford.

Erle Kenton will direct "The Lost Parade" for Columbia.

Samson Raphaelson's new pay check comes from Paramount. Author of "The Jazz Singer" is the newest addition to Par's writing staff.

Puzzle in the colony is how the Hays office will take Universal's purchase this week of Charles G. Norris' "Seed." Yarn is tinged heavy with birth control stuff.

H. M. Walker is on a six weeks' look at New York shows. He's vice-president and dialog writer at Hal Roach studio.

William K. Howard remains at Fox instead of going over to Metro to direct "The Southerner," which King Vidor was to have done. Mal St. Clair will now steer the Lawrence Tibbett story, while Howard will receive a new eight-picture contract at Fox.

Warners is rehearsing the German version of "Way of All Men" on the other side as the "Mississippi Bar," retaining the saloon title and spice it had to drop in this country.

Things look tough when the cameramen's union report 180 members "between pictures." That's almost half the organization.

Moving the date up a month, Fox Western avenue plant starts exiting to Fox Hills New Year's. Western avenue site is estimated to be worth around $4,000,000, practically all profit to Fox. Fox Hills represents a cost to Fox of $7,000,000, but through present valuation of land increase reaches $10,000,000.

FN is on a foreign production rush, expecting to complete the last of 18 versions by Jan. 1. This will allow the studio to start its regular program by then.

Tom Patricola goes on a six weeks' vaude tour for R-K-O next month. Before embarking east Patricola has a two-reeler at Educational to do.

Minor's contract, submitted to Luana Walters, 18, by Feature Productions, Inc., is up before the Supreme Court for approval. Feature Productions is a United Artists subsidiary. Miss Walters will receive $75 a week for five years, with options bringing it up to a final $450.

With names of big shots on party announcements, whether invited or not, to lend color and prestige to event, only 25% of the society column stuff out here is accurate. Picture people announced as coming or being present are often in Europe, New York or some other distant spot at the time.

Paramount is switching titles on "North of 36," being made as a talker. New handle is "Stampede," and scheduled to start next week with Richard Arlen and Fay Wray. Edward Sloman is director.

Irene Delroy, WB contract player, left for New York Sunday (5), and Inez Courtney, who made four for FN, leaves Oct. 23, both with musical shows in mind. Miss Delroy may return by Jan. 1.

Jeannie Lang, who came out for a single picture, "King of Jazz," left Friday (3) for New York for a legit try.

Calling off his planned trip to New York, Harry Delf stays to do adaptation and continuity on an untitled Fox picture featuring El Brendel. That makes Delf's proposed legit flyer in New York wait.

Another has been scheduled for Monta Bell at U. It is an original and ready to start around Nov. 1.

Walter Hasenclever, German playwright at Metro, is on leave until April. After a lecture date in Detroit he goes abroad.

Title changes included "The Pay Off," to succeed "The Losing Game," (Radio); "Extravaganza" instead of "Body and Soul" (Tiff); "No Limit" in place of "Usherette" (Par), as Clara Bow's next, and "Die Maske Foellt" ("The Mask Drops") instead of "Way of All Men," FN German version.

FN's idea to give pictures swanky fashionable backgrounds is behind the trip of Edward Stevenson, costume director, to Paris to buy sample material and designs. He left Friday night (3).

Winifred Dunn has filed suit against Al Rogell for $3,500, claiming she was hired to do the script for "Aloha." Rogell asserts deal was subject to his approval of the script.

Charles C. Moscowitz, v. p. of Loew's, Inc., out here a month on usual vacation and studio survey, returned to New York Sunday (5).

Franklyn Warner heads east this week to arrange for a New York opening of "Oh Susanna," short-lived musical at the Mayan, which has been reshaped by George Rosener and Harold Atteridge with but two tunes salvaged from the original score.

Spanish versions of the Slim Summerville shorts are being made.

While revamping "New Morals," Par will slip in another for William Powell, tentatively titled "Buy Your Woman." It is based on the Octavus Roy Cohen story and will have Carol Lombard in femme lead. Bartlett Cormack is patching up "New Morals," an orginial by him.

Sigmund Moos is back in charge of the U leasing department after filling same capacity with FN. Herman Schlom, in the U post during his absence, has gone to old Browning unit as second assistant.

Par and Warners' Business Scrap Shortly Settling and Amicably

Paramount and Warner Bros. will shortly amicably adjust the brief business battle raging between them. From report the path has been cleared for that end.

While the fight has been on for a few weeks, each of the companies has been selling away from the other, with Paramount also invading Phila. and Pittsburgh in theatres, in opposition to the WB houses in those towns.

Under the peace pact expected to happen with or shortly after the arrival of Sid Kent, who was due in New York yesterday (7) from abroad, the opposition situations will likewise be settled. In each of the two cities it is said the Paramount will play the WB product 50% with its own, thus erasing Phila. and Pittsburgh as opposition spots between WB and Par.

In the selling away deals WB have made with indie exhibitors during the scrap it is said the understanding was with each indie that if the Par-Warner matter should be patched within the near future that the indie exhib in a town where Paramount has a theatre could not thereafter expect over 50% of the WB product, the remainder going to Par if called for by it.

3 Par Houses

All of the three Paramount theatres in the two cities will be continued. The two in Phila. are suitable for picture playing. In Pittsburgh the former Gayety, a burlesque house of unsavory local rep, was opened by Par under a new name and after $120,000 had been spent in remodelling. It is reported as doing business under the Par direction. In the new deal it may become a second run house at a reduced scale.

WARWICK JUST MISSED

Set for Role, But Replaced in Fox Film

Hollywood, Oct. 7.

Dorothy Mackaill's first picture for Fox under a two-picture agreement with that studio will be "Once a Sinner." She will do both Fox pictures before starting on her new three-year contract with First National.

Robert Warwick, set for a part in the picture, has been replaced by C. Henry Gordon. This was to have been Warwick's first local picture assignment in 10 years. He has been in legit in the interim. Studio will give him another assignment.

U RELEASES COMICS; ROMANCE REQUIRED

No more comedy talkers will be made by Universal without a romance. U had decided to do the "Cohens and Kellys in Africa" but called everything off and declared both Murray and Sidney free agents as far as their contractual relations with U are concerned.

U has been checking up on its exchanges as well as getting a reaction from different exhibs with the result the lack of youthful faces and the utter devoid of a romantic theme. It impelled U to take no further chances with any of the Murray and Sidney series.

It is understood that both Murray and Sidney drew weekly $2,500 each.

The last two of the M. & S. subjects were "The Cohens and Kellys in Scotland" and "Around the Corner."

Mitzi Green's Age-Pinch

Chicago, Oct. 7.

R. C. Bruder, manager of the Chicago theatre, was arrested last week on a complaint sworn out in the Juvenile Court relative to Mitzi Green and her age.

The child is being allowed to finish the week. Bruder, is expected to take the guilty plea and pay the customary $25 fine.

None of the dailies here carried the yarn. B&K heavy advertisers.

Ungar's 1st U Task

Hollywood, Oct. 7.

Arthur Ungar's first supervisory assignment at Universal is "Steel," an original by John Wexley.

It has been under consideration by the studio for several months.

JOHN CROMWELL

DIRECTING FOR PARAMOUNT

Bringing with him from the legitimate drama a sense of dramatic values heretofore so closely identified with the speaking stage, John Cromwell in his Paramount productions has wedded these talents with the art of the talking screen.

His "Street of Chance" (William Powell), "The Texan" (Gary Cooper), "For the Defense" (William Powell) and "Tom Sawyer" (just completed, with Jackie Coogan) are excellent examples of Mr. Cromwell's achievements for Paramount in recent months.

GOING SCREWY FOR PICTURES

Hollywood, Oct. 7.

To attract attention and crash the picture field, layoffs are becoming professional nuts and pulling crazy antics around the studios. The fake irresponsibles are trying to dress the part as well as act it. They're getting audiences in some cases, with people coming out of studios to watch the crazy goings-on.

One went a trifle too far in his zeal for picture fame and landed in the hoose-gow. He dolled himself up scantily as possible and rode a bike up and down the street in front of the Warner studio. He was pinched.

Another is hanging around the Fox plant on Western avenue. He has a number of dance routines and tricks he does in such a fashion most take him for the proverbial Napoleon, but at the studio they say this fellow is merely a layoff acting nuts in hope of getting a couple days' work.

One of the studios was fooled by a young fellow whose every action indicated he was dancing around with illusions in his eyes. He was engaged and spotted in a picture, with the studio later finding "here was a brainy guy."

Wheeler-Lee Team Puts Woolsey on Own at RKO

Hollywood, Oct. 7.

The Bert Wheeler-Robert Woolsey combination at Radio will terminate after one more picture following "Hook, Line and Sinker," current. Radio execs have agreed that Wheeler should team up with Dorothy Lee, figuring the pair a natural.

Woolsey's status, in that event, has yet to be decided. It's more than likely he will be used individually and if clicking will stay that way.

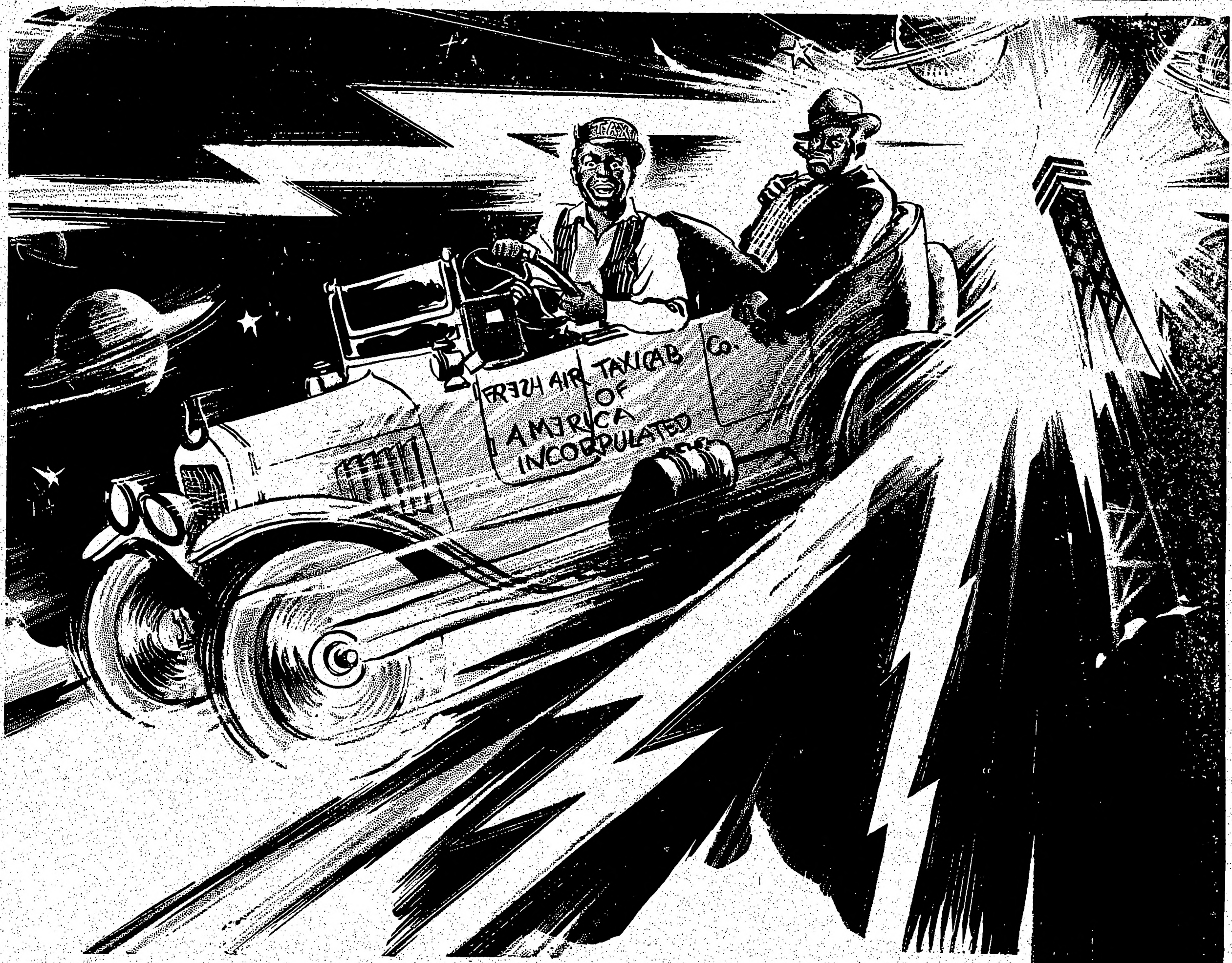
Bow's Exteriors

Hollywood, Oct. 7.

Clara Bow left last night (6) for New York to do some shots on "Usherette."

Exteriors will be done in the east, the rest here.

Due back in 10 days.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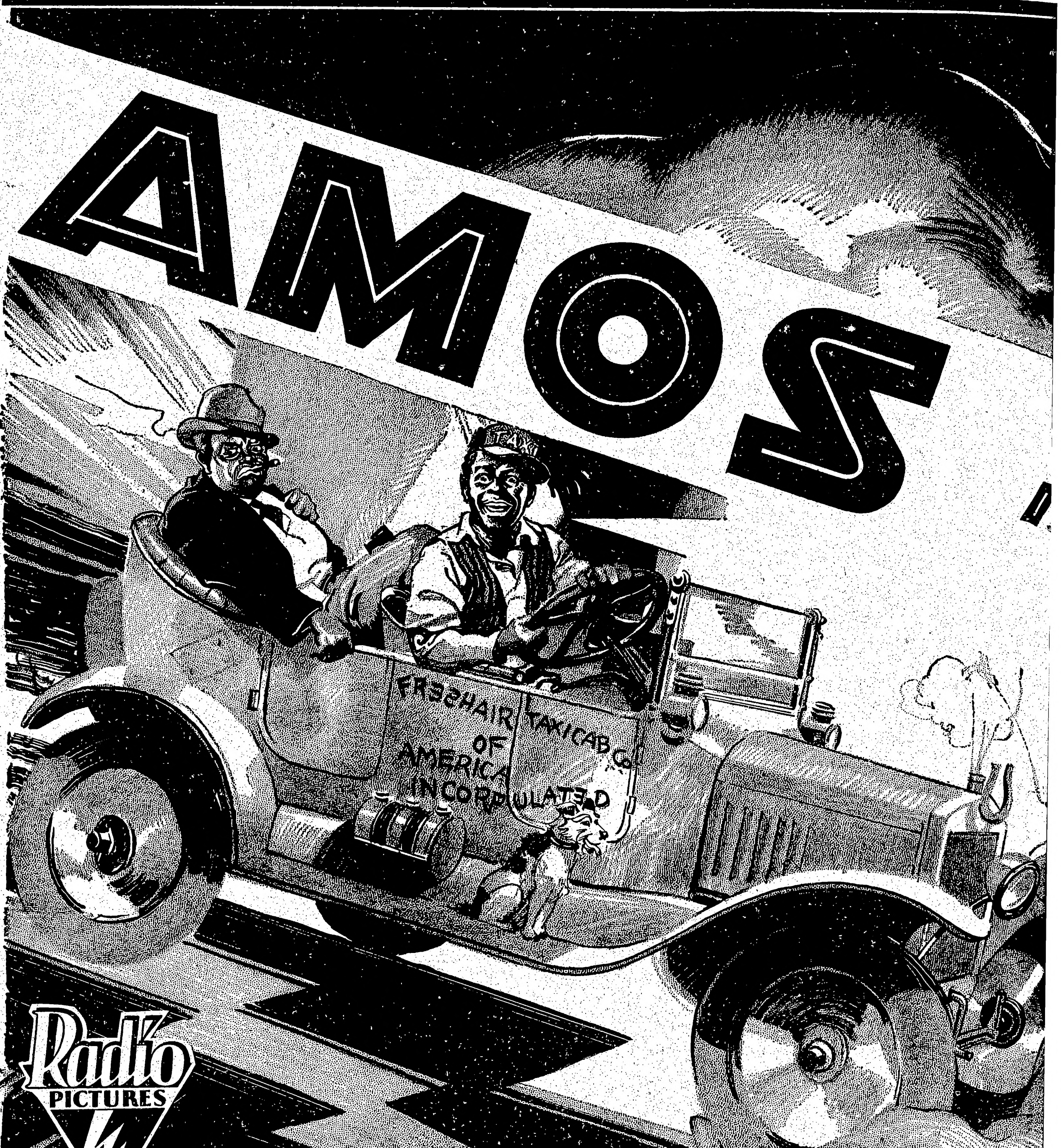
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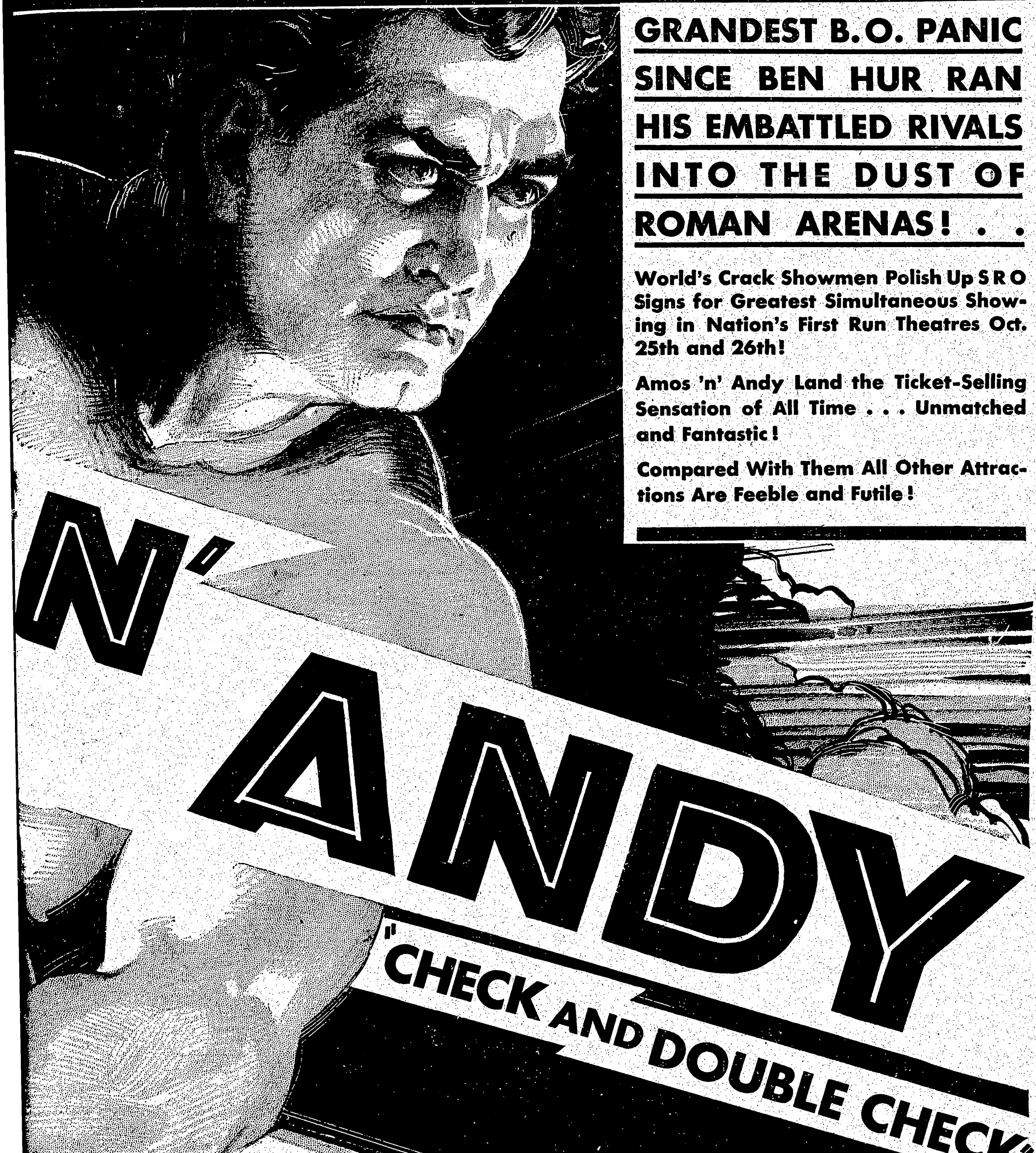
GRANDEST B.O. PANIC SINCE BEN HUR RAN HIS EMBATTLED RIVALS INTO THE DUST OF ROMAN ARENAS! . .

World's Crack Showmen Polish Up S R O Signs for Greatest Simultaneous Showing in Nation's First Run Theatres Oct. 25th and 26th!

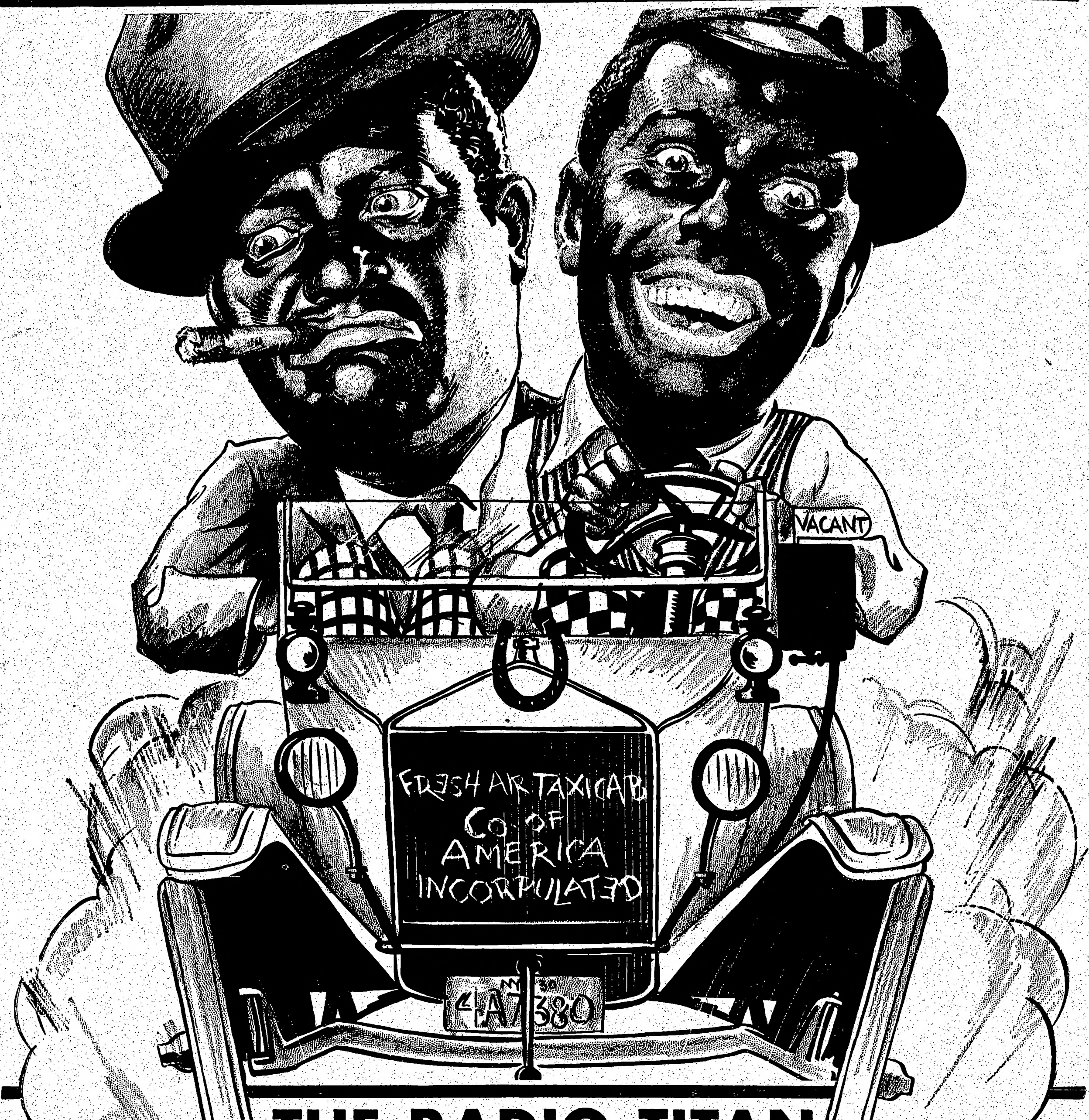
Amos 'n' Andy Land the Ticket-Selling Sensation of All Time . . . Unmatched and Fantastic!

Compared With Them All Other Attractions Are Feeble and Futile!



CAMPAIGN STARTS TODAY!

MILLION DOLLAR PANS THAT MEAN A MILLION DOLLAR GATE


VACANT
FRESH AIR TAXICAB CO OF AMERICA INCORPULATED
NY 30
4A7380

THE RADIO TITAN

HAS NO USE FOR PANSY SHOWMANSHIP

RADIO HAS SHOT THE WORKS FOR THE AMOS 'N' ANDY ATTRACTION. Mighty radio broadcasts will carry the story of the show to the collective ear of America.

Double truck blasters in America's greatest daily newspapers will blaze a path to box-offices throughout the nation. Three major tie-ups, innumerable stunts and publicity ideas available for the alert showman who sees in Amos 'n' Andy the grandest chance of a lifetime to clean-up the elusive jack!

CAMPAIGN STARTS TODAY! BE SURE TO GET THE TITAN AMOS 'N' ANDY PRESS BOOK

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Dallas.

Robb & Rowley, operators of largest indie wheel in Texas, have ordered all managers on the circuit to purchase a bale of cotton at 15c., with usual lobby and home town sheet tie up.

Lots of good will power back of the R. & R. move. "Buy-a-bale-cotton" idea was innovated by Texas and southern merchants to keep the staple out of its low price level. Present price of cotton about 9c., with merchants taking the loss to relieve the farmers.

Most of R. & R. stands in towns of the 10,000 class, with plenty of rural biz. Chances nine to one Publix and R-K-O will not miss out on it either, as the move is pushed in Dallas and other Texas keys.

One R. & R. happens to operate in cottonless region (Del Rio), but he didn't let order stump. Bought a sack of wool.

Many exhibs in the tanks in on other agricultural tieups, promoting hog clubs, diversified farming and what not. If the farmers don't do their Saturday shopping, biz from the "city folks" is washed up for a Texas small town exhib, something that many of 'em beginning to realize for first time. In past, their weekly gross usually averaged okay on school kids, etc., with Sat. yokels for the gravy. Now the small towners are tighter than a snare drum.

Omaha.

For Eddie Cantor's "Whoopee" Paramount had "mechanical man" dolled up like store-window model going around the streets for several days with one or two ushers following him in his halting, jerky rambles apparently on the alert to catch him if he fell. Same man later was placed in store windows going through robot motions of pointing to merchandise.

Syracuse, N. Y.

Strand (Warners) and Paramount are capitalizing football. Leo Rosen, Strand manager, held the spotlight when he presented the Freshman class at Syracuse University with a goat as mascot. Presentation was made on the stage of the theatre.

Rosen opened new exploitation when he tied up with the "Daily Orange," undergraduate paper, for the stunt. University officials in the past have turned down all theatrical tie-ups between the paper and local houses.

Raymond Jones, Paramount's pilot, staged Syracuse University Night, interrupting the regular house program for a pep meeting, with the varsity band on the stage and Hill cheerleaders in charge.

Jones is extending the stunt to the local high school weekly.

Syracuse, N. Y.

Everybody's doing it—meaning exploitation.

William K. Saxton, of Loew's State, turned his house staff (ushers) into exploiters en masse by the simple process of dubbing them "boy managers" and turning them loose, one at a time, to make tie-ups, place window displays, etc., for the current week's attraction.

Raymond B. Jones of the Paramount went Saxton one better by giving his titian-haired secretary, Catherine Cuff, one of the Rialto's real beauties, a free hand to exploit "Monte Carlo," current. The young woman made some of the professional exploiteers who hit this town look sick. Her prize stunt was a lobby contest that featured a femme wax model (presumably Jeanette MacDonald) clad only in a teddy and a fur coat.

A card advised patrons that the figure was presumably a runaway bride-to-be who found herself in that attire and without funds at the railroad station after the train had gone. "What would you do in a like circumstance?" was the question, with three cash prizes offered for the best letters.

New York City.

Collins and Peterson had trouble keeping their ten "sandwich board" men parading Broadway last week with signs advertising their act at Loew's State. After the men had been chased off the street by police the theatre management arranged for them to walk the pavements unmolested and even defrayed half of the expense of the idea.

Men were picked from a breadline at the Bowery Mission and paid $2 a day for three days.

Chicago.

Press agents for local picture houses have started a campaign to get the dailies to use more up-to-date cuts of picture stars. Dailies have cuts in their morgues which date back to the beginning of the picture industry, and haven't modernized their gallery with the times. Any time a story breaks about a picture name, the dailies are sure to spot a photo that can be identified only by the label.

Squawk first started by a picture star who saw her photo in a daily alongside a review of her latest film. She said the picture was taken in 1914, and gave the public a wrong impression about her age.

Tamaqua, Pa.

Victoria here, tying up with a shoe retailer, had an attractive masked girl, showing hosiery on shapely limbs and footgear, in a display window at a Main street shoe store to advertise "Swing High."

Victoria film offering. It drew thousands and scored big at the box office.

Cincinnati.

Paul-I-Plop is a new doughnut-shaped confection named after Paul Whiteman with a print of his head caricature on each wrapping. It is being nationally distributed by the Wm. C. Johnson Candy Co., of this city. The piece is a 5c. seller. It is a combination of chocolate, caramel and cocoanut.

Syracuse, N. Y.

William K. Saxton, managing director of Loew's State, is now Chief Whoopee of the Onondagas, one of the Iroquois or Six Nations.

The Rialtoite was formally adopted by the Onondagas with a ceremonial staged before the theatre on the opening day of "Whoopee," the Eddie Cantor picture. The stunt tied up traffic on the Main Stem at the noon rush hour. Saxton returned the compliment by entertaining a party of the redskins from the Onondaga Reservation at the theatre and at lunch.

"Whoopee" was given an elaborate exploitation send-off here. Capitalizing further on the Indian angle of the film, Saxton had a half dozen Onondagas in full war paint riding through the city two days in advance of the opening.

By permission of the city administration, dummy red, amber and green traffic lights were attached to corner light poles in the residential districts, the lettering bidding pedestrians and motorists to stop, read and then go to Loew's. Tying up with Hearst's "Journal," the theatre ran a Whoopee Color Contest for youngsters. The three plates were three columns by 10 inches. Cash and ticket awards were given.

Syracuse, N. Y.

Someone at the Paramount knows his acoustics.

House used an annunciator to plug "Monte Carlo," and the apparatus was so located that the sound was caught by the buildings on the opposite side of the street and thrown back in a way that it seemed to come from a point directly across from Keith's entrance.

Did the R-K-O crowd burn!

Los Angeles.

With a view to plugging its units, Par has effected a hookup with the Adohr Milk Company, local distributor.

The dairy is furnishing free milk to the casts of local stage shows and is using a special hanger over the regular delivery bottles telling of Paramount shows. A daily ad tie-up is also being worked.

Los Angeles.

George Brown, handling Grauman's Chinese, where "The Big Trail" had its world premiere Oct. 2, tied up with 700 Richfield gas stations, distributing placards reading:

"See Roaul Walsh's 'The Big Trail' at Grauman's Chinese and travel the modern way over 'The Big Trail' with Richfield gasoline."

St. Paul.

R-K-O Orpheum beat Paramount Publix with one of Publix's own stunts when Ray O'Connell, local R-K-O, sewed up Prosperity Month features so tight nothing was left for the opposition.

O'Connell got backing of Junior Association of Commerce in signing up 30 firms, each to furnish an act by employes one night each for month. Quartets, bands and skits to be sandwiched into regular vaude bill, the performers to be paid $25 for the act, with the money going to benevolent funds. Stunt gets under way Oct. 13 with lots of ticket sales in sight for employes of the firm behind each night.

O'Connell kept "Little Accident" out of red by tying up with a safety drive put on by St. Paul Auto club. Police blocked off section of loop street for testing cars, and the curb was lined with Orpheum boards advertising the show, while usher was present to give free tickets to all motorists who showed perfect cars in the tests. Clicked for publicity.

Hollywood.

Co-operating with R-K-O in building up kid patronage, the Larry Darmour studio, making three series of shorts for Radio release, is concentrating on build-up box-office stunts for the Mickey McGuire two-reelers.

Kid McGuire buttons for distribution to children through R-K-O are to be followed by Mickey McGuire hats, patterned after the w. k. lid the kid wears with the top out.

Portland, Ore.

Publix Paramount had a cooking school tie-up with local paper. Made good free exploitation stunt, but gag is old and cooking not so hot.

Denver.

Display of gold for exploitation of "The Spoilers" at Paramount. Nuggets and tools used in placer mining were obtained without cost to the house from the Colorado School of Mines and always had a crowd around it.

Cleaning establishment took over the expense of 10,000 roto heralds, with their ad on the last page. Their copy was headed: "You be the Spoilers, we'll be the cleaners." Other stuff.

Minneapolis.

Shubert stock going in for tie-ups with stores on free ticket distribution stunts and the two-for-ones with profitable results.

Montreal.

F. P. Can. announces Canadian Prosperity Week over the Dominion commencing Oct. 11.

Des Moines, Ia.

Paramount and Des Moines, P-P houses, giving free indoor golf tickets to Publix golf course opened under theatre.

Chicago.

To offset the natural midweek slump at the loop box-offices, R-K-O has arranged advertising budget to use additional space on these days. Instead of using unnecessarily large ads on opening and then dropping off the next days to microscopic space, R-K-O is now plugging houses just as earnestly in midweek.

Chicago.

For "Common Clay," the Regal has a clay-modeling contest in progress. Prize of $10 awarded to winner, to be chosen by Richard Barte, sculptor of the southside. Barte had an exhibit of his works in the lobby for a week preceding the arrival of the flicker.

Minneapolis.

Manager Emil Franke of the R-K-O Orpheum theatre here has a tie-up with the Milwaukee railroad which permits him to give away free every Friday night for seven weeks, without cost to the house, two grandstand tickets to the Minnesota-Wisconsin football game and two round-trip tickets, including lower berths, to Madison, Wis., nearly 400 miles from here, where the contest will be played.

Each patron entering the theatre receives chances and the lucky numbers drawn out of a box cop the prizes.

San Antonio.

Publix' Aztec got up several ideas that proved fair draw to "See God." In conjunction with city recreation department treasure hunt and diving contests were held. Selected downtown lot and buried tickets and other prizes and turned loose kids with digging implements.

Buddy Welker, p. a. for house, pulled one good one which failed to last long enough to draw when he cut from 24-sheet figure of man emerging from water carrying woman, mounted it on composition board and stuck the affair in the river which is no more than three feet deep. Job was done early in morning but police soon saw and removed it.

Kansas City.

Manager Charles Raymond, Loew's Midland, put over publicity stunt for "Du Barry" when he tied up with a chain of one hundred drug stores handling Du Barry toilet articles.

New Haven, Conn.

In connection with exploiting F. & M. "Box o' Candy" unit, Fox-Poli tied up with Mary Oliver Candy Shop. Girls in show all "weighed in" at Candy Shop at beginning of week.

Tank Town Idea

Chicago, Oct. 7.

Charley Baron, ahead of Samuel Goldwyn's "Whoopee," through Wisconsin, is still in daze over one house manager's treatment.

Manager asked for 500 date slips for one sheets.

On passing back through the town Baron discovered them hanging in the public square, with a notice over them urging the populace to take one.

As the slips only carried the date and no name of the attraction, Baron is still wondering what "Whoopee" did in the town.

BEHIND THE KEYS

In this department is placed minor matters in connection with theatre operation.

By reason of this, these items can be collated here instead of as formerly distributed through the paper, on news pages or in the Correspondence from various cities.

Elmira, N. Y.

Cornell Theatres, Inc., composed of Harry L. and Benjamin M. Berinstein and Lewis Henry of Elmira, has purchased the Temple, Ithaca, from Harry G. Clark, giving control of all four theatres in Ithaca. Colonial, Elmira, closed for two years, reopened Oct. 1 with pictures. Owned by the Newtown Amusement Corp., which also owns Capitol here.

London, Can.

Termed the last word in theatre screens, Palace theatre, F. P. house, has installed a "glass" or "beaded" screen which gives 75% more light to the pictures and brings out the depth of the scenes. New screen well received in city.

Palace attendance largely increased since house taken over by F. P. few weeks ago.

Vaudeville out of Loew's London, and orchestra, under contract for two more weeks, will be out of theatre after that date. In two weeks Loew's opens week Saturdays and Wednesdays.

Sigourney, Ia.

A. J. Meredith, Atlantic, and E. P. Smith, Des Moines, have purchased the Garden from Harry Simpson, taking possession Oct. 14.

Sioux City, Ia.

Johnny Arensdorf, 20-year-old local boy, arrested in Chicago last week when he called at the post-office for a package of currency, part of the $2,800 loot he had obtained the previous week in holdup of the Orpheum theatre, has confessed to the crime. Youth was well known around the theatre, but not recognized in the holdup. Police have recovered $2,450.

Chicago.

Dave Balaban now supervising the B. & K. Marbro, Granada, Century, Covent, Congress, Riviera and Belmont. Carl Strodel in charge of the Uptown, Paradise, Senate, Harding, Norshore, Varsity, Lakeside and Pantheon.

L. Weil and L. H. Dally remain in charge of the outlying and loop theatres, respectively.

Tulsa, Okla.

The Mid-West Theatre Operating Co. recently purchased the Main Street, Lyric and Circle theatres here, owned by Mrs. Ella Schaber.

Charles Hutchinson, former manager, Folly theatre, Oklahoma City, placed in charge of the company's Tulsa theatres, which includes the Palace.

Winston-Salem, N. C.

Colonial, closed several months ago when Publix-Saenger bought the State, reopened by the Twin-City Corp., formed by J. Bonner Sams, A. F. Sams, Sr., and H. E. Kincy. Pilot theatre, owned by the two Sams, closed for good at same time.

Lease on State (formerly Auditorium) states that if Sams opens Colonial at any time, rent on State drops from $25,000 to $15,000 per year. This matter handled by Kincy of Publix coming in on the deal.

Tony Hunting has sold his Hunting theatre in Red Bank, N. J., to the same company which owns the Strand.

He is managing the house for the new owners.

Dallas.

Formation of new east Texas indie wheel begun with merger of Lufkin Amusement Co. and East Texas Theatres, Inc., stock increased from $75,000 to $150,000. Operating in small towns.

Utica, N. Y.

Utica's Colonial with 35c. continues to lead the city in attendance. It is giving five acts and a feature talker. Olympic reopened after dark, as independent.

Reading, Pa.

Parrott & Carrigan's Garden, Frackville, Pa., was damaged to $15,000, including sound apparatus, by fire, cause unknown.

Ogden, Utah.

Lou and Harman Peery, owners of the Egyptian and Ogden theatres, have converted the top floor of the Egyptian theatre into an indoor pee-wee golf course.

Chicago.

Ned Williams, formerly on the staff of "Publix Opinion," has joined the press department of Publix-B. & K. Will handle the loop houses with Bill Pine.

Syracuse.

Closed for five years, the Amusu, Waverly, re-equipped for an early reopening as a film house by Nye Merrill.

Hippodrome, another up-state dark house, reopened in Little Falls by William J. Wood.

Clair E. Hollander new manager of Crescent, Ithaca.

Oneida, N. Y.

First Central New York theatre to be transformed into a tabloid golf course is Regent, here, dark for some time. Plaza Golf Corp. of Rochester will operate the indoor course.

Meanwhile it is reported that two Binghamton playhouses may go the golf way, Binghamton and Symphony being mentioned. Business in Southern Tier theatres is at a low ebb, halting plans to reopen several dark houses.

Indications are that even the smaller towns, thus far immune, will have indoor pony golf this winter. Carthage, Boonville, Lowville are listed.

Spokane.

This city's sole stage entertainment is confined to Ruhl's musical tab show at the Majestic, second-run picture house.

Des Moines.

Recent theatre changes in Iowa include Cresco, Audubon, taken over by J. D. Spoon from D. E. Johnson. Isis, Lineville, reopened by R. [illegible] Holsworth, former manager. Garden, Sigourney, taken over by Meredith J. Smith from Harry Simpson, former owner. Opera, Bonaparte, taken over by M. J. Smith and son from J. W. Whitney. Peoples theatre, Redfield, by Earl Cleff from E. G. Curtis. Iowa, Fort Dodge, by D. H. Pielley from Bruno Pierse.

Denver.

Changes announced by Fox West Coast: A. J. Hamilton, formerly owner and manager Hiawatha, Denver, will manage Fox, Sydney, Neb. Ray Davis goes from Sydney to Imperial, Neb. Jim Hughes made manager Fox and Temple, McCook, Neb., succeeding Fred McGlass, resigned, to go into oil business.

Brooklyn, N. Y.

James Hicks, former coast film man, succeeded Robert Bender as manager of Fox's Brooklyn. Bender was called west last week by Oscar Oldknow.

Harry Fuchs, former ass't manager at the Fox, Brooklyn, switched to manage Fox's Academy, New York, Monday (15), under **Frank** Steffy.

Coast "Wall" Down

(Continued from page 5)

New York to learn they almost have have been forgotten. Many have lost several stage chances through the Hollywood hooey given them by the New Yorkers who made the engagement, but who cannot control Coast casting.

Afraid of Own Jobs

The clique in Hollywood was reported forming shortly after the introduction of the talker. Several major studio subordinates in important positions seemed to have the same trend of thought; that if the talker prevailed and stage talent would have to be employed in the making of pictures, their own job was insecure, since their knowledge of the stage or stagecraft was nil.

With air mail letters passing back and forth between talent on the Coast and their friends in New York, it will quickly become known if the claimed altered attitude is apparent in Hollywood.

4th Director on Film

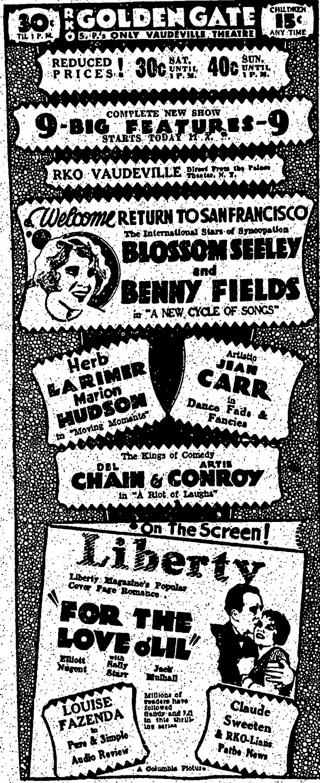
Hollywood, Oct. 7.

With three directors on and off before starting, Metro's "The Southerner" went into production Monday with a fourth, Harry Pollard.

Others previously announced for the same megaphone were King Vidor, Mal St. Clair and William K. Howard of Fox.

Esther Ralston, in vaude for a time, returns to pictures in this.

SAN FRANCISCO


30¢ TIL 1 P.M.
RKO GOLDEN GATE
S. F.'s ONLY VAUDEVILLE THEATRE
CHILDREN 15¢ ANY TIME
REDUCED PRICES! 30c SAT. UNTIL 1 P.M. 40c SUN. UNTIL 1 P.M.
COMPLETE NEW SHOW
9-BIG FEATURES-9
STARTS TODAY 11 A. M.
RKO VAUDEVILLE Direct From the Palace Theater, N. Y.
Welcome RETURN TO SAN FRANCISCO
The International Stars of Syncopation
BLOSSOM SEELEY and BENNY FIELDS
in "A NEW CYCLE OF SONGS"
Herb LARIMER Marion HUDSON in "Moving Moments"
Artistic JEAN CARR in Dance Fads & Fancies
The Kings of Comedy
DEL CHAIN & ARTIE CONROY
in "A Riot of Laughs"
On The Screen!
Liberty
Liberty Magazine's Popular Cover Page Romance
"FOR THE LOVE o'LIL"
Elliott Nugent with Sally Starr Jack Mulhall
Millions of readers have followed Sandy and Lil in this thrilling series
LOUISE FAZENDA in Pure & Simple Audio Review
Claude Sweeten & RKO-Lians Pathe News
A Columbia Picture

MIAMI

WE TAKE GREAT PLEASURE IN

Announcing THE *Opening*

TONIGHT at 7 of the

COCONUT GROVE THEATRE

"Greater Miami's Deluxe Show House"

OUR POLICY WILL BE TWO SHOWS EVERY EVENING—7 and 9
And Continuous From 2 to 11
SATURDAYS, SUNDAYS AND HOLIDAYS

The Adult Admission Price will be 50c—Loge Seats 65c — Children 15c — Special Prices Saturday Matinee up until 6 p. m., Adults 35c—Children 10c.

We have what we believe is the greatest talking equipment in the South. It is a DeForest Installation. There will be special organ music by Miss Isabel Shaffer from 6:45 to 7 each evening—And at 9 o'clock an Organ Solo.
We will endeavor to show nothing but the best of the bigger productions. The Coconut Grove Theatre is equipped with the most scientific COOLING AND VENTILATING SYSTEM that modern engineering has produced.

PROGRAM

FRIDAY AND SATURDAY—

"QUEEN HIGH"—Featuring Stanley Smith, Ginger Rogers, Charles Ruggles and Frank Morgan. It's a knockout musical comedy. FEATURETTES—Comedy, "A Hollywood Star," Graham McNamee News; Pathe Audio Review.

Sunday, Monday and Tuesday—"ALL QUIET ON THE WESTERN FRONT." Claimed the biggest picture of the year.

FEATURETTES — "Kangaroo Steak," a silly Terrytoon; Exclusive Fox Movietone News.

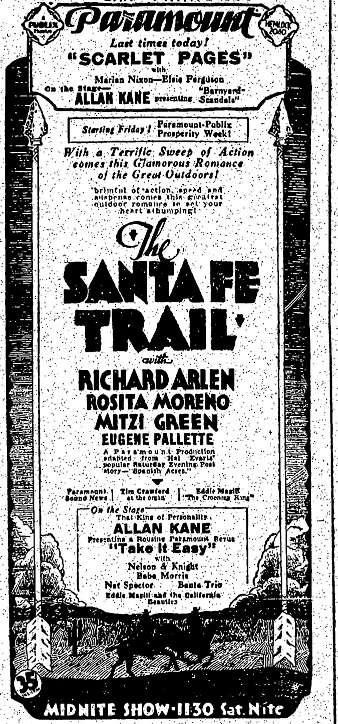
Wednesday and Thursday—"CUCKOOS"—Featuring Bert Wheeler and Robert Woolsey. A Wild Pageant of Comedy, by the world's greatest comedians.
FEATURETTES — Mermaid Comedy, "The Big Jewel Case;" Paramount Sound News; "Hot Tamalies," a Pathe Fable.

Friday and Saturday—"King of Jazz"—All in Technicolor. A new era in sound and color photoplay entertainment, with Paul Whiteman, John Boles and Laura La Plante
FEATURETTES — Comedy, "Insurance;" Graham McNamee News; Screen Song, "Stein Song."

COMING SUNDAY AND MONDAY
The Hilarious Laugh of the season
MORAN & MACK IN "ANYBODY'S WAR."

All Avenues South Lead to COCONUT GROVE THEATRE
Main Highway and Charles Street, Coconut Grove.
Telephone Bayview 300

SAN FRANCISCO


A PUBLIX Theatre Paramount HEMLOCK 2040
Last times today!
"SCARLET PAGES"
with
Marian Nixon—Elsie Ferguson
On the Stage— ALLAN KANE presenting "Barnyard Scandals"
Starting Friday! Paramount-Publix Prosperity Week!
With a Terrific Sweep of Action comes this Glamorous Romance of the Great Outdoors!
brimful of action, speed and suspense comes this greatest outdoor romance to set your heart athumping!
The SANTA FE TRAIL
with
RICHARD ARLEN
ROSITA MORENO
MITZI GREEN
EUGENE PALLETTE
A Paramount Production adapted from Hal Evarts' popular Saturday Evening Post story—"Spanish Acres."
Paramount Sound News | Tim Crawford at the organ | Eddie Magill "The Crooning King"
On the Stage
That King of Personality
ALLAN KANE
Presenting a Rousing Paramount Revue
"Take It Easy"
with
Nelson & Knight
Babe Morris
Nat Spector Bento Trio
Eddie Magill and the California Beauties
35¢
MIDNITE SHOW 11:30 Sat. Nite

Advertising

Reproduction of theatre ads as indicated on this and the following page is reduced one-third from originally published space. To satisfy certain inquiries, it bears repeating that this layout is not intended as critical. Principally an exchange map for subsequent runs, although generally interesting to trade as whole. Selection is based on the newness of the film advertised and taken from a country-wide survey weekly from the out-of-town dailies as gathered in New York. Around 70 or 80 each Sunday.

Week-to-week analysis of this theatre advertising will palpitate thoughts that may have been grounded or unnoticed. As the study extends many a basis angle of the film biz will twist up a new turn.

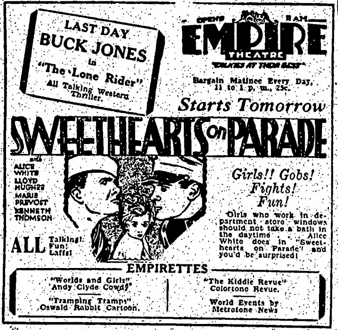
It's perhaps more true of the film than any other industry that its advertising must sell double—without as within and the reverse. That is distinctive of the amusement world. Hard to get a tangible definition of it but film advertising tells what the film mind believes plus what is really intended to be sold.

That belief gives warmth to makeup and reading matter. It's visibly felt wherever visualization of the subject to be sold by a film or theatre is really understood. That means attracting customers.

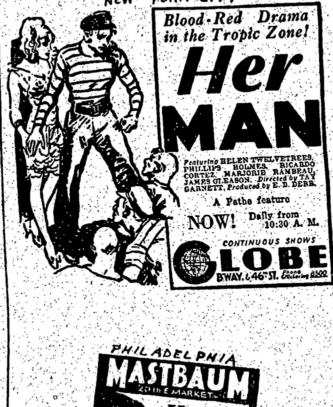
The "Big Trail" ad is that way. It's theatre worked. Without being told an insider could understand that both the studio and theatre folk combined thinking here. Its size must demonstrate a harbored plan to put out a big and expensive campaign on the picture, and rates on Coast are about even as in east. This display ad cost plenty in one paper. There are others. Point also is that it's the first Fox film to

(Continued on page 19)

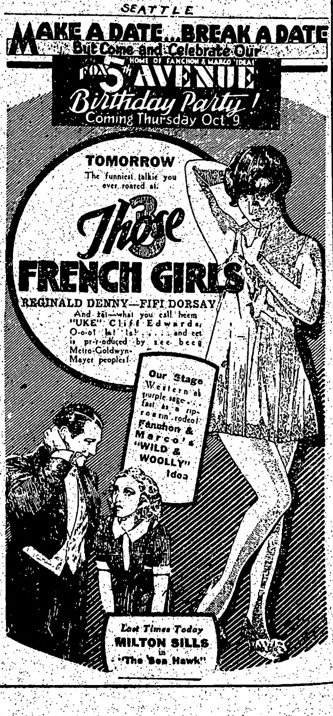
SAN ANTONIO


LAST DAY
BUCK JONES
in
"The Lone Rider"
All Talking Western Thriller.
Opens 9 A.M.
EMPIRE THEATRE
"TALKIES AT THEIR BEST"
Bargain Matinee Every Day, 11 to 1 p. m., 25c.
Starts Tomorrow
SWEETHEARTS on PARADE
with
ALICE WHITE
LLOYD HUGHES
MARIE PREVOST
KENNETH THOMSON
ALL Talking! Fun! Laffs!
Girls!! Gobs! Fights! Fun!
Girls who work in department store windows should not take a bath in the daytime . . . Alice White does in "Sweethearts on Parade" and you'd be surprised!
EMPIRETTES
"Worlds and Girls" Andy Clyde Comedy
"Tramping Tramps" Oswald Rabbit Cartoon.
"The Kiddie Revue" Colortone Revue.
World Events by Metrotone News

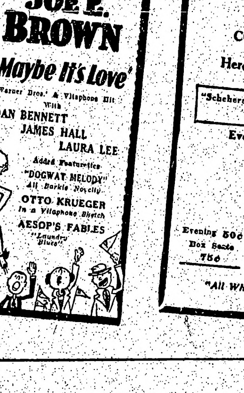
NEW YORK CITY


Blood-Red Drama in the Tropic Zone!
Her MAN
Featuring HELEN TWELVETREES, PHILLIPS HOLMES, RICARDO CORTEZ, MARJORIE RAMBEAU, JAMES GLEASON. Directed by TAY GARNETT. Produced by E. B. DERR.
A Pathe feature
NOW! Daily from 10:30 A. M.
CONTINUOUS SHOWS
GLOBE
B'WAY. & 46th ST. Phone CHickering 8500

SEATTLE


MAKE A DATE... BREAK A DATE
But Come and Celebrate Our
HOME OF FANCHON & MARCO IDEAS
FOX 5th AVENUE
Birthday Party!
Coming Thursday Oct. 9
TOMORROW
The funniest talkie you ever roared at.
Those 3 FRENCH GIRLS
REGINALD DENNY—FIFI DORSAY
And zat—what you call heem "UKE" Cliff Edwards, O-o-o! la! la! . . . . and eet is pr-r-oduced by zee beeg Metro-Goldwyn-Mayer peoples!
Our Stage Western . . . purple sage . . . fast as a rip-roarin' rodeo! Fanchon & Marco's "WILD & WOOLLY" Idea
Last Times Today
MILTON SILLS
in
"The Sea Hawk"

PHILADELPHIA


MASTBAUM
20th & MARKET
You Too
WILL BE CONVULSED WITH MIRTH AT THE BIG-MOUTHED COMEDIAN'S LATEST COMEDY HOWL WITH PAUL SCULL OF U. OF P.
Collegiate Pep Campus Romance
JOE E. BROWN
'Maybe It's Love'
Warner Bros.' & Vitaphone Hit
With
JOAN BENNETT
JAMES HALL
LAURA LEE
Added Featurettes
"DOGWAY MELODY"
All Barkie Novelty
OTTO KRUEGER
In a Vitaphone Sketch
AESOP'S FABLES
"Laundry Blues"

MONTREAL

Gaumont's All British Talking—Singing—Dancing Production Now Playing To Crowded Houses

DEPRESSED?

No Need To Be!!
Here's Your Recovery. Greatest Laugh In Years.
YOU'LL ROAR With Laughter.
Ask The Men Who Has Seen It.
COME EARLY—If You Want A Seat.
Held Over — Second Week.
Here Is Your Last Chance, Unlucky For You If You Miss Seeing It.

"Scheherazade" Ballet in Natural Colour. Scenes of Oriental splendour. You'll Enjoy The Great Harem.

Everyone Has Buttons—But—We Have The MAGIC BUTTON
"Alf's Button" Is A Perfect Scream.

MATINEE—1 TO 6 — 25¢
Sat. and Sun. Excepted

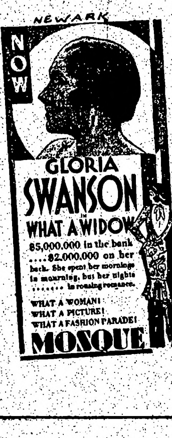
Evening 50c
Box Seats 75c

CINEMA ROXY

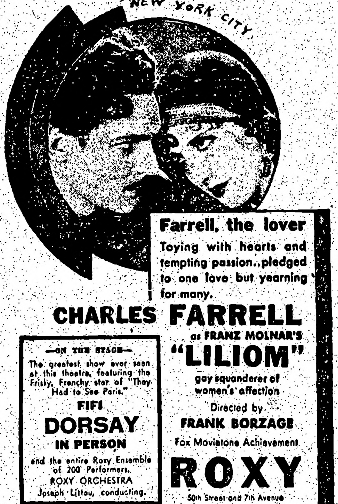
St. Catherine West
LAn. 1514

"All Who Enjoy Broad Fun Will Enjoy This Picture"
FIRST SHOWING IN CANADA

NEWARK


NOW
GLORIA SWANSON
in
WHAT A WIDOW
$5,000,000 in the bank . . . . $2,000,000 on her back. She spent her mornings in mourning, but her nights . . . . . . in roaming romance.
WHAT A WOMAN!
WHAT A PICTURE!
WHAT A FASHION PARADE!
MOSQUE

NEW YORK CITY



Farrell, the lover

Toying with hearts and tempting passion..pledged to one love but yearning for many.

CHARLES FARRELL

as FRANZ MOLNAR'S

"LILIOM"

gay squanderer of women's affection

Directed by FRANK BORZAGE

Fox Movietone Achievement

ROXY

50th Street and 7th Avenue

Direction S. L. Rothafel (Roxy)

—ON THE STAGE—

The greatest show ever seen at this theatre, featuring the Frisky, Frenchy star of "They Had to See Paris."

FIFI DORSAY

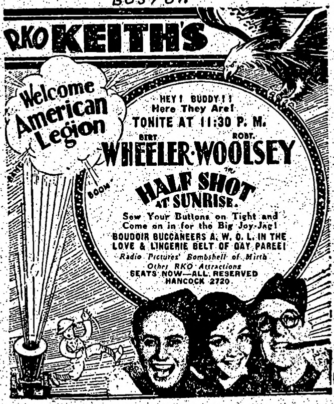
IN PERSON

and the entire Roxy Ensemble of 200 Performers.

ROXY ORCHESTRA

Joseph Littau, conducting.

BOSTON



RKO KEITH'S

Welcome American Legion

HEY! BUDDY!! Here They Are!

TONITE AT 11:30 P. M.

BERT WHEELER · ROBT. WOOLSEY

in

HALF SHOT AT SUNRISE

Sew Your Buttons on Tight and Come on in for the Big Joy-Jag!

BOUDOIR BUCCANEERS A. W. O. L. IN THE LOVE & LINGERIE BELT OF GAY PAREE!

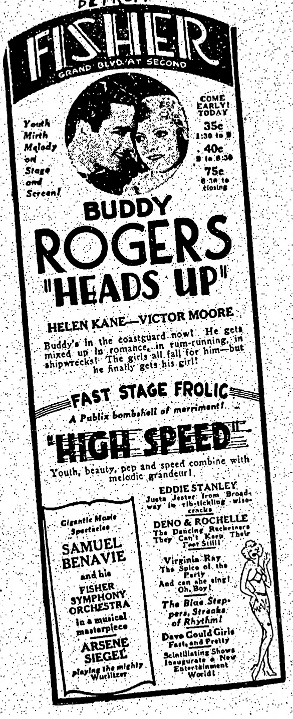
Radio Pictures' Bombshell of Mirth

Other RKO Attractions

SEATS NOW—ALL RESERVED

HANCOCK 2720

DETROIT



FISHER

GRAND BLVD. AT SECOND

Youth Mirth Melody on Stage and Screen!

COME EARLY! TODAY

35c 1:30 to 5

40c 5 to 6:30

75c 6:30 to closing

BUDDY ROGERS

"HEADS UP"

HELEN KANE—VICTOR MOORE

Buddy's in the coastguard now! He gets mixed up in romance...in rum-running, in shipwrecks! The girls all fall for him—but he finally gets his girl!

FAST STAGE FROLIC

A Publix bombshell of merriment!

"HIGH SPEED"

Youth, beauty, pep and speed combine with melodic grandeur!

Gigantic Music Spectacles

SAMUEL BENAVIE and his FISHER SYMPHONY ORCHESTRA in a musical masterpiece

ARSENE SIEGEL playing the mighty Wurlitzer

EDDIE STANLEY Justa Jester from Broadway in rib-tickling wisecracks

DENO & ROCHELLE The Dancing Racketeers They Can't Keep Their Feet Still!

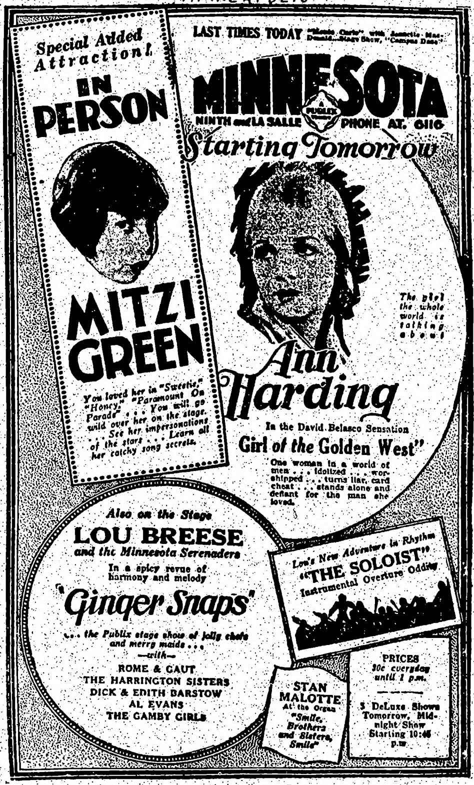
Virginia Ray The Spice of the Party And can she sing! Oh, Boy!

The Blue Steppers, Streaks of Rhythm!

Dave Gould Girls Fast and Pretty

Scintillating Shows Inaugurate a New Entertainment World!

MINNEAPOLIS



LAST TIMES TODAY "Monte Carlo" with Jeanette MacDonald—Stage Show, "Campus Daze"

MINNESOTA

A PUBLIX Theatre

NINTH and LA SALLE PHONE AT. 6116

Starting Tomorrow

The girl the whole world is talking about

Ann Harding

In the David Belasco Sensation

"Girl of the Golden West"

One woman in a world of men . . . idolized . . . worshipped . . . turns liar, card cheat . . . stands alone and defiant for the man she loved.

Special Added Attraction!

IN PERSON

MITZI GREEN

You loved her in "Sweetie," "Honey," "Paramount On Parade" . . . You will go wild over her on the stage. . . . See her impersonations of the stars . . . Learn all her catchy song secrets.

Also on the Stage

LOU BREESE

and the Minnesota Serenaders

In a spicy revue of harmony and melody

"Ginger Snaps"

. . . the Publix stage show of jolly chefs and merry maids . . .

—with—

ROME & GAUT

THE HARRINGTON SISTERS

DICK & EDITH BARSTOW

AL EVANS

THE GAMBY GIRLS

Lou's New Adventure in Rhythm

"THE SOLOIST"

Instrumental Overture Oddity

STAN MALOTTE At the Organ "Smile, Brothers and Sisters, Smile"

PRICES

30c everyday until 1 p.m.

3 DeLuxe Shows Tomorrow, Midnight Show Starting 10:45 p.m.

Advertising

(Continued from page 18)

play the Chinese theatre since West Coast Theatres hopped on to a new administration.

That Minnesota theatre ad is combo quality. Beyond its public selling points it carries belief that also sells within the industry personnel. From it might be gleaned on analysis the theatre believes the public wants the combo show.

The ad lends that thought in a strong way and leads directly to what Minneapolis folk may be desiring. Stage end gets practically better than even break here. Same is true of the Golden Gate ad on the following page.

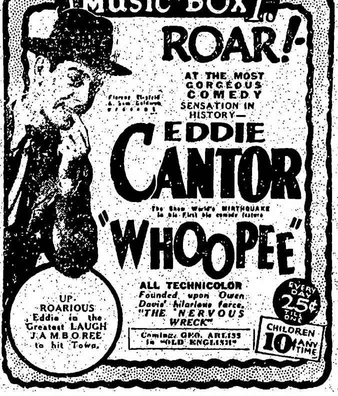
That the fact may be argumentative is illustrated in the Fisher ad from Detroit, where film personality and picture tops everything although stage is emphasized too. That Fifith Ave. theatre ad from Seattle makes a frank attempt to keep within the French air in illustration and reading matter. With the featured femme player, supposedly French, too.

Looking over different styles and sizes on the layout hands over promise for thought. This especially in the Mastbaum ad that goes combo for matter. It's a question whether that combo show attitude might not have gone better in a square rather than rectangle.

Bottom Roxy ad on preceding page is from Montreal. Demonstrates how English film is advertised in the Canadian city. It offers contrast to "Atlantic" ad on bottom of this page, also a British film but in New York City.

Other copy speaks for itself.

SEATTLE



JOHN HAMRICK'S

MUSIC BOX

ROAR!—

AT THE MOST GORGEOUS COMEDY SENSATION IN HISTORY—

Florenz Ziegfeld & Sam Goldwyn present

EDDIE CANTOR

The Show World's MIRTHQUAKE in his First big comedy feature

"WHOOPEE"

ALL TECHNICOLOR

Founded upon Owen Davis' hilarious farce, "THE NERVOUS WRECK"

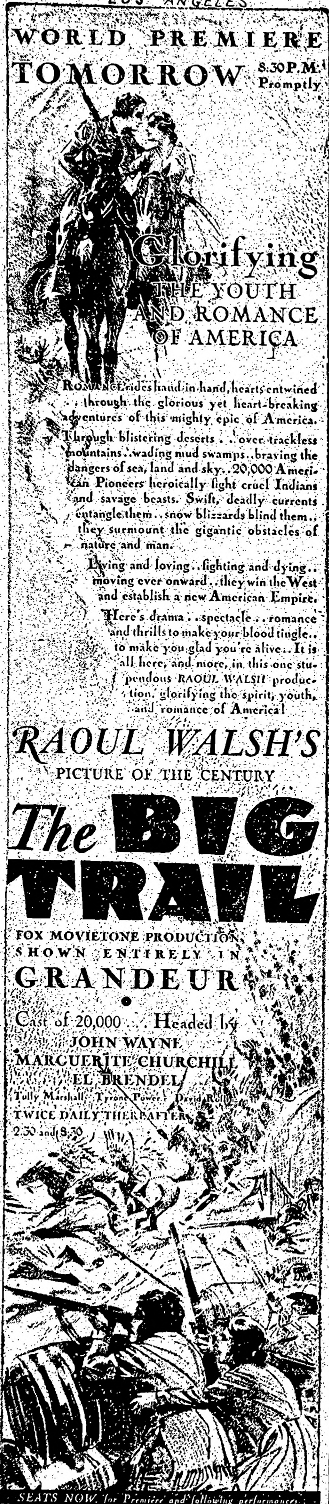
UP-ROARIOUS Eddie in the Greatest LAUGH JAMBOREE to hit Town.

EVERY DAY 25¢ TILL ONE

CHILDREN 10¢ ANY TIME

Coming: GEO. ARLISS in "OLD ENGLISH"

LOS ANGELES



WORLD PREMIERE TOMORROW 8.30 P.M. Promptly

Glorifying THE YOUTH AND ROMANCE OF AMERICA

ROMANCE rides hand in hand, hearts entwined . . through the glorious yet heart-breaking adventures of this mighty epic of America.

Through blistering deserts . . over trackless mountains . . wading mud swamps . . braving the dangers of sea, land and sky . . 20,000 American Pioneers heroically fight cruel Indians and savage beasts. Swift, deadly currents entangle them . . snow blizzards blind them . . they surmount the gigantic obstacles of nature and man.

Living and loving . . fighting and dying . . moving ever onward . . they win the West and establish a new American Empire.

Here's drama . . spectacle . . romance and thrills to make your blood tingle . . to make you glad you're alive . . It is all here, and more, in this one stupendous RAOUL WALSH production, glorifying the spirit, youth, and romance of America!

RAOUL WALSH'S

PICTURE OF THE CENTURY

The BIG TRAIL

FOX MOVIETONE PRODUCTION SHOWN ENTIRELY IN GRANDEUR

Cast of 20,000 . . . Headed by

JOHN WAYNE

MARGUERITE CHURCHILL

EL BRENDEL

Tully Marshall, Tyrone Power, David Rollins

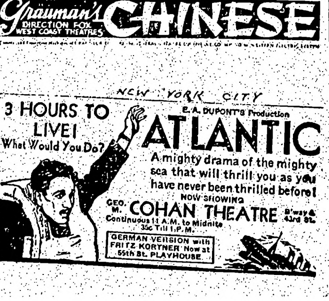
TWICE DAILY THEREAFTER 2:30 and 8:30

SEATS NOW for Premiere and following performances

Grauman's CHINESE

DIRECTION FOX WEST COAST THEATRES

NEW YORK CITY



3 HOURS TO LIVE! What Would You Do?

E. A. DUPONT'S Production

ATLANTIC

A mighty drama of the mighty sea that will thrill you as you have never been thrilled before!

NOW SHOWING

GEO. M. COHAN THEATRE B'way & 43rd St.

Continuous 11 A.M. to Midnite 35c Till 1 P.M.

GERMAN VERSION with FRITZ KORTNER Now at 55th St. PLAYHOUSE

HAROLD LLOYD

ANNOUNCES

his latest all-talking comedy production

"FEET FIRST"

Produced by the Harold Lloyd Corp.

A Paramount Release

5 REASONS WHY HAROLD LLOYD in "FEET FIRST" WILL ROLL UP RECORD GROSSES!

●

1. A brand new Harold Lloyd production is the big event of any show season. "Feet First" is Lloyd's first in twelve months. They're ripe for it!

2. "Feet First", which has been finished and previewed, contains more laughs than the funniest Lloyd picture you can remember.

3. "Feet First" is packed with even more breath-taking thrills than was the famous "Safety Last".

4. It takes real big pictures today, more than ever, to smash records. Lloyd is the biggest comedy attraction on the screen.

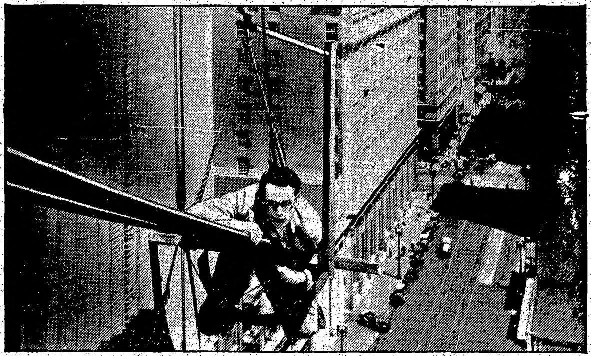
5. You triple your normal drawing power when you book Harold Lloyd. You get all your regulars. Plus the crowds that come to see only the screen's best. Plus the kids.

●

A TIP: "Feet First" is being bought and booked faster and wider than any Harold Lloyd picture ever released. The smart showman will get in touch with Paramount immediately and arrange his play dates.

Fun!

Romance!



Thrills!

A Treat for the Whole Family!

Talking Shorts

YACHT CLUB BOYS
"A Private Engagement"
Songs and Comedy
9 Mins.
Beacon, New York
Vitaphone No. 1043

Light singing short that will do where light singing is liked. With the singing it has a story, just as light. Story's best point is that it gets the boys in and out of the singing plausibly.

Yacht Club Boys is a New York night club quartet. With it in this short is Chic Endor, who isn't with it any more. The act is temporarily disbanded. Endor does most of the singing and all the solo singing. The quartet singing is mainly the parody stuff the boys do in the night clubs.

They opening in the parlor car and finish in the diner. In between playing at a house party. There the guests walk out when their singing is over. The boys are just a hired act. And in the diner on return when three are discussing the host's hard-to-get but very desirable daughter, the fourth walks in with her, talking of a yacht trip to Bombay. *Bige.*

DOUGLAS STANBURY
"The Wanderer"
8 Mins. (Songs)
Circle, New York
Vitaphone No. 1050

Two good song numbers well delivered by Douglas Stanbury. An attempt is made through the use of story to weave both songs together. It isn't much, but it helps and gets away from the strictly straight type of song delivery.

Stanbury starts with "Cottage for Sale," singing the song in front of an apropos setting, a cottage with a "for sale" sign on it. Camera then has his legs in various walks to show he has become a wanderer. Picks Stanbury up again in a countryside scene. Second song is "Just Like a Gypsy," oke number. Stanbury goes into a short recitation in tthe midst of the song to explain why he has become a wanderer.

Stanbury isn't so hot on the dramatics, but his song delivery pleases.

"PUPS IS PUPS"
Our Gang Comedy
18 Mins.
Circle, New York
Metro

The Gang always draws a laugh. No exception. Although it doesn't contain quite as many humorous moments as some of its predecessors, it still has enough to entertain all.

Kids read where there is a pet show being held and gather up their various collection of animals, from pigs to white rats, and head for it. They are not permitted but sneak in when the doorman isn't looking. Kick out all the animals already in booths and put theirs in. Manager kicks them all out and in the schuffle the pets escape and roam all over the place causing a riot.

Strong side comedy in the smallest kid having five pups which always run to him when he rings the bell. Kid loses the bell and the mutts are kept busy running after fire engines, trains, and etc.

MURRAY and SIDNEY
"Rolling Along" (Comedy)
20 Mins.
Loew's New York
Universal

Chas. Murray and Geo. Sidney always good for laughs from family audiences. Where the comedy is condensed to 20 minutes no doubt. This short begins somewhat slowly, but winds up with sufficient action and slapstick.

In a bus terminal both, unknown to each other, are employed. They meet and start the familiar hebemick harrangue. Each decide to forget all and be friends.

As Murray is loaning Sydney money the inspector grabs it, saying the boys held out on him in turnovers.

"BARNACLE BILL"
Talkertoons
Cartoon
9 Mins.
Loew's New York
Paramount

Unusually entertaining musical cartoon, woven around the old salt ditty, "Barnacle Bill the Sailor."

Cartoon mouse leaves ship without notice and heads for his gal. He courts her with the song "Barnacle Bill," and she duets it with him. Usual entry of the villain and the ensuing chase.

Action of characters is made to fit in as with the lyrics of the song. Produced by Max Fleischer.

AMOS 'N' ANDY

("Check and Double Check")

Radio Pictures production and release. Amos 'N' Andy starred. Directed by Melville Brown. Adapted from original by J. Walter Ruben. Cameraman, William Marshall. Asst. director, Frederick Tyler. Story, music and lyrics by Bert Kalmar and Harry Ruby. Music played by Duke Ellington's all-colored orchestra, on screen. At pre-view around New York Oct. 3. Running time, 70 minutes.

Amos	Freeman F. Gosden
Andy	Charles V. Correll
Jean Blair	Sue Carol
Richard Williams	Charles Morton
Ralph Crawford	Ralf Harolde
John Blair	Edward Martindel
Mrs. Blair	Irene Rich
Elinor Crawford	Rita La Roy
Kingfish	Russell Powell

Amos and Andy as a freak talking picture is in the money immediately. And it is the best picture for children ever put on the screen.

How much money this Radio talker will gross over here, where it must get nearly all of its revenue, is problematical. Not under $2,500,000 for Radio Pictures. Maybe more. Unlikely less.

With Amos and Andy good for another Radio talker, unlike Rudy Vallee another of Radio's freak attractions, who was washed up with his first.

It all sounds very good, and it is good, over a freak, nothing else, that carried the usual misgivings before showing. While its 70 minutes' running time is also in its favor for the turnover.

To calculate the Amos and Andy possibilities at the box office must be figured first how many people have listened in on this pair of comics; how many of those who have listened will go to a theatre to see them for the first time, and if they all go, or but 70%, how many times that percentage will fill any theatre anywhere. For more than a week assuredly in the keys and larger towns, certainly a week in the splits.

Besides the children, the kids, the great lovers of Amos and Andy. Those kidlets must go to see their air idols and their parents must take them. How the kidlets will enjoy and laugh at these two in blackface, saying and doing so much of the things they have been hearing only in the parlor. The curiosity value of this Amos and Andy picture is tremendous, probably more so than any other, if not all others.

As to the picture itself, it's sufficient. A self-laughter that only needs the opening. It was no mean trick to string along any kind of a story to logically bring the principals into it for their air sequences. Latter include the office of the taxicab company, a full meeting of the Mystic Knights, Kingfish himself, with the only missing ones on the screen, Madam Queen and Ruby. The two women are often mentioned but not seen. They well may be held back for the second. Although a fine chance was muffed in this first to bring them in at the finale. That could have been the big howl finish for a laughing talker.

Amos and Andy are funny in screen person. Their hoked stuff may be of the oldest, like the haunted house business and the repeat by Andy of wrong sentences given him by Amos, when Andy is talking over the phone to Ruby, but it's funny, because Andy is funny. Not only is their comedy material very old, but their characters go back over 50 years, to that great team of minstrels, McIntyre and Heath, and also the Conroy and LeMaire pair of vaudeville. Amos and Andy are McIntyre and Heath all over again, in idea and character. They have created nothing in the amusement way, but they did fall into something when Pepsodent discovered a tooth wash. And Amos and Andy are as funny with their stuff and with Andy's little voice, exactly like the late Frank Conroy's, with both resembling Jim McIntyre's, as either of the blackface comedy teams they so closely ape.

The picture does not need its title of "Check and Double Check." It's just Amos and Andy, the air faddists. If they have been fading on the air of late, this picture should do much to return to them their former big quota of listeners. Amos and Andy needed something like this after carrying a continued verbal ether serial along for a year, changing nightly, a miraculous feat for anyone to successfully try for 100% return.

Strung along is the story. Apart from the two principals, that story is drivel. With them it permits Amos and Andy to amble through, allowing them to pace their bits and laughs, without being continuously on the screen. Otherwise nothing means anything in matter or people—it's just Amos and Andy, with each proving he is really a performer, Andy as the comedian and Amos the straight man.

A big thing and break in the picture way for Radio, with Radio taking the chance and coming through as well as this. *Sime.*

Miniature Reviews

Amos 'n' Andy (Radio). Picture good enough through its comedy to stand up. With its famous pair of principals, can't miss.

"Liliom" (Fox). Too heavy for Charles Farrell. Disappointment from Borzage, this should be light in the weekly changes compared to silent offerings of same combination.

"Whoopee" (Goldwyn-Ziegfeld; U. A.). Dandiest of screen musicals and okay dough-getter.

"Atlantic" (British International). A good spectacle picture with sound and dialog. Should draw. Matter of judgment in playing. Sinking steamship main scene.

"Laughter" (Paramount). Clever and brilliant comedy drama from an original script. Will please anywhere.

"Lost Gods" (Talking Picture Epics). Interesting travel picture. Could be used to balance double feature bills nicely.

"Conspiracy" (Radio). Strictly 10-15 program attraction. Nothing more.

LILIOM

Fox production and release. Directed by Frank Borzage. Based on Franz Molnar's stage play of the same title. At the Roxy, week Oct. 3. Running time, 89 minutes.

Liliom	Charles Farrell
Julie	Rose Hobart
Chief Magistrate	H. B. Warner
Madam Muskrat	Estelle Taylor
The Buzzard	Lee Tracy
Linzman	Nat Pendleton
Marie	Mildred Van Dorn
Carpenter	Walter Abel
Hollinger	Guinn Williams

A disappointment from director Borzage, who made such an impression in the last of the silent days, "Liliom" possesses but a wisp of the Borzage sincerity. Default is easily traced to miscasting. Charles Farrell has neither the voice nor the appearance of the Liliom made famaus by Joseph Schildkraut's stage characterization. If it were a silent, Farrell might have gotten by, but with the voice included the title role is one far beyond the depth of Farrell's dramatic ability. Picture shapes up as passable for a week-stand in the keys, but with "take" comparatively light to previous offerings of the Borzage-Farrell combination.

Exhibitors need have little fear over any similarity between this picture and Warners' "Outward Bound." The trip for spirits in the latter is aboard ship, while the Fox offering makes heaven a regular Grand Central with trains leaving north and south. The characters in "Liliom" are actually alive through three-fourths of the running time. In towns where "Liliom" and "Outward Bound" are playing simultaneously it might be advantageous to the theatre playing the Fox film to lay stress on the point made.

Rose Hobart makes an ideal Julie. Her dumb worship of Liliom and her deep contralto voice, however, afford contrasts which make Farrell quite often appear almost insipid and self-conscious. He is over-gentle as well—far different from the pert, passionate, impetuous fellow, exhibiting his real tenderness in flashing interludes, that was Schildkraut's Liliom; or, for that matter, what the playwright very obviously intended Liliom to be.

During most of the time Liliom is alive the picture moves slowly. The interest is very slight, and it is not until the merry-go-round barker schemes with Buzzard, a crook role handled with far more naturalness by Lee Tracy, that suspense becomes suggestive. Holding up of the bank messenger at the railroad bridge and the sudden turn of events leading to Liliom committing suicide, although not dying until being allowed to indulge a long philosophy on a formal deathbed, comprise the first real action.

This also is short-lived. The death train is more in the nature of a burlesque than serious drama. H. B. Warner is over-conciliatory and parlor mannered. The segregation of souls according to the method of death bids only for a surface reaction.

When Liliom's station is reached a miniature train, streaming fire, is given a distant camera perspective. Finally a rear car is closeupped into which Liliom is condemned for 10 years, when he may return to Earth.

A title and a moment dispense with the serving of time and Liliom is back at his wife's home. Here a precocious child in the garden, his daughter, arouses him to slap her face. For that he is eternally dammed. Let them retain the happy memory, says the Judge, who considers Liliom above all in his charge.

Lighting is subdued at all times, even the Budapest amusement park being shown at night. The sets quite often are as artificial as the general atmosphere of the production. *Waly.*

WHOOPEE

(All Technicolor)
(With Songs)

Samuel Goldwyn and Florenz Ziegfeld production, released by United Artists. Eddie Cantor starred. From the stage musical comedy produced by Mr. Ziegfeld, adapted from the stage comedy, "The Nervous Wreck." Directed by Thornton Freeland. Music and lyrics by Walter Donaldson and Gus Kahn. Played by George Olsen Band. Dances staged by Busby Berkeley. Cameramen, Lee Garmes, Ray Rennahan and Gregg Toland. At Rivoli, New York, on grind, Sept. 30, indef. Running time, 85 minutes.

Henry Williams	Eddie Cantor
Sally Morgan	Eleanor Hunt
Wanenis	Paul Gregory
Sheriff Bob Wells	John Rutherford
Mary Custer	Ethel Shutta
Jerome Underwood	Spencer Charters
Black Eagle	Chief Caupolican
Chester Underwood	Albert Hackett
Andy McNabb	Will H. Philbrick
Judd Morgan	Walter Law
Harriett Underwood	Marilyn Morgan

Sam Goldwyn's system seems to be working out. He doesn't make 'em often but when he does he makes 'em good, and making 'em good, they make good. Like "Whoopee," another Goldwyn-made and this time a smash.

A picture producing editorial might go along with any "Whoopee" review. Those picture producers saying musicals on the screen are washed up and the distributors, along with some exhibitors, agreeing. Why? Any good picture will get business. Can't the picture business, east or west, remember that?

Along comes "Animal Crackers" and "Whoopee," both musicals and both money smashes. Why? Because they are good. And the producers will say that's fine but where are other Marxes and another Cantor? And you answer Comedy. The stars shine but Comedy makes them shine. When the film producing business can find the staffs that made "Animal Crackers" and "Whoopee" and other comedy as good which is in both, they will have money pictures, whether there are or are not the Marx Brothers and an Eddie Cantor in them.

What Hollywood has to learn is Comedy. The quicker the better. Although already it has been a long time since the first talker and the first musical comedies were turned out. Comedy will always sell, if not disfigured by material, direction, actors, directors or supervisors. I must sell if it's good comedy. The screen didn't have to wait so long to find that out; the stage has told it for ever so long.

"Whoopee" has everything a laughable high class musical comedy should have, including Technicolor all of the way. This is the finest job Technicolor has set forth to date. In it may be found the correction of the color faults of "Gold Diggers," the best Technicolor up to its date and since, to "Whoopee." That seems rather important, with the negative discussion of color of late. Here Technicolor makes a magnificent picture of an impressive spectacle, which "Whoopee" becomes several times, with its groupings, costuming and "western" backgrounds.

In "Gold Diggers" the coloring was finished, but liquid. That liquidness was apparent and became something of a blemish, despite its superiority to previous screen colorings. In "Whoopee" it has disappeared. Replacing it is a lightness of tone in the coloring that becomes a part of instead of an addition to the picture. It is naturalness in colors, the nearest to natural color all processes have tried for, with Technicolor bringing out this advancement.

With Sam Goldwyn on this production was Flo Ziegfeld. The combination seems perfect. You can see both in the making. The Ziegfeldian dame touch all through and the Goldwynian production hand. In between Eddie Cantor's comedy, the production, story and direction. There is just enough of each all of the time. That's what makes the composite so pleasant when there are no laughs and so pleasing when the laughs are there. Laughs plenty.

"Whoopee" is the best musical comedy given to the sheet to date. It is musical and it is comedy, along with a story that does not depend upon a couple of romantic nanie kids to hold it up.

Cantor never has been funnier on the stage than in this talker. He muffs not a laugh and the timing loses none. While Cantor's comic song, "Girl Friend of a Boy Friend of Mine" will become a popular if not a big selling song hit. One line in it is worth going miles to hear. "For she's the real friend of a heel friend of mine." The hit musical seller will be "My Baby Cares For Me." Only song retained from the stage musical is "Whoopee" and again sung by Mr. Cantor.

Walter Donaldson (music) and Gus Kahn (lyrics) are the song writers, a crack writing pair, and their first picture, with the first picture also going for Ziggy.

"Whoopee" on the stage seemed adaptable to the western country scenic surroundings Goldwyn gave it. That is aided by superb photography, nifty number staging by Busby Berkeley, inclusive of one fine overhead shot on the girls, besides the Lady Godiva stuff of the gals riding down the trail astride horses. The biggest of many comedy scenes is the "operation" bit, done better in the picture by Cantor and Spencer Charters than they did it on the stage.

Entire casting, mostly from stage company, all okay. Paul Gregory and Ethel Shutta particularly stand out.

Not an iota of question about the b. o. returns on this in the keys and good sized towns. There should be none in the sticks or tanks either. House managers can guarantee this to be a laugh picture in those places and make the town turn out for the opening. Rest of the stay will take care of itself, despite "Kid Boots" or if Cantor isn't as well known in the tanks as elsewhere. *Sime.*

ATLANTIC

(BRITISH MADE)

British International (Elstree Productions) production and release. (Released by Wardour Films abroad.) Directed by E. A. Dupont. Cameraman, Charles Rosher. Adapted for screen from stage play, "The Berg," by Ernest Raymond (adapter's name not programmed). At Cohan, New York, opening Oct. 4, on grind at 75c top. Running time, 87 minutes.

John Rool	Franklin Dyall
Mrs. Rool (his wife)	Ellaine Terriss
Poynter (his valet)	Donald Calthorp
Lawrence	John Stuart
Monica (Honeymoon couple)	Madeleine Carroll
The Padre	Francis Lister
Lanchester (ship's officer)	John Longden
Major Boldy	Arthur Hardy
Dandy	Monty Banks
Captain	Sydney Lynn

An excellent talking picture of its kind, the sinking of a large passenger steamship at sea, after a collision with an iceberg. It's purely and highly imaginative, even though with "Titanic" in mind. Commercially this importation by British International at its own Broadway stand, the Cohan theatre, is a two-way talker; it will draw to and drive away from the box office. Draw because it holds horror, thrills and suspense; drive away through children not being permitted to see it and the suggested gruesomeness too strong for many, not only women, either. Film buyers for chains and circuits over here should see the picture before closing. They must rest upon their own judgment. For B. I. and E. A. Dupont, "Atlantic" is a good-sized mark in picture making and initiative. The film can stand cuts up to 20 minutes, particularly at opening and closing.

It's not with a wish to take anything away from B. I. it is said as a personal opinion that the picture never should have been made. B. I. is on these shores on its own, showing its own talker product at its own expense, to buck the American market. That should be encouraged. If B. I. has other talkers ranging at all in the making with "Atlantic," it is going to accomplish something for itself over here.

Firstly, it is mentioned this "Atlantic" has been a furore in the exhibition houses of Great Britain and the Continent. Those countries looked upon it as a big English-made picture, and it is, at least in conception as well as execution. It has done business all over the European map, for its dialog is very secondary. So that you may know B. I. attracted attention with this DuPont production.

In "Atlantic" for the first 30 minutes is a deluxe English ship on its way to America. First-class passengers are employing the customary ways of killing time aboard, playing bridge, talking and drinking. This is the rather lengthy planting of a peaceful voyage.

The boat nears the iceberg region. Temperature falls and the siren shrilly tells of bergs ahead. Officers under instructions from the captain laugh off any apprehension by the passengers. There is some disquiet amongst them through being in the berg field.

Suddenly the audience sees an iceberg bump against the boat, broadside. It's a clumsy bump, and another clumsy berg gives the ship another clumsy bump. Shifts to the engine room. Water is coming in. Phone calls from engine room to bridge and back. Bulwarks ordered closed. Engines ordered slowed down, then stopped. Meanwhile the water is pouring in.

Stilling of the engines alarms. The passengers are reassured. Even while the assurance is being passed to them by the ship's officers, stewards are running through the passageways yelling everyone on deck. On deck the life boats are made ready for lowering; they are lowered. Women first, as famous on English manned boats, is enforced, to the shooting of a male here and there who tried to slip in ahead.

But reassurance continues. Some women refuse to leave their husbands. The husbands are told to make their wives take to the boats under any pretext, principally on the promise the husbands will follow. There is not room for all. The men must wait and perish.

An officer confides to one of the saner men the ship will go under in three hours. Examples of couples being parted with the women screaming as they are literally thrown into the lifeboats and other similar touches. The lifeboats are swung away and lowered.

By this time on the upper deck is a desperate, maddened, pushing, tangled mass of passengers from all classes and the crew. As the last life boat leaves, the captain megaphones from the bridge his final order: "Every man for himself."

While now in the first cabin salon is the crew taking their first and last drink "first class," as the water is over knee deep, with the rest of the passengers singing, "Nearer My God to Thee." Some of the passengers have no life belts on them.

There is another hour to live in a listed ship and the water now chest high, as a clergyman, who is aboard prays. Some are frantic, others calm, all knowing they must go. With the picture fading, without showing the boat going under the waves, nor any boat in sight from the SOS calls and their replies.

Imaginative by Dupont, without knowing what "The Berg," the book, described, as this is a picturization; what Dupont believes would happen under that circumstance.

It's something unnecessary to see; something no one wants to see—something horrible to even think of.

On board this steamer the engines were not ordered slowed down until the berg had ripped off the under plates of the ship. That agrees to an extent with an unpublished story of the loss of the "Titantic" on its first trip. One of its owners was aboard. He wanted the huge new and handsome ship to make a record, the story states, and told the captain to keep the "Titantic" at full speed. Under officers aware of the danger are said to have requested the captain to assert his supreme authority aboard and disregard the owner's orders. The captain did not. And the "Titantic" is claimed to have run upon an iceberg at full speed in the berg field.

Dupont does not altogether get over the illusion of the compact here though that is plainly seen, but regardless, it isn't that. It's everything else within that three hours, two hours, one hour-death.

Cast in accord with the general excellence of the picture. A faint try at comedy with a valet was like a ghoul in a cemetery. Of the players, Franklin Dyall excelled as a wheel chair aged invaid, ready for his fate, with John Longden as a ship officer, making a splendid appearance.

If you want to be mentally shipwrecked or lost at sea, see "Atlantic." *Sime.*

ONCE A GENTLEMAN

Sono-Art World Wide release. Produced and directed by James Cruze. Edward Everett Horton and Lois Wilson featured. Adapted by Walter Woods from story by George F. Worts. Dialog by Maude Fulton. At Beacon, New York, week Oct. 3. Running time, 85 minutes.

Oliver	Edward Everett Horton
Mrs. Mallin	Lois Wilson
Bannister	Francis X. Bushman
Dan Warner	King Baggott
Junior	Emerson Treacy
Col. Breen	George Fawcett
Wadsworth	Frederick Sullivan
Dolly	Gertrude Short
Gwen	Estelle Bradley
Oglethorpe	William J. Holmes
Jarvis	Cyril Chadwick
Natalie	Evelyn Pierce

"Once a Gentleman" has some suspense in its imposter theme. And a very fine performance by Edward Everett Horton. After that, its attainments are in the programer class, and they hold the picture down with them.

Story is the saga of a butler, this butler possibly emblematic of all butlers as they'd like to be—until he gets caught. He is taking a vacation after 15 years of faithfully serving one master. A couple of club fellows whose nitwit scheme belie their apparent social and financial standing, accept Oliver as a Col. something from India. Before Oliver has a chance to explain he's a guest at a rich gent's house. Since it's gone that far, with its chances for "being a gentleman," Oliver lets it ride, and he goes along smoothly until clipped.

Along the way he falls in love with the young widowed housekeeper and she with him, and almost makes a million. Then despair. Then everything's oke when the understanding master takes him back, and the young woman along with him.

Chief comedy part is that of the young son of the wealthy household. He's about 21 and is sent after laughs by getting stewed every five minutes. When they make a stew out of a 21-year-old boy for principal comedy purposes, it means a shortage of ideas. The boy and his stews were made to fit the situation and work out the plot. The stew boy was why Oliver almost made a million and then didn't.

But the laughs are secured by Horton as the butler. Besides 100% attention. Many a star would give an arm for the lead in such a one-man affair.

Lois Wilson is opposite Horton. She looks and plays prettily. Many vet names in the cast, among them Francis X. Bushman, Sr., King Baggott and George Fawcett. Bushman wears a mustache, plays a father and isn't recognizable as the screen's former No. 1 sheik without reading the cast list.

Emerson Treacy is the boy who gets stewed. In sober moments he impresses as a pleasing juve. When stewed, and he is most of the time, talks a lot like Regis Toomey, who gets stewed much better in more important pictures.

The dialog often sparkles when Horton is delivering it. His is a peach of a performance. *Bige.*

LAUGHTER

Paramount production and release. Made at the Long Island studios. Original story for screen by Douglas Doty and Harry D'Arrast. Dialog by Donald Ogden Stewart. Nancy Carroll starred. Frederic March and Frank Morgan featured. Cameraman, George Folsey. In New York projection room, Oct. 4. Running time, 85 minutes.

Peggy Gibson	Nancy Carroll
Paul Lockridge	Frederic March
C. Morton Gibson	Frank Morgan
Ralph Le Sainte	Glenn Anders
Marjorie Gibson	Diane Ellis
Benham	Leonard Carey
Pearl	Ollie Burgoyne

A sample of a finished talker, in its original story, production, direction and playing. "Laughter" entirely refutes that there is no surety in a social drama picture unless produced from a stage play. "Laughter" could have been a stage hit with Frederic March. And it does prove these things can be done. Besides which it's a screen success before released. Which means a real grosser.

Had "Laughter" been written by a playwright in Hollywood, it would have remained in his trunk. There may be many "Laughters" in trunks out there or on their way back to New York with their writers. But there aren't too many. There aren't too many "Laughters" on stage or screen.

Douglas Doty and Harry D'Arrast skeletonized a dandy scenario for a talker. Donald Ogden Stewart brightened it up with dialog. March makes it brilliant with playing. March steals the picture. If he can duplicate his work as a juvenile in "Laughter" and the girls like him at all, Frederic March is a picture star.

Nancy Carroll is starred and plays well in this comedy drama. Perhaps March's performance smothered Miss Carroll's. That is possible. March smothered everything and everyone in the picture, even Frank Morgan's dignified banker.

"Laughter" has its drama in a suicide and again in a girl's desire to leave wealth, to gamble with the irresponsible composer she fell in love with in Paris just before her marriage to go to gayety and mingle with laughs. The girl is Miss Carroll and the composer March.

Story starts with Miss Carroll as the wife of the banker, living luxuriously in New York. A weak-minded sculptor in the Village is in love with her. She goes to see him occasionally. He is just about to commit suicide as she walks in early in the picture. Coldly reprimanding him, she returns home, to find that March is in town. He wants to see her and doesn't wait. The wife goes out, but March marches in.

March is like a merged breeze of all of the stage juve breezes. He does things and runs things. Makes himself at home, playing a duet on the concert grand with the butler and jovially saluting the banker when he arrives. Later he sees Peggy and they go around a bit, getting into trouble. One time it is a pinch on Long Island where they were handcuffed after entering a home they had found in a heavy rainstorm after their car had run out of gas.

The husband heard about that, too, but telling the cops his wife is Mrs. C. Mortimer Gibson, fixed. Everytime that C. Mortimer Gibson was mentioned, the neighborhood seemed to tremble. For Gibson was some speculator. One day he beat the market for $8,450,000. The same day he lost his wife. Mortimer seemed more elated over his winnings than depressed over his loss.

So his wife boarded the "Rotterdam" that evening with her composer. The last seen of them they were sipping liberty champagne on a Parisian boulevard.

The sculptor finally did suicide, when he found his marriage blocked with the daughter of the same banker. Nancy's step-daughter, she was. Each about the same age. Just back from Paris with habits. One of those gin gingered convent girls. But when Nancy blocked her elopement with the sculptor, her step-daughter slapped Nancy's face. New stuff on the reverse. While the sculptor threatened to shoot Nancy, but shot himself.

And the banker, the kind that gives his secretary a cigar and a drink of wine after winning $8,450,000, sorta sighed when his wife blew, but he had grey hair and likely had long since realized his chorus girl wife would walk some day. At $8,450,000, let 'em all walk. That $450,000 was probably brokerage.

Hugely enjoyable entertainment, with plenty of comedy and the sort of drama all of the flaps like. That L. I. studio which made the first peach sophisticater, "The Lady Lies," but made it too soon, will talk about "Laughter" for a long while, for it's sophistication, plus. *Sime.*

A LADY SURRENDERS

Universal production and release. Directed by John Stahl. Adapted by Gladys Lehman from John Erskine's novel, "Sincerity." Dialog by Arthur Richman and William Hurlbut. At Paramount, New York, week Oct. 3. Running time, 95 minutes.

Winthrop Beauvel	Conrad Nagel
Mary	Genevieve Tobin
Carl Vaudry	Basil Rathbone
Isabel	Rose Hobart
Sonia	Carmel Myers
Mrs. Lynchfield	Vivian Oakland
Lawton	Franklin Pangborn
Butler	Edgar Norton

Sort of society drama Paramount likes to do, and now and then Metro, too, but Universal—never. U tried and missed. Picture is not a bad production of the plot at hand, but as a talker for any type of audience, fails from all angles. Too stilted, slow, talky and punchless. For sophisticates it holds more than for others, but even these will resent its dragginess. For non-sophisticates it's too sophisticated. For children nothing at all.

With Conrad Nagel to show them how to do it, it's surprising how Genevieve Tobin and Rose Hobart didn't locate the right diction for the average talker audience. Nagel's is in between two extremes and with it he seems to have struck the proper medium.

Misses Tobin and Hobart cling to the stage idea of ultra-English pronunciation and talking style. That gets laughs instead of interest in most picture theatres. Basil Rathbone, who really is an Englishman, is the only one of the film's featured quartet with a reason to talk like that, because he plays European. Miss Tobin and Miss Hobart play Americans in this story. The only Americans talking like English are Park avenue kepties, and they are terrible both ways.

Interesting twist midway in the John Erskine yarn that deserved a much better setting. Better talkers have been considered good on flimsier situations than Erskine's.

A wife goes to Europe for a divorce. While there she notifies her husband in Philadelphia by letter that the decree will be granted on such a date. The day after that date the husband, believing himself free, marries another woman. But the wife's reason for wanting a divorce skipped with an actress. She changed her mind about the Paris decree. Didn't show in court and the case went out the window. Too late, she writes to her husband advising him of her change of mind. The letter arrives on the day the husband returns from the honeymoon.

Wifey refuses to grant a divorce and clear up the situation for the husband, and the woman he loves. Less so when the woman he loves steps in front of an auto and wifey repents and gives in—"the lady surrenders," says she.

The playing, all but Nagel and Rathbone's, isn't good. Affair creeps. It's doubtful whether it would seem much faster with cutting. Ran 95 minutes, pretty long, at the Paramount, and seemed longer.

The husband and his new wife, whom he thinks he married, and vice versa, do so much mugging and kissing after returning from the honeymoon that it seems they should have remained away a couple of more weeks or years longer. Then Universal could have saved money and audiences wouldn't snicker. *Bige.*

The Chinese Bungalow

(ENGLISH MADE)

London, Sept. 27.

W. P. Film Co. production and release. Directed by J. B. Williams from stage play of same name by Marion Osmond and James Corbett. Produced at British International studios, RCA recording. Photography by Claude McDonnell. Starring Matheson Lang. In cast: Jill Esmond Moore, Anna Neagle, Derek Williams, Ballard Berkeley. Length, 6,790 feet. Running time, 75 minutes. Reviewed New Gallery, London, Sept. 26.

This film epitomizes the current weakness of British pictures. Rage here at the moment is to produce talker versions of established stage successes. While this looks like an insurance policy to units not keen on gambling too heavily on a film, the danger is the producers will merely content themselves with photographing a play.

"The Chinese Bungalow" is just another of the increasing number of British films in which a director takes a play, splits it into long shots and close-ups, sets up a camera, recites some lines, turns the handle and watches the wheels go round. Audiences here won't stand for spoon-fed stage plays much longer, particularly when the original play is no masterpiece.

This attempt to picturize one of Matheson Lang's recent stage productions results in a picture which never gets above cheap melodrama and never varies from the good old stagey Oriental sinister stuff. No comedy, no relief, no real romance; only the same old story of goofy Chinese, with naughty slants on beautiful English blondes.

Story is just so much blah, about two sisters, one of whom marries an Oriental and then gets hitched up with an English lover.

Just so much meller, not worth the trouble of photographing. Sinister Oriental delivers lines about Cherry Blossoms and Lotus Flowers, studio moons flit across the screen, passing boatmen sing a theme song like a funeral march, and incense rises over idols dedicated to the souls of ancestors.

Lang looks as much like a Chinaman in the lead as he looks like anything else. Might be anything; but not a Chinaman. Couple of Oriental servants look like two more film extras; Anna Neagle is a good looker as British girls go, with Jill Esmond Moore trying hard to be melodramatic as the wife.

Just a small-time picture for the small-time halls. *Chap.*

Should a Doctor Tell?

(ENGLISH MADE)

London, Sept. 27.

British Lion production and release. Directed by Manning Haynes, with dialog by Edgar Wallace. In cast: Norah Baring, Basil Gill, Maurice Evans, Anna Neagle. Recorded RCA Photophone. Length, 6,000 feet, approx. Running time, 65 mins. Reviewed Palace theatre, London, Sept. 26.

Problem presented by the title of this one is "Should a Reviewer Squawk?" In these days, when British pictures are getting better it's pretty tough to hit on a couple of bad boys in a day.

Story is alleged to be a problem play. Chief problem was why they made it. Yarn tells how a doctor wins admiration for refusing to give away info about a patient figuring in a divorce case. The other side of the argument is presented when his own son falls for a girl whom he knows to have had a baby. Result is a little lecturing, confessions by the girl, and the loving son's loving reconciliation.

Dialog by Edwar Wallace is not up to that author's standard. Direction, except in the court scene, frankly poor, recording so-so and acting generally bad.

Basil Gill is the best as the doctor, although he takes a bedside manner right through the film, which is the right manner for this one, anyway. Norah Baring, a good actress, never gets going, while the rest of the cast are just amateurish.

Film with a title like this may get by in the grinds, where some may hand in dimes under the impression they're going to get the works. All they'll get is an excuse for a razz. *Chap.*

Almost a Honeymoon

(All Dialog)

(ENGLISH MADE)

London, Sept. 23.

British International production and release. Directed by Monty Banks from stage play by Walter Ellis. In cast: Clifford Mollison, Donald Calthrop, Dodo Watts. Recorded on RCA Photophone. Length, 9,010 feet. Running time, 100 minutes. Censor's Certificate "U." Reviewed Regal, London, Sept. 19.

Problem presented by this one is whether a producer can blend dialog comedy and slapstick successfully. The danger is the dialog will slacken up the slapstick and the custard pies will detract from the vocal wisecracks. This happened here. If Monty Banks had given this play straight direction it would have been aces as a British talker comedy, or if he had given it slapstick throughout, it would have been good knockabout.

As it is, the film is a cross between the two and loses points in consequence. As an entertainment proposition it maintains the steady improvement noted in the better class British pictures. It has finish, good performances and despite the faults mentioned, is capably directed.

The inevitable British drawback of bad timing is very marked. Ten reels of comedy are four too much. In this case Banks seems to have fallen for the curious habit of repeating his gags. Practically every one is doubled. Careful cutting, eliminating the repetition, would tighten up the development and increase the b. o. value 100%.

Story is the usual pother of bedroom mix-up, telling of an engaged couple who take a flat from a bright young man, the girl staying there for the last night of spinsterhood. The previous owner comes in tight and sleeps nearby. Customary complications having been smoothed out, and the young man having been left the usual million, the girl gets married with a change of bridegrooms.

Some of the dialog is very amusing and well delivered by a good cast. The players generally seemed less happy when handling odd patches of slapstick, which had all the earmarks of being Banks' chief contribution.

One sequence, in which the bachelor comes home drunk, is a smart piece of fooling for a British film. Cut by half it should make most audiences pretty limp. The opening sequence, in which the valet hops around in the make of the syncopation-loving boss is also a pretty nifty piece of work.

Best of a good cast is Donald Calthrop as the valet. Calthrop has been steadily collecting laurels this side. His only fault is his insistence on a slightly stilted accent. Clifford Mollison, legit convert, troupes well as the juvenile, handling his drunk scenes very capably. He tends to stage technique, a fact which doesn't matter in this film as the tendency has been to overemphasize throughout. Dodo Watts is just there as the girl, with Lamont Dickson acquitting himself well in a hopeless role.

As it stands the picture should do big business in England. Cut by two or three reels it should stand out among the best of the home-made stage talkers. It might be a worthwhile proposition for the neighborhood houses in the States, but not at its present length. *Chap.*

HAI-TANG

(FRENCH MADE)

Paris, Sept. 24.

Jacques Haik production made at Elstree, England, in French, English and German. French dialog by Pierre Maudru. Direction Jean Kemm. Recorded R. C. A. French version's premiere at the Colisee, Paris, Sept. 19, for reopening of that house.

Hai-Tang	Anna May Wong
The Grand Duke	Marcel Vibert
Boris Ivanoff	R. Ancelin
Colonel Mourawiew	A. Lurville
Yvette	Helene Darly
Wang-Ho	Viguier
The Singer	Gaston Dupray

Just a programer through poor dialog and direction of a tale told 100 times on the screen in different ways. Story gave chance for highly dramatic filmization. At those moments which should be the most impressive, something happens which causes a laugh, whereas none is meant.

Story takes place in Russia before the fall of the Czars. A young officer attached to some grand duke is in love with a Chinese girl he intends marrying. She is an actress whom he has brought from Moscow to St. Petersburg. The grand duke had seen her in a show and ordered her to keep him company at a very private supper.

Some rough play on a sofa causes the girl to shriek for help. Her Chinese father, lurking around, breaks into the room and fires a shot. It wounds the duke.

Father is jailed while the girl returns home and burns joss sticks in front of the Buddhist altar in the hope that her father won't be executed.

A sentence of death is rendered by the court. On the advice of a dissolute old colonel, the duke confirms it, to be carried out at 5 a. m. next day.

A young officer intercedes in vain, after which he tells the girl. With characteristic Oriental coolness, she goes to the duke and begs for her father's life. That she takes off her gloves and allows her coat to slip back from her shoulders is sufficient to make the audience understand lingerie is soon to follow, resulting in the duke signing an order for freedom. The reprieve is not made out by the grand duke himself but by his dissolute sycophant, who is ordered to do so by phone while he is making merry at a party where the hostess is the grand duke's ex-mistress, anxiously awaiting him and deadly jealous when she understands the grand duke has given the order on account of the girl's sacrifice. She arranges to make the colonel drink himself to sleep, and thus preventing him from sending the reprieve to the fortress. But the young officer, warned by a French musician, arrives in time to make the woman give him the reprieve order she had hidden in her breast and he arrives in time to save the Chinaman's life. After which he goes back to the girl and tells her that he has been transferred to a far away garrison.

Having previously offered her virtue on the altar of paternal love, the girl now feels free to sacrifice her own life on the altar of pure love. She takes poison and dies to show the young man that she really loved him.

Acting fair, with a tendency to overact, with the exception of Marcel Vibert, who gives an excellent performance as the grand duke.

Sound good and photography okay. *Maxi.*

LOST GODS

Produced by Talking Picture Epics; state-right release. Baron Byron Khun de Prorak, explorer and leader of expedition. Photographer, Maurice Killeman. At Tivoli, New York, one day, Oct. 1, as half double bill. Running time, 54 minutes.

Deals with ancient tombs and cities, buried by many centuries. More interesting than the usual travel picture. Finish at this house elicited applause.

Baron Byron Khun de Prorak, titled as a w. k. explorer, is the leader of the expedition. It sets forth to unearth the tombs of ancient kings and queens and also discover the types of people that inhabited the more famous cities of yore.

Trip is made through Africa in automobiles, with a burro and camel caravan carrying supplies. Such long buried and unknown, although much read about, cities as Lybia and ancient Carthage are dealt with. De Prorak is apparently the lecturer and tells of the people and what they were most famed for. Done in an interesting manner.

Many unusual objects unearthed by the expedition, including the tomb and skeleton of a queen who many centuries ago ruled over the people of the Sahara. Dug up with her were supposedly valuable jewelry, trinkets, pottery, etc. Other tombs unearthed, with the same sort of stuff in each, varying somewhat.

Sound evidently dubbed. It isn't bad, though, and nicely cued for the lecturer's vocal accompaniment, with Oriental music synchronized. Supposed voices of native Arabs and various African tribes of a less familiar nature.

Photography fair. Good enough to get the desired results for scenic and not action photography.

DECLARED

New York Premier Proves A Whirlwind Success

The critics say: "Exciting plot, slick comedy—Cast deserves three hearty cheers—Completely satisfying—Hats off to director Tay Garnett."

N. Y. EVENING JOURNAL

"Action aplenty in 'Her Man'"

By ROSE PELSWICK.

"Her Man" is a vigorously contrived film with plenty of action that takes place in a waterfront dive in Havana. Helen Twelvetrees is Frankie, who picks sailors' pockets while she makes them buy gin, and Ricardo Cortez is Johnnie, her flashy boy-friend who collects her money, makes love to Nellie Bly and stabs a customer in the back with a penknife. And for a climax there's a swell free-for-all in which the sailor mops up the barroom floor.

CASTING EXCELLENT.

The honky-tonk atmosphere of the "Thalia Cafe" is well built up and Director Tay Garnett has infused the piece with a lusty swing. An excellent job was done with the casting: Miss Twelvetrees, one of the most promising young actresses of the new film generation, is an appealing Frankie, and Cortez gives a grand portrayal of the two-timing Johnnie who is killed through the hardwood door and an outstanding piece of work is done by Marjorie Rambeau as Annie, one of the oldtimers of the waterfront resorts.

James Gleason, Harry Sweet, Slim Summerville and Franklin Pangborn supply good slapstick comedy; Thelma Todd is Nellie Bly (whose share here in the Frankie and Johnnie legend is considerably toned down) and effective types were selected even for minor parts.

N. Y. EVENING POST

"Racy and Exciting"

The work which Miss Twelvetrees does in "Her Man" is enough in itself to lift the picture out of the ordinary, but it is by no means its only virtue. The entire cast is unusually good, and, added to that, there is a story which is fitted logically and smoothly into the setting and manages at all times to remain credible.

IN "Her Man," the current picture at the Globe, Pathe has brought forth a picture so colorful, so vividly realistic, so expert in its direction and so skilled in its acting that it must be set down at once as one of the most completely satisfying screen productions that have come to the notice of this reviewer in a long time.

The climax of the picture is a fight between Dan and Johnnie in which several hundred persons take part. It is the grandest, maddest, wildest battle I have ever seen either on or off the screen. Chairs and tables are smashed on the heads of the fighters, bodies hurtle through doors, the air is thick with splinters and broken glass. It is a tremendous scene, and it is directed with consummate skill.

In this matter of direction "Her Man" can teach a lesson to the majority of directors. It moves fluently from incident to incident, letting the camera tell the story and wasting no time on dialogue. It is action throughout, without those lapses into static conversation which have been the bane of so many talkies. Director Tay Garnett has done a notable job with "Her Man."

The varied types of the Havana cafe are admirably realized by the large cast. Phillips Holmes as Sailor Dan might conceivably have been more rugged, but he succeeds in creating an illusion of strength in the climax. Marjorie Rambeau is excellent as a blowzy hanger-on; Ricardo Cortez is entirely credible as the villainous Johnnie, and both James Gleason and Harry Sweet are hilariously funny as a couple of loutish sailors.

I can think of a dozen good reasons why "Her Man" should have a successful run at the Globe. I hope it does.

By Thornton Delehanty

N. Y. AMERICAN

"Entire cast merits three Hearty Cheers"

Smashing melodrama is the order of the day at the Globe Theatre where "Her Man" is the featured photoplay. For straight, out-and-out popular entertainment it hasn't been topped on Broadway in a month of Sundays. Brisk in pace, it is a happy blend of thrills and laughter which is bound to please the picture public.

The picture has a million dollars worth of color, there's a fight that is as thrillingly vicious as any ever to come out of Hollywood, and if you don't howl at the antics of Jimmy Gleason there's something wrong with your funny-bone.

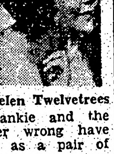
The entire cast merits three hearty cheers. Ricardo Cortez is superb as a suave, cruel killer. Helen Twelvetrees is a revelation in the role of the dance-hall moll. Phillips Holmes, who plays the sailor boy, moves up a whole lot of rungs in the ladder of film fame. And Marjorie Rambeau gives each of the principals a hard run for first honors in the role of a drunken drab superbly portrayed. In lesser support James Gleason, Franklin Pangborn, Harry Sweet, Stanley Fields, Mathew Betz and Thelma Todd do admirably. Hats off, too, to director Tay Garnett.

Regina Crewe.

EVENING GRAPHIC

"Worth Viewing Twice"

"Her Man" which arrived at the Globe late last night bringing a new and highly dramatic variation of the Frankie and Johnnie story is the most interesting picture that theater has housed this year.



Helen Twelvetrees

It's a film worth viewing twice and brings out a new star of such potential talents and charm as to make it a doubly significant screen presentation. Helen Twelvetrees, after this titular Characterization, should be counted as one of the finest of the new camera artists in Hollywood.

The colorful Frankie and the man who did her wrong have served the movies as a pair of theme characters since drama was first turned out in celluloid. But never has it been offered in such a smoothly constructed vehicle or with such a worthy cast.

Every featured player in "Her Man" builds up the production against a hectic background of Havana dives. It moves so quickly through the familiar, but still exciting plot, balancing melodrama with slick comedy, every role perfectly cast and all working harmoniously through action that holds suspense until the last shot.

The picture is Helen Twelvetrees', with a new slant on Frankie, and this girl's performance is one of the season's surprises. She's thrilling as Johnnie's sweetheart, peddling her blond line in a cheap dance hall, blindly obeying her man through the only environment she had ever known, but believing there was something else for her in life.

Marjorie Rambeau, in the opening scene, sets the tempo for "Her Man," and goes through the subsequent reels like the veteran actress she is. Ricardo Cortez is quite convincing as Johnnie, and Phillips Holmes does surprisingly well as the sailor lover.

James Gleason, Harry Sweet and Stanley Fields, in the comedy parts, inject hearty laughs in the serious proceedings, and Thelma Todd wears a brunnet wig for the vamp bit. Tay Garnett was the director of this worthy addition to the season's line-up. He has given a Frankie and Johnnie production without any salacious gags or cheap innuendo and he should be proud of his job.

by JULIA SHAWELL

PATHÉ
presents

Her

ANOTHER "**BIG HIT**" ON THE

MARVELOUS

Tremendous Hit Scored with Public and Press

"Grand entertainment—Worth viewing—Happy blend of tears and laughter—Even Dempsey might enjoy the battle—An extra special film."

SUNDAY NEWS

"An Extra Special Action Film"

—By IRENE THIRER—

Tense action and excellent acting, accompanied by swell direction, make "Her Man" a crackerjack talkie; a feather in the cap of Tay Garnett.

Colorful Production.

Garnett took a hint from the old "Frankie and Johnnie" tale, but his characters could have had any other names and the picture would have been just as interesting and colorful.

Background is a cafe in Havana, a smoky, boozy place where Havana Annie (superbly portrayed by Marjorie Rambeau, who offers this as her initial talkie role) gulps down hard liquor; where the boys strike up the band so loud that it clangs out any sound of gunshooting; where dance hall girls order two gins, take water and put the other dime in their stockings while the boy friends get plastered.

Tay Garnett has done an extra-special job on an extra-special action film. You'll be interested through every minute of "Her Man." It's a corker. Helen Twelvetrees, Ricardo Cortez and Phillips Holmes give fine performances.

THE CAST:

Frankie	Helen Twelvetrees
Annie	Marjorie Rambeau
Johnnie	Ricardo Cortez
Dan	Phillips Holmes
Stevo	James Gleason
Sport	Franklin Pangborn
Eddie	Harry Sweet
Al	Stanley Fields
Rod	Mathew Betz
Nelly	Thelma Todd
Bartender	Mike Donlin

THE MORNING TELEGRAPH

"Brimful of Zest"

by **Al Sherman**

The most stirring fight sequence I have ever seen in motion pictures in months of film reporting takes place in "Her Man," the current attraction at the RKO-Globe Theater. It is the punch of a picture replete with melodramatic interest, and I can well believe reports from the Coast that the participants in this display of fisticuffs were ready to make reservations at the nearest hospital after that battle was over.

If you're interested in such things, then you will, without doubt, be delighted to know that "Her Man" is based on that epic poem of brothel life, "Frankie and Johnnie." Of course, in the interests of art and morals (especially morals), the heroine is one of those virtuous maidens who remains still pure and wholesome despite a lifetime spent in the less-refined neighborhoods of such riotous towns as Havana. By professing implicit faith in such a premise, you will then find that "Her Man" is the type of picture that will furnish you with a real kick and impress you with the very quality of its—pardon me—guts. For "Her Man" has that quality of action that made the old silents so popular—until their very popularity threatened to ruin a thrill-sated public. But today, with every director trying his darndest to make intellectual fare out of moronic pap, it is a contrary pleasure, I assure you, to meet up with a "Her Man"—replete with fast and furious action and brimful of the zest for living implied by a sailor's full pockets and senoritas who have developed the art of loving into a highly specialized technique—where every motion has a meaning and every meaning translates itself into a plentiful supply of coin of the realm.

Marjorie Rambeau, as a drunken sot, deserves some plaudits for an overacted role that rises to histrionic heights only in one spot.

Phillips Holmes, less the goody-goody in this picture than he has ever been, is another who plays his role—that of Dan—quite acceptably, indeed, while Helen Twelvetrees occasionally rises to the occasion as the heroine.

There is quite a number of minor roles ably enacted by such excellent players as James Gleason, Franklin Pangborn, Mathew Betz and, frankly, I think that "Her Man" is one of those cinematic efforts that will help maintain the Pathe determination to do bigger and better things this coming season.

N. Y. TRIBUNE

"'Her Man' is Grand Entertainment"

By Richard Watts Jr.

A real motion picture, stemming from the good old days when a photoplay possessed the proper regard for dramatic vigor, robust comedy, frank romanticism and shrewd pictorial skill, and combining these nostaglic cinema qualities with the occasional values of sound and dialogue, is most effectively on display at the Globe Theater this week. A hearty and unrelentingly sentimental drama of love and combat along the Havana waterfront, the picture, shamelessly known as "Her Man," proves to be the best show that Hollywood has provided in a longer time than it is pleasant to admit.

"Her Man" is grand entertainment.

The result is that the work has vigor and color, dramatic power and genuine hilarity. It is, as you may have gathered, excellent melodrama.

A word should be said about the fight that enlivens the final episodes. There has been more or less talk in cinema circles lately of the comparative merits of the various historic cinema brawls, with particular attention to the battles in the two editions of "The Spoilers." Certainly no combat in the talking cinema has compared with the gladatorial struggle in "Her Man." Hero and villain wreck each other valiantly and the saloon that supplies the setting is smashed in a manner that the most bloodthirtsy enforcement officer would envy. Even Dempsey and Firpo might enjoy the battle.

N. Y. TELEGRAM

"Melodrama of Havana Dance Hall Finely Pictured"

From beginning to end "Her Man," at the Globe Theatre, is in every way a really fine production and is easily one of the best of the recent talkies.

Blessed with excellent acting and with fresh and imaginative direction which combines shrewdly and effectively old silent film methods with sound and dialogue, the film moves along smoothly and entertainingly and is entirely worthy of your attention.

Here Helen Twelvetrees—and, incidentally, she does by far the finest work of her career in this picture—plays Frankie, an entertainer in a dance hall in Havana, who falls in love with a hard-boiled but romantic sailor when he saves her from a roughneck longshoreman she has been entertaining.

The dialogue is splendidly written, and it is all quite brilliantly played for what it is.

Helen Twelvetrees is excellent as Frankie, Ricardo Cortez makes the most of the role of Johnnie, and Marjorie Rambeau, appearing in her first talking picture, is grand as a broken-down cafe queen. Phillips Holmes gives a first-rate performance as Dan, and James Gleason and Harry Sweet provide some superb comedy momentts.

In short, "Her Man" is one of the new season's most satisfactory melodramas. W. B.

MAN

featuring
HELEN TWELVETREES
PHILLIPS HOLMES
RICARDO CORTEZ
MARJORIE RAMBEAU
JAMES GLEASON
Directed by
TAY GARNETT
Produced by
E. B. DERR

PATHÉ "BIG HIT" SCHEDULE

Sound vs. Still Cameramen With Boys of Dailies on Top at Philly

The fight long smouldering between newspaper still men and talker photographers is fanned into flame by the industry's official decree that no longer shall any of its newsreels one-eye its way into news places, but that from now on reprisal against still men shall be without quarter.

Either talker recorders will be shown the same respect and consideration in public places as news writers, one or two steps above news photographers, or else publicity on the screen will be shut from those who get rough or try the high hat.

Starting back with the Olympic games, three years ago, and followed by the Polo contests, the official ear of filmdom was finally bent by newsreel men when assignments were handed out last week to "cover" John Shibe's ball park in Philly. Will Hays decided that his newsboys should be protected, so Arthur DeBra was sent along as personal bodyguard and persuader, should the well known John's Irish be up.

DeBra took a lot of cussin' before he finally called the cameramen together. A decision was reached to maintain the stand of dignified unity, and not even attempt to crash through as they had the year before, when a Haysite was not along.

It was all too depressing—the arrangement Philly John had for all the "tone" men. Nothing short of a little perch high on the roof of the grandstand, as one of them says: "Like looking over the edge of Smith's office emporium."

Got the Laugh

Down below, right in back of the home plate, was a nice platform just 20 feet off the ground on which a few newspaper still men were clustered. The rub that means war from now on every time a "tone" man sees a member of the "silent" tong was precipitated right at this point. Despite their pleadings that they would only occupy one-tenth of the platform, the still boys gave the tone lads the nose, and Shibe laughed at them to make it worse.

Even Judge Mountain Landis was outshibed. Down in Philly on the Johnlands, Mountain proved himself to the tone men to have less bigness than a molehill. And, they say, what's more he admitted it. Baseball had no Will Hays, at least in Franklin's town.

All these things have so riled the picture industry that the two-edged decision was reached.

Be gentle, suave and diffident with incoming lords and ladies, owners of sport parks and politicians.

Take their first "no" seriously and move elsewhere.

That's order No. 1 to the tone boys.

No. 2 bristles with:

"Cameramen of the newsreel field, the entire motion picture is behind you."

What this means is up to individual interpretation. It concerns the newspaper photographers.

Either sock when you get within 72 inches or do something, but don't let the flea boys from downtown outsmart you like they did at Shibe's.

That's the essence of the last word from filmdom's watchers of dignity. They don't add, however, who'll go the bail in case there's a witness.

Play Scouts

Culver City, Oct. 7.

Sam Marks, M-G-M scenario head, is in the east to look over current plays. He will stay only a week, returning here Wednesday (15).

Before Marks left the coast, Metro closed deals with Arthur Hopkins for "The Torch Song" and with David Belasco for "Dancing Partner," new season plays on Broadway.

George Middleton of Fox is also east looking 'em over.

Glenn With B. I.

Allan Glenn has been made publicity and advertising chief of British International Pictures' American interests.

Glenn is one of the best-known publicists in the film industry.

$500 for a Line

That $500 reward A. P. Waxman offered in behalf of the Warners for the best slogan for "Outward Bound" has resulted in 10,000 lines being submitted. They come from clerics, school teachers and even bootblacks, according to Tommie Namack, who reads them.

Not one in the bunch is salacious, all wreaking with honey and sentiment. They run in thought all the way from "Shattered Pilgrims of Loveland" to "Mankind Loves a Lover."

Film salesmen are invited to enter the contest.

RAPEE WITH ROXY

Reported Both to Affiliate With Radio City

Erno Rapee's departure from the Warner studios as musical chief is taken to indicate as conclusive by insiders that Roxy (Rothafel) will shift allegiance from Fox to NBC at an early date. Roxy, at present in Europe, is expected back about Nov. 15 for his new affiliation, subject to consent from Fox.

Report is that Rapee, former conductor at the Roxy, Broadway, and associate of Roxy (Rothafel) for many years, will be associated with the latter in his future work. Understanding is that he will shift with the theatre director to NBC for broadcasting whenever Roxy does, and later to Radio City, NBC-R-K-O-Rockefeller project at 50th street and 5th avenue, when it's completed.

MAY TAKE 10 FOX HOUSES FOR PONY GOLF

Weiss Brohers, former indie picture producers, are reported dealing with Harry Arthur of the Fox theatres for 10 Fox theatres around Greater New York for indoor golf. The Weisses are said to have two indoor courses in operation on Long Island, with satisfaction reported at their grosses thus far.

The Weiss-Fox negotiations are going through Louis Cohen, who doesn't know how to figure the commission.

Fox Tries 18-Day Limit Film's PM. Rehearsals

Hollywood, Oct. 7.

Fox's experiment on "Stolen Thunder" with shooting schedule of 18 days, and a rehearsal every afternoon from 4 to 6 for the following day's camera work, was considered a success at the studio at the wind up Saturday.

Shooting schedule was one day late, due to the absence of Reginald Denny, ill.

Jeanette MacDonald is in the femme lead. Hamilton McFadeen directed.

W. B. "Nights" at $2

Warners will play "Viennese Nights" on Broadway at $2 in November.

The operetta, Warners figures, may hurdle the handicap standing against that type of talker after numerous flops.

Dave Levin's Berth

Chicago, Oct. 7.

Dave Levin, for several years connected with "Variety," has been appointed national contract representative of the Automatic Canteen Corp., makers of candy-vending machines for theatres.

Levin will travel out of Chicago, his headquarters.

R-K-O Film's Wide Screen At Hip in New York

Radio is touting "Danger Lights" as the medium for its first public showing of the Spoor wide screen process.

The initial 65 mm. date probably will be at the R-K-O Hippodrome, New York, in November. Hip seats 6,300 and plays vaudfilm.

There is no intention of changing policy with "Danger Lights."

U. A. SAYS CUT ON SALARIES OVER $30 WK.

Letter Sent Out—Reduction at 10% Rate

A 10% reduction of the salaries of all officers and employees of United Artists earning over $30 a week will go into effect Monday by order of Joseph M. Schenck and the executive committee, composed of Al Lichtman, Arthur W. Kelly and H. D. Buckley.

A letter notifying "all employees of the United Artists Corporation" of the cut in wages, dated Oct. 6 and bearing the signatures of Lichtman, Kelly and Buckley, was distributed yesterday. It reads in part:

"Your company has been severely affected by the general business depression that has prevailed throughout the country for the past many months. During the last six months we have suffered severe losses.

"After due consideration and many discussions of ways and means to conserve the best interests of the company and its employees, Mr. Schenck and the executive committee reluctantly find it necessary to reduce the salaries of all officers and those employees receiving more than $30 a week, in an amount equalling 10% of their weekly compensation. This reduction in salary is to be effective with the week beginning October 13.

"Every member of this organization, we are sure, realizes the great necessity for economy in every department of the business, and we trust that everyone will put forth his or her best efforts to increase the company's revenue and handle his or her work most efficiently and economically."

Buckley characterized the Office Workers' Union as "some sort of racket, I suppose," and attached no importance to its attempts to unionize United Artists employees.

L. A. to N. Y.

Paul Gregory.
Mary Eaton.
Millard Webb.
H. M. Walker.
Grace Moore.
Clara Bow.
Walter Wanger.
Sam Jaffe.
Lothar Mendes.
Ernst Lubitsch.
Wilbur H. (Bud) Lollier.
Lew Pollock.
Irene Delroy.
Edward Stevenson.
Jeannie Lang.
Charles C. Moscowitz.
Bartlett Cormack.
B. P. Schulberg.
Herman Mankiewicz.
Jesse Lasky, Jr.
Moran and Mack.
Tom Patricola
Dorothy Darling
Ben Goetz
Meredith Fulton.

N. Y. to L. A.

Herman Becker.
Matt Moore.
Marion Davies.
Robert Z. Leonard.
Al Jolson.
Howard Hughes.
Joseph Schenck.
Max Winslow.
Pandro Berman.
M. A. Schlesinger.

U. A. Chopping

United Artists home office is indulging in a little overhead cutting. Just getting underway.

So far, the worst whack is at the advertising budget, which is being slashed in half of the original figure.

"Flesh" and the Box Office

Chicago, Oct. 7.

Center Theatre Comparative Grosses

1929 (Straight Film) Grosses	1930 (Vaudfilm) Grosses
Week Sept. 2, $4,000.	Week Sept. 1, $2,500.
Week Sept. 9, $3,900.	Week Sept. 8, $3,000.
Week Sept. 16, $3,989.	Week Sept. 15, $2,290.
Week Sept. 23, $4,000.	Week Sept. 22, $2,500.

With a 12 piece girls' orchestra, "The Rockets," as an added vaude attraction, featured at this northwestside neighborhood house, the Center, the past month, and the scale raised only 5 cents for the additional 21 minutes entertainment, Essaness closed the attraction Saturday (4) because it was found vaudfilm did not pay.

Above grosses, for the corresponding month last year, as compared with grosses the same month this year, tell the story.

Last year talking pictures were going strong. This year they are falling off. In an effort to see if the public was sincere in the desire for flesh, Essaness signed the Rockets for four weeks.

At every performance of the girls, it was necessary, after the finale bow to raise the Vitaphone to 14 points to stop the house applauding and to allow the show to go on.

Lots of Compliments

No question that the girls weren't liked. Hundreds stopped in at Charles Durrell's managing office to compliment. In all the four weeks not a complaint.

The orchestra appeared in the pit, along with two vaude acts changed twice weekly. The girls changed their numbers more often.

Before the Rockets opened a neighborhood parade of leading business men was held. Little cut-out stages, with dolls playing various instruments were placed in bank windows. Some 7,500 sheets of billing was put up. Tire covers were used; direct mail, elevated billing, sidewalk painting and all the known forms of advertising that would make the venture pay.

Essaness gave the idea a hard whirl, only to end by closing the attraction.

Commercializing Screen Shorts

Recalling agitation some months ago of the idea that the big picture chains would go after advertising income on a commercial scale such as developed by radio, "Printer's Ink" carries an elaborate advertisement in its issue of Sept. 25 outlining a campaign for just that scheme.

Explanatory text of the advertisement starts with the statement: "The vast circuit of Paramount-Publix motion picture theatres stretching across the country is now available to national advertisers for the first time, under a concise and standardized plan of action."

Copy goes on to explain that "Screen Broadcasts" will be booked into Par-Publix houses "as a regular weekly short subject," under the auspices of Theatre Service Corp., 420 Lexington avenue, New York, W. Johnson, president.

Each "Screen Broadcast" is to be in natural color with synchronized musical accompaniment and carrying a maximum of six 50-foot advertising messages.

"They (screen broadcasts) are so named because of the adoption of a principle of radio in their presentation," says the announcement. "Each 'screen broadcast' begins with a musical feature of high entertainment value, which, after a few moments on the screen dissolves into an action playlet, carrying the message of the first advertiser, the musical accompaniment continuing while the advertiser's appeal is presented.

"After about 50 feet, it again dissolves into the second advertiser's message, and so on, the musical feature recurring at intervals. Never more than six advertisers are included in any issue of 'Screen Broadcasts'."

Theatre Service Corp. undertakes to suggest plans and scenarios in keeping with the advertisers' needs and says it is prepared with unlimited facilities for the production of the finest films.

"After production is completed," statement says, "these films are booked by us into the theatres in the same manner as the feature picture itself.

"The cost of the market coverage through this service is one-half cent per person per theatre per week on a basis of paid attendance over a period of 26 weeks."

NBC-R-K-O's Semi-Commercials

Semi-commercial talking shorts of NBC radio acts may be played by R-K-O theatres in a tie-up between the Radio Corp's radio and theatre subsids. Another branch, R-C-A Photophone, is the maker.

All the best known NBC acts and programs, commercial and sustaining, are reported due for mugging in the sound shorts. The plug for NBC advertisers falls in when the program or act bears the advertiser's name. The rest of the plugging will be for the NBC and its acts.

Studebaker Commanders, advertising band of that automobile company, is the first to make a short. R-K-O is booking it for the circuit.

Week's Commercial Hook-Up for 10 Films

George Weeks, head of Sono Art, is reported set to meet a large part of his production budget on the company's 10 program pictures, called Thrill-o-dramas, by hooking each up with an industry and playing with the biggest bidder.

This would be the first time feature industrials would be produced on such a large scale and designed to be sold to theatre owners as straight picture product.

Col's in Pan's

Hollywood, Oct. 7.

Columbia gets its first de luxe Hollywood Boulevard showing with "Rain or Shine" going into the Pantages Oct. 9.

Nigh for Tiff

Hollywood, Oct, 7.

Bill Nigh has been engaged by Tiffany to direct "Single Sin." Production starts next week.

COLUMBIAS IN W. B. AND FOX W. C. HOUSES

Hollywood, Oct. 7.

Warner and Fox West Coast houses this year will use Columbia pictures under booking arrangements negotiated in the East.

Plus the recent Universal deal, this indicates the Warners this season will not attempt to get by mainly on WB and FN product, as in the past.

Fox formerly gave Columbia a good break. This year, however, with the R-K-O houses included, the Col outfit will get its most complete distribution on the Coast.

Fox's Foreign Short

Hollywood, Oct. 7.

On resumption of foreign production after the two weeks' lay-off, Fox is starting with "Evidence," a short.

Juan Torena and Lia Tora are in the leads. David Howard is directing.

Harry Cohn's "Treason" Arouses Hays Bunch, but Joe Brandt Says—

The Hays dignity is abashed. A precedent for the organization has been established by a member so young that its infant safety pins haven't had time for changing. The baby joiner is talking at both ends and forcing hoary Haysites to submit to questioning along lines never before necessitated.

"Baloney," says Joe Brandt in New York, to the remarks credited Harry Cohn, production ace for the Columbia trio on the West Coast, that the Columbia boys can do what they please about the Hays membership in New York, but that Harry will make pictures the regular Columbia way, Hays membership or no.

"Harry doesn't know what it's all about yet," said Joe, flicking that Owl a little closer than before the Gem Company okayed Hays' gathering place.

"How does it feel, being a Hays member?" Joe was asked.

"Oh, the organization seems to be headed the right way. I'm still blindfolded. I haven't attended a meeting yet, so I can't say."

From his point of view there are a lot of ways in which the Hays curriculum can be improved, and Joe didn't try to hide the dominoes on that score.

Chill and Politics

"Is there much red tape in getting in, and, once in, do the big boys give you the chill—how about the inside politics, anyway?" he was asked.

"Now," reiterated Joe, "I told you I haven't attended a meeting yet. Wait till I sit among them and get a chance to find out."

Out West, Harry, Joe feels, will grow accustomed to codes and memos from places other than his home office. He'll just have to adjust himself to the new high-hat environment it's the New York idea.

While no one has gone on record in this respect it's been felt by constant visitors around the Hays office, ever since Hays got the horseshoe of roses when he opened shop a little further north on 5th avenue, that Hays wasn't sweet on graduating indies into his fold for the possibility of being embarrassed in just the above way.

A Sock

The insurgent declarations of Harry Cohn were worse than a sock on the button to several of the more professional Haysites.

At first trying to palm it off with tributes to Joe Brandt; that Joe is shaping up as one of the most enthusiastic members; that Joe in the past two weeks has made more suggestions than any two older members; that if Joe keeps on Hays may have to pay some of the stenos overtime, etc., one Haysite blew up:

"How the hell do I know what Harry Cohn said in Hollywood? A thing of this kind has never happened before, if it has happened. I don't think it has, and if it has, why it is just one of those things."

Another Haysite, impressed with the treasonable aspects glowing from the accredited Cohn declaration, said in so many words (translated):

"He joined this organization with his eyes opened. He'll abide by the doctrine and teachings of this organization. And like it—like it, I say."

Fannie Brice's Condition

Fannie Brice was out of rehearsals of "Corned Beef and Roses" (stage) early this week, taking a blood transfusion to strengthen her general physical condition on the advice of physicians.

Show is expected to open on schedule in Philadelphia next week.

Trio's Film for U. A.

Hollywood, Oct. 7.

DeSylva, Brown and Henderson moved into United Artists' offices this week to start work on an original, with more comedy than melody.

It is due to go into production in December.

A. & A. in Person Oct. 28

Amos 'n' Andy (Correll and Gosden) are due in New York to make a personal appearance at R-K-O's Mayfair (formerly Columbia), with their first Radio picture, "Check and Double Check."

It will reopen the house Oct. 28 instead of Nov. 1.

Home Wiring

Latest recruits for home wiring include Sam Katz and Charlie Pettijohn.

Pettijohn uses a DeForest apparatus.

Heaviest Feature List For Par's Astoria Set After 2-Week Lay-Off

There will be a two weeks' layoff for the feature staff at Paramount's Astoria studio, following completion of "The Royal Family" this week. During the lull those working on shorts will have a clear way at the studio to clean up their program.

Oct. 20, the studio will start on the heaviest eastern production schedule ever laid out by Paramount. Nancy Carroll's "Two Against Death" commences on that date.

From then until Jan. 1 the schedule, with probable dates: Claudette Colbert, Nov. 3; "Ladies' Man," with Paul Lucts, Lothar Mendes directing, Nov. 15; Ernst Lubitsch's first, Dec. 1; Ruth Chatterton or Frederic March, Dec. 25; Mendel, Inc.," with Smith and Dale, Jan. 1.

COAST'S 1ST INDOOR PONY GOLF BLOWS UP

Hollywood, Oct. 7.

Hollywood's first indoor minnie golf course, operated by Jim Morley and awaiting the rainy season with the expectancy of cleaning up, has closed on the eve of that very wet season.

Morley is auctioning off the works.

Writers' Short Termers

John Kirkpatrick, writer, goes with Metro. Barry Connors, playwright, joins the Fox writing staff on the coast next month.

Both short term contracts were negotiated by Sidney Phillips.

Irene Rich's Daughter

Northampton, Mass., Oct. 7.

Irene Frances Rich, daughter of Irene Rich, film actress, has been elected president of the house of representatives at Smith College.

She also will serve on the student council and judicial board.

PRESS AGENTS SCARCE IN CHI.

Chicago, Oct. 7.

Midwest is suffering severely from a shortage of press agents.

All the big theatre chains are running short handed in this department, and making a frantic search to dig up suitable men.

Publix-B & K, R-K-O, Fox, Warner and other similar organizations are swapping and stealing men from each other in an effort to fill up the gaps. In some offices as high as 25 men are going through the interviews daily.

Most all the jobs require men who can lay out advertising copy as well as write a creditable yarn. The essential demand that the p. a. be able to get up his own advertising copy is proving the stumbling block to the applicants.

In Chicago there are estimated 1,000-odd p. a.'s, minors, part timers and commercial. Many of the commercial publicists were drafted from the theatre field, some with little or no experience, others with plenty, but all with enough to convince the corporation hiring them they couldn't run their biz a step further unless the "public relation" man was given a private office and desk.

Radio Cuts In

New radio jobs have also eaten up a lot of regular boys, who today can't be seen unless passing through at least six stenos and a secretary. These boys are aware of the many openings, but won't move from the choice berths they now hold. Many of these claim they have been offered commercial desks, but prefer to stick where there is still a little glamour and an occasional smell of grease paint.

Point is there are a lot of jobs open in the mentioned organizations, with plenty of boys idle who would be glad to fill them and to do satisfactorily, but somehow they can't be contacted.

Assessments Raised for 1931 on 17 Times Sq. Houses—Met. O. H. Tops

Seventeen theatres in the Times Square section had their assessed valuation for 1931 tax purposes raised a total of $2,310,000 over last year's.

The Metropolitan opera house continues on the tax rolls as New York's most valuable theatrical property, worth, according to assessment, $6,900,000, increase of $600,000 over the 1929 figure. Assessment on about 60 other theatres in the section remained the same as last year.

Increased valuations of $175,000 were placed on the Winter Garden and the Columbia, the latter now being remodeled. The Roxy's latest assessed valuation is $4,700,000, up $150,000. Strand and the Rivoli had their values jacked up by a similar amount, while eight of the main stem houses were handed $100,000 increases.

Value of the New Amsterdam was tilted $50,000, while the Palace and the Ziegfeld each had $30,000 slapped on. These are the lowest increases in the theatrical group.

Newest valuations and those of last year:

	1931	1930
Met. O. H.	$6,900,000	$6,300,000
Roxy	4,700,000	4,550,000
Strand	4,050,000	3,900,000
Capitol	3,450,000	3,350,000
Rialto	3,250,000	3,150,000
Carnegie Hall	3,000,000	2,900,000
Winter Garden	2,650,000	2,475,000
Gaiety	2,530,000	2,430,000
Jolson	2,200,000	2,100,000
Times Sq.-Apollo	2,150,000	2,050,000
Astor	2,025,000	1,925,000
Columbia	2,000,000	1,825,000
Rivoli	1,950,000	1,800,000
Palace	1,800,000	1,770,000
New Amst'rd'm	1,580,000	1,530,000
Ziegfeld	1,530,000	1,500,000
Globe	1,400,000	1,300,000
Hollywood	1,250,000	

Other assessment valuations placed on New York theatres in which there was no increase over the figures for 1930 follow:

14th Street	$1,260,000
Booth-Shubert	1,400,000
Erlanger	310,000
Majestic	550,000
Royal	595,000
Masque	400,000
Chanin	810,000
Mansfield	535,000
Biltmore	505,000
Forrest	610,000
Ambassador	750,000
Music Box	715,000
Imperial	830,000
Guild	360,000
Barrymore	700,000

GLORIA'S GOWNS DAY AND DATE WITH 'WIDOW'

Gloria Swanson's gowns scored heavily on their first "personal appearance" in the east. They opened day and date with "What a Widow" at the Rialto, New York, and were immediately booked for a 20-week tour of the principal department stores of New England.

The costumes are now giving a continuous performance in the Fifth avenue window at Russek's. They go on the road next week.

'David' in Santa Cruz

Hollywood, Oct. 7.

Columbia's entire talker version of "Tol'able David" will be made at Santa Cruz, where a special sound studio has been built.

This procedure is followed only on such location work as demanded by story, with the rest usually finished at the home studio.

Attempt to Unionize Film Office Forces in N. Y. by Nondescript Union—Spies in United Artists

An effort to unionize office help in the New York film home centers is being made by a branch of the 14th street mob.

United Artists is being worked on now. Highly colored literature has been disseminated among U. A. clerks, stenos, bookkeepers, etc., to demand their rights, refuse to be fired and not to work overtime for nothing.

At the headquarters of the Office Workers' Union, claiming to be an off-shoot of the Trade Union Unity League, it was admitted that the outfit intends to comb help in every New York film company. It was said there that United Artists has been campaigned for recruits for the past two weeks.

First step in the movement is to establish leaks in the industry. That already has been accomplished in United Artists, as proven in the union's mimeographed matter which shows an intimate knowledge of plans to reduce help and effect a general economy.

"Sympathizers," as the spies are called, are pressed into service to get the recruits. The dues are 50c. monthly and meetings semi-monthly.

Tillie Engel, describing herself as secretary of the "Office Workers' Union" (not affiliated with the American Federation), expressed herself as confident that the film industry will be a fertile field. She said that workers in other picture companies had phoned her and made appointments to get the general low-down on procedure for organizing.

No Backbone

During the past two years, since its inception, Miss Engel stated, the union has enlisted 2,000 employees in other industries. The movement, she said, is slow because "Office help has less backbone than in any other department of industry."

On the matters of the union's progress with U. A., Miss Engel admitted that in the second week she has secured only five members.

While denying having had any part in the recent Warner employee trouble when several hundred employees, according to their own spokesmen, threatened to quit unless hours were shortened and help restored to normal, Miss Engel said the WB plant will probably be the next on the list for "unionization."

Demands

Among its demands, mimeographed on sheets of blue paper, are:

Shorter hours.

Time and a half for overtime.

Full protection on the job.

Free employment service.

Employment insurance of $25 per week for each unemployed worker and an additional $5 for each dependent.

The union registers itself as against:

Unwarranted discharge or demotion.

All overtime.

Paid employment agencies.

1st Runs on Broadway

(Subject to Change)

Week Oct. 10

Paramount — "Heads Up" (Par).
Globe—"Her Man" (Pathe).
Roxy—"Up the River" (Fox).
Capitol — "Three French Girls" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand — "Sinners' Holiday" (WB) (9).
Winter Garden — "Office Wife" (WB).
Rialto — "What a Widow" (UA).

Week Oct. 17

Paramount—"Santa Fe Trail" (Par).
Globe — "Shot at Sunrise" (Radio).
Roxy—"Big Trail" (Fox).
Capitol—"Billy the Kid" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand—"Maybe It's Love" (WB).
Winter Garden — "Office Wife" (WB).
Rialto — "What a Widow" (UA).

$2 Pictures

"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety.
"The Big House" (M-G-M) (Astor).
"Old English" (WB) (Warners).
"Abraham Lincoln" (UA) (Central).
"Outward Bound" (WB) (Hollywood).

OAKIE CLEARED OVER TOLEDO GIRL'S SUICIDE

Toledo, Oct. 7.

Jack Oakie was cleared by Coroner Frank Kreft, yesterday (6), of being responsible in any way for the death of Mrs. Marion Lowry. The coroner stated Mrs. Lowry had committed suicide through despondency. Oakie is on his way to the coast. Coroner stated he would not be recalled here for questioning.

Oakie said he had been out with a group of friends while in Toledo and that Mrs. Lowry was in the party, "but I did not even remember who introduced me to her. I'm sorry to hear she committed suicide, but I hardly knew Mrs. Lowry," said young Oakie to reporters.

Thursday morning, Mrs. Marion Lowry, attractive Toledo sportswoman, was found dead in her apartment with a self-inflicted bullet wound in her head. In the party held the night before Mrs. Lowry, Oakie, Marty Martyn, Oakie's manager, Mitch Woodbury, Toledo "Times" dramatic critic, and others attended. In Mrs. Lowry's diary, found beside her body, was a quote to the effect she had a crush on Oakie, although it was "purely" mental," as she had not then met him.

One of the entries in the dead woman's diary said she "had been out with Jack Oakie and had had a big thrill." The superintendent of the apartment house where Mrs. Lowry lived mentioned that Mrs. Lowry had told him she was "crazy about Jack Oakie."

Mrs. Lowry was a horsewoman of note in this section.

Oakie appeared at the Paramount here last week. Later he left for Hollywood, stopping off at South Bend to attend the Notre Dame-Southern Methodist football game.

Back Home to Marry

San Francisco, Oct. 7.

Rosalyn Hynes, Australian actress who has been in Hollywood with her mother, Mrs. Alon Hynes, of Sydney, a writer, sailed from here on the "Makura" last week for the Antipodes. Miss Hynes said she was returning to Australia to marry an American business man.

JOLSON BACK TO COAST

Al Jolson was due to leave yesterday (7) for the United Artists studio in Hollywood, to start his first picture for it.

Jolson could not accept further stage engagements, through U. A. calling upon him. He was offered the Publix house in Chicago and Detroit at $17,000 weekly guarantee with a percentage.

COHN'S RIDE EAST

Hollywood, Oct. 7.

Harry Cohn, production head for Columbia, goes east the end of this month. Probably right after Frank Capra gets through making "Dirigible."

Cohn doesn't know why he's going; says just for the ride.

He'll stay a few days only.

Nov. 29 for "Lincoln"

Nov. 29 has been set as the general release date for D. W. Griffith's "Lincoln," now playing as a road show in five cities.

THE HIT OF HITS ACCLAIMED!

Raoul Walsh's

THE BIG TRAIL

with

JOHN WAYNE MARGUERITE CHURCHILL
EL BRENDEL TULLY MARSHALL
TYRONE POWER DAVID ROLLINS

THE BIG TRAIL opened at Chinese Theatre, Los Angeles, last week in a blaze of glory. Reviewers from newspapers and trade papers hail picture as tremendous. Fox has given industry the picture of the century, the hit of the age.

THE DIRECTOR

Raoul Walsh has done a masterly piece of work. He has not only given the Fox company a great picture, but he has made an epic of which the whole motion picture industry can be proud.
—*Louella Parsons, Los Angeles Examiner*

A directorial achievement. If Walsh doesn't make another picture, he will be remembered for years to come in bringing to the screen a pictorial narrative of early American history that will make further history in the annals of motion pictures. —*Hollywood Daily Reporter*

THE BOY

Much interest centers around John Wayne ... There is little doubt that he will soon become a screen favorite.
Louella Parsons, Los Angeles Examiner

THE SCENIC BEAUTY

A pictorial sensation. Scenically, unrivalled. There have never been such vistas of hill, plain and winding river... The first views of the wagon train leaving for the West were a sovereign impression. There is no question but that the magnitude of the view exerted the spell of awe. —*Edwin Schallert, Los Angeles Times*

No such feast for the eye of nature-lovers has ever been spread on one curtain. —*Monroe Lathrop, Los Angeles Evening Express*

THE GIRL

Marguerite Churchill enhances the role of heroine with her naturalness. She is bound to be a positive favorite because of the warmth of her performance. —*Edwin Schallert, Los Angeles Times*

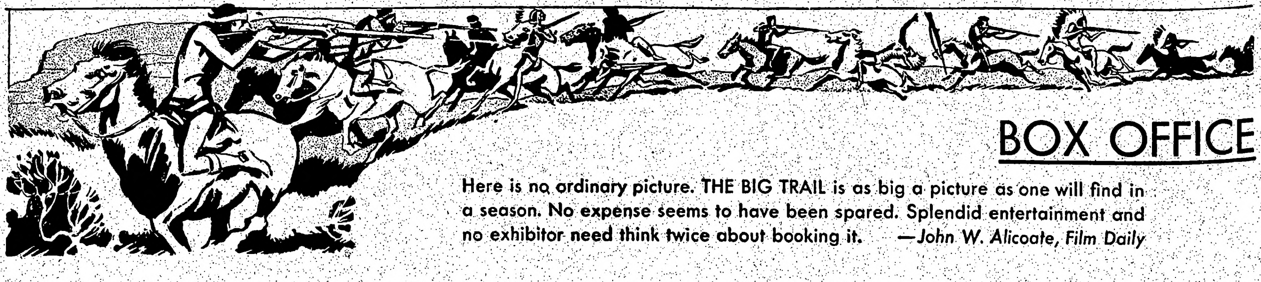
THE OLD SCOUT

One of the best performances is given by Tully Marshall. As Zeke he gives a characterization that should be used to demonstrate to aspiring young actors the requirements of good acting.
Louella Parsons, Los Angeles Examiner

THE STORY

A tremendous production, having a story with a spine, at times stark and tragic, in turn whimsical and beautiful, and carrying throughout an inescapable sense of authenticity in its reflection of the romantic days of the pioneers. —*John W. Alicoate, Film Daily*

The story is a virile, gripping drama, punctuated by some humor, and given intimate detail by a love affair between the Walsh "new find", John Wayne, and Marguerite Churchill as the southern girl who endured hardships with her brother and sister in the rush to the unknown country. The march of a small band of prospectors, on the way to forming a new civilization; their struggles, births, deaths and marriages—in fact, their experiences, wrought compactly in the stirring drama, make THE BIG TRAIL epochal.
—*Eleanor Barnes, Illustrated Daily News*



BOX OFFICE

Here is no ordinary picture. THE BIG TRAIL is as big a picture as one will find in a season. No expense seems to have been spared. Splendid entertainment and no exhibitor need think twice about booking it. —*John W. Alicoate, Film Daily*

FOX Thrill upon Thrill

FOLLOWS THROUGH WITH THIS BIG TRAIL OF OCTOBER HITS

Begins **Friday** *at the* **ROXY**

UP THE RIVER

with

SPENCER TRACY **CLAIRE LUCE**
Warren Hymer **Humphrey Bogart**
William Collier Sr. **Joan (Cherie) Lawes**

Story by Maurine Watkins *Directed by* John Ford

Funniest picture in a decade. Tracy and Hymer a new laugh team that's a panic. Clever birds, taking a rest cure at the state's expense, so that property owners can be a little easier in mind. "It's a honey," says Maurice Kann, Editor of Motion Picture News.

OCTOBER 12

SCOTLAND YARD

with

EDMUND LOWE JOAN BENNETT
Barbara Leonard

From the stage play by Denison Clift
Directed by William K. Howard

Dynamic drama based upon remarkable resemblance of high class crook to a bank president. Crook fools even the other man's wife. Every minute of it has suspense.

OCTOBER 19

RENEGADES

with

WARNER BAXTER
Noah Beery **Myrna Loy**
George Cooper **Gregory Gaye**

From the novel by Andre Armandy
Directed by Victor Fleming

Love and hate, honor and dishonor, with the Foreign Legion in Africa. She was a siren who both loved and betrayed. He was a hero gone wrong. Tremendously exciting.

OCTOBER 26

ALUE

It is BOX OFFICE, with capital B. O. —*Hollywood Daily Reporter*

"The Big Trail" is a new standard of comparison in many ways. Scene after scene provokes impulsive applause.—*Monroe Lathrop, Los Angeles Evening Express*

It's the Women

Who Pay

at the Box-Office

and They'll Pay Plenty

to See the Woman-Picture

of the Year!

"EXTRAVAGANCE"

Women!—backbone of the nation and the nation's theatres . . . . What do they want? Beautiful clothes—expensive furs—glittering jewels—handsome husbands—dangerous "friends" . . . . They get 'em all in "Extravagance"! Wives who spend—men-about-town who buy—husbands who slave . . . . that's the meat of the richest raciest picture in many moons!

with JUNE COLLYER • LLOYD HUGHES • OWEN MOORE • JAMESON THOMAS • story A. P. Younger • direction Phil Rosen •

COMING! "THE THIRD ALARM"
EPIC THRILLER OF THE DECADE!

TIFFANY

Comparative Grosses for September

(Continued from page 10)

NEWARK, N. J.

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
BRANFORD High..$30,500 Low.. 13,500		"Man Trouble" $19,600	"Matrimonial Bed" $18,800	"Last of Duanes" $18,700
CAPITOL High..$15,000 Low.. 2,500		"Let Us Be Gay" $5,700	"Bright Lights" $5,100	"Blushing Brides" $5,900
MOSQUE High..$33,000 Low.. 6,000		"Big Boy" $14,200	"Eyes of World" $14,700	"Raffles" $17,600
STATE High..$32,000 Low.. 10,000		"Way Out West" $12,500	"Romance" $16,000	"Good News" $14,500
R-K-O PROCTORS High..$28,300 Low.. 7,000		"Rain or Shine" $20,000	"Little Accident" $17,000	"Dixiana" $15,000

KANSAS CITY

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
MAIN-STREET High..$32,000 Low.. 8,000	"Dixiana" $23,100 Vaude	"Little Accident" $23,400	"Outside Law" $19,200	"Leather-necking" $17,000
LOEW'S MIDLAND High..$35,000 Low.. 10,000	"Good News" $12,300	"Dough Boys" $12,500	"Bad One" $10,300	"Madame Satan" $10,100
PANTAGES High..$31,800 Low.. 5,000	"Call Flesh" $14,800 Stage show	"Sea Bat" $9,800	"Top Speed" $8,100	"Road Paradise" $7,800
NEWMAN High..$33,000 Low.. $8,000	"Among Millionaires" $14,000	"Manslaughter" $17,400	"Animal Crackers" $23,200	"Anybody's Woman" $16,000

SEATTLE

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
PARAMOUNT High..$26,000 Low... 9,000	"Manslaughter" $12,600 Stage Show	"Animal Crackers" $13,100	"Anybody's Woman" $15,100	"Let's Go Native" $12,500
MUSIC BOX High..$17,000 Low... 4,000	"Journey's End" $4,000 (2d week)	"Office Wife" $7,500 (1st week)	"Office Wife" $5,000 (2d week)	"Moby Dick" $10,000
FIFTH AVE. High..$26,000 Low... 8,500	"Call of Flesh" $17,100 Stage Show	"Last of Duanes" $15,000	"Man Trouble" $14,500	"Love in Rough" $14,000
BLUE MOUSE High..$16,000 Low... 3,000	"Raffles" $6,000 (2d week)	"Ladies Must Play" $3,500	"Big Boy" $5,000	"Eyes of World" $5,500
ORPHEUM High..$32,000 Low... 6,500	"Rain or Shine" $12,300 Vaude	"Outside the Law" $11,900	"Leather-necking" $14,700	"Half-Shot" $16,000

DENVER

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
TABOR High..$18,000 Low... 6,000	"Lawful Larceny" $7,500 Stage Show	"Conspiracy" $6,300	"Dawn Patrol" $15,000 (1st week)	"Dawn Patrol" $7,000 (2d week)
ALADDIN High $16,600 Low...	"Common Clay" $9,300	"Song o' My Heart" $11,000 (1st week)	"Song o' My Heart" $7,500 (2d week)	"Last of Duanes" $8,500
DENVER High..$27,700 Low... 7,000	"Anybody's War" $16,000	"Manslaughter" $20,500	"Way Out West" $14,500	"Romance" $16,000
RIALTO High.. $7,750 Low.. 2,000	"Big House" $6,000 (1st week)	"Big House" $7,500 (2d week)	"Queen High" $3,000	"Unholy Three" $7,750 (Record High)
AMERICA High..$10,000 Low... 2,000	"Not Damaged" $3,000	"Man Trouble" $4,500	"Oh, Sailor, Behave" $4,000	"Common Clay" $8,000

TACOMA, WASH.

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
BLUE MOUSE High...$8,280 Low.... 1,400	"Journey's End" $2,000 (2d week)	"Oh Sailor Behave" $4,000	"Raffles" $4,000	"Moby Dick" $4,000
RIALTO High...$8,500 Low.... 1,500	"Sins of Children" $3,200	"Manslaughter" $1,500 (New low)	"Anybody's War" $8,100	"Sap from Syracuse" $3,500
R-K-O High..$14,500 Low... 4,100	"My Weakness" $5,100	"Outside Law" $5,200	"Top Speed" and "Scarlet Pages" $4,100 (New low)	"Leather-necking" $4,100

BALTIMORE

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
CENTURY High..$27,000 Low.... 9,000	"Anybody's Woman" $23,000 (2d week) All Sound	"Good News" $21,000	"Follow Thru" $18,500	"Spoilers" $16,000
STANLEY High..$33,500 Low.... 11,000	"Animal Crackers" $20,000	"Dawn Patrol" $19,500	"Sea God" $14,000	"Monte Carlo" $18,000
VALENCIA High..$11,000 Low... 1,800	"Blushing Brides" $2,800	"Numbered Men" $2,400	"Animal Crackers" $3,600	"Dawn Patrol" $2,700
KEITH'S High..$18,000 Low.... 5,800		"Manslaughter" $12,000	"Let's Go Native" $9,000	"Journey's End" $7,500

PROVIDENCE

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
STATE High..$29,000 Low.... 14,000	"Dough Boys" $17,500	"Call of Flesh" $20,000	"Good News" $18,500	"Madame Satan" $19,200
MAJESTIC High..$16,500 Low.. 6,200	"Sap from Syracuse" $12,500	"Shadow of Law" $12,500	"Song o' My Heart" $14,500	"Big Boy" $11,000

LOUISVILLE

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
ALAMO High..$11,600 Low.. 2,450	"Dancing Sweeties" $7,900	"Last of Duanes" $5,700	"Man Trouble" $4,900	"On Your Back" $5,100
BROWN High...$5,700 Low.. 2,250	"First Command" and "Oh Yeah" $4,600	"What a Man" and 'Inside Lines' $4,800	"Dixiana" $4,750	"Holiday" $4,900
ANDERSON High...$9,800 Low.. 2,100	"Let's Go Native" $4,700	"Anybody's Woman" $6,200	"Sea God" $3,900	"Way of Flesh" $4,300
RIALTO High..$14,750 Low.. 3,275	"Manslaughter" $4,400	"Queen High" $4,800	"Animal Crackers" $5,400	"Follow Thru" $4,800
STATE High..$28,000 Low.. 7,900	"Call Flesh" $12,100	"Good News" $12,900	"Dough Boys" $10,500	"Madame Satan" $9,300
STRAND High..$12,500 Low.... 3,700	"Faces East" $5,200	"Song My Heart" $5,900	"Big Boy" $5,700	"Common Clay" $7,500

PORTLAND, ORE.

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
PARAMOUNT High..$25,300 Low... 5,000	"Numbered Men" $9,300 Stage Show	"Animal Crackers" $18,500	"Let's Go Native" $15,200	"Scarlet Pages" $9,500
ORPHEUM High..$22,500 Low... 5,500	"Rain or Shine" $12,000 Vaude	"Outside the Law" $10,000	"Leather-necking" $10,900	"Half-Shot" $14,500
MUSIC BOX High..$20,000 Low... 4,000	"Journey's End" $4,100 (2d week)	"Sailor, Behave" $5,200	"Office Wife" $6,700	"Moby Dick" $6,600
UNITED ARTISTS High..$16,000 Low... 4,000	"Good News" $4,500	"Song o' My Heart" $8,000 (1st week)	"Song o' My Heart" $7,000 (2d week)	"Holiday" $12,000
BROADWAY High..$23,000 Low... 9,000	"Call of Flesh" $14,000 Stage Show	"Last of Duanes" $11,500	"Dough Boys" $12,500	"Sea Wolf" $14,500

TOPEKA

	Sept. 6	Sept. 13	Sept. 20	Sept. 27
JAY HAWK High..$8,000 Low.. 2,800	"Nan McGrew" and "Dough Boys" $3,600	"Safety In Numbers" and "Sins of Children" $3,350	"Children Pleasure" and "Way Out West" $2,800 (New low)	"Sap Syracuse" and "French Gertie" $3,100
NOVELTY High..$3,200 Low.. 700	"Golden Dawn" $950	"Blushing Brides" $1,100	"Let Us Be Gay" $3,100	"Manslaughter" $2,200

Codes Hampers Writers

(Continued from page 3)

turn out his best possible work so long as his reward is limited entirely to a salary.

"Aside from the fact that the studios will all be located in the east sooner or later, since nearly all scenes are now made indoors to avoid chance airplanes and other noises and the California sunshine is no longer an asset, the next important step of the producing organizations will be to officially enter the legit field. Many are already affiliated with or surreptitiously operating legit theatres.

"Previously the stage and screen have been two entirely different mediums; today they are, with sound, almost identical. Consider the amounts paid for film rights. On its opening night $60,000 was offered for the picture privileges to "The Torch Song." Although a failure the price eventually paid for it was $62,000.

"I sold the screen rights to 'The Kibitzer,' just a normally successful play, for $50,000. 'The Front Page' brought $125,000, and the rights to both 'Rain' and 'Broadway' sold for more than that. Pathe paid $18,000 for the film rights to 'Hawk Island,' which closed in two weeks.

"The average cost of producing plays like these is around $15,000. Entrance into the play producing field will represent a big saving in film rights alone to the studios. Authors will be better off when they do for it will mean the percentage agreement.

"If stupid censorship is eased up plenty of money will be saved. Paramount's "The Mighty" had a scene in which a gangster was shown shooting a cop. The sequence was ordered cut on the ground that the gangster killed the officer 'defiantly.' Apparently the yeg should have said: 'Pardon me, Mr. Police Officer, but I'm going to kill you'—Bang! However the spirit of the thing wasn't attacked and that is the big thing. We must keep up our spirits—or down them!"

Swerling has two more years to go on his contract for Columbia, but he effected an adjustment while in the east last week whereby he will be allowed to write one play for the stage each year. The nearest approach to Swerling's record for productivity is that of Grover Jones and William Slavens McNutt, writers who have turned out seven scripts in the past year and a half.

The Social Side of Filmdom

(In the East)

Metro Musings

Josephine Gerber celebrated her 20th birthday Tuesday, so she says ...Eva Miller dyed her hair henna. Another "Millie"?...Arthur Shockman making home made phoneygraph records of his voice...Selma Schnieder teaches dancing after working hours...Dorothy Pendergast, sec to E. W. Aron, taking a late vacation. She's Bermuda bound ...No one seemed to have forgotten Mel Heymann on his birthday... Harry Krebbs, press sheet expert, leading a too quiet life...Marigold Ball showing off a bridal outfit... Jimmy Conacher, of the art outfit, always admiring the women in the office. He's an artist...Pat Reis has everybody humming "Lucky Seven," the number in the "Little Show."...Hy Radler found a new attraction in Roselyn Pomerantz... Gus Falk, sec. to William Ferguson, refuses to have her name in "Variety." Sue, Gussy...All the girls in the publicity department held a meeting to discuss wearing apparel ..."Bobby" Finkler invited every girl in the publicity department to attend a luncheon to be given by her. "Bobby" was recently married. Party a sort of house warming for her new apartment.

Basketball

Warners basketball is off on a flying start with its second practice taking place at the University Settlement Gymnasium on the East Side. Jules Girdin, formerly rep for the U. S. at the Olympic games abroad, is guiding the team as captain.

Meeting of the picture basketball league is scheduled to be held shortly to decide whether there will be a league this year.

Fox will shortly start an Auction Bridge tournament to be managed by B. Greenbaum of the Fox Theatres' accounting division. Contest will run about 10 weeks.

Warner Waffler

Phil Wallach, son of Edgar Wallach, manager Warner theatre, New York, enters New York University this week. Elated over it.

A volley ball tournament started ...Tuesday nights is Warner Club night at the Park Central swimming pool...Club parts with $20 gold pieces when Jack Harris and his beloved take action on Oct. 25... Bill Weinrod, master artist (with the brush), just bought himself a new Lincoln. Result is a tilted nose...Jerry Lobo, F. N. purchasing agent, is clothing 10 baby fingers and 10 baby toes. New...Neal Astrin, contract department, trying to sell Warners a song for a song. Sounds like a hit...Estelle Schrott, five-foot two, full of sex-appeal, and Joe Mender, ace, will go to it, which means $20 more from the club funds...Dot Karpel and her pharmicist b. f. will be taking their ether together after November...Another $20 extractor is Harriet Solomon who becomes Mrs. Sidney Goldstein Nov. 16...Rae Storm and Joan Swor of the Hollywood, please, are preparing themselves for the next edition of Warner "Gaieties"...Sam Morris, Warner sales chief, has fully recovered from a slight operation on the jaw...After passing the buck on jury notices for the last four years, George Bonte has finally succumbed. He serves next week... Missie Kerr, A. P. Waxman's sec., the sweet one, and her man, have moved into their new home...A bowling tournament has been started among the home office and subsidiary employes. First game takes place at Dwyer's today (8).

Warner stenography class will be begun shortly with Max Selig, former instructor, at the helm, instead of Mac Stein.

One night last week, little Beatrice Ress, Warnerite, broadcast a few arias over Station WGBS. Although taking singing lessons for some time, it was only her second appearance on the air.

Foremost ambition of Miss Ress is to become the Marion Talley of Red Hook.

Fox Dinner Tonight

Fox informal dinner in the grand ballroom of the American Women's Association Hotel will be held tonight (8). Committee in charge of affairs includes Alan E. Freedman, E. H. Collins, Hettie Gray Baker, A. Flint, Jack Bloom, R. B. Simonson and Fred Bullock.

Foxite Harry Kosiner and his champ orchestra will provide the music and Fox A. C. talent will put on a variety show as part of the entertainment program.

Fox Flashes

Sam Schlein, Fox basketball star, has been appointed by the Board of Education to manage a recreation center in the Bronx. Sam does this in his spare time and still continues to be a hustling member of the laboratory office....Abe Goodman, of the publicity bowling team, rolled 231 in a practice game Friday (3) at the Grand Opera alleys, and George Eisele, captain of the publicity bowlers, turned in a 189 game. ....Herman Blumenfeld, who promised to crack some brand new jokes at the Fox party tonight, cables his regrets. He's on the high seas bound for Germany, where he will be a member of the Fox laboratory cutting staff....Harland Gluck, swimming manager for the club, says that the indoor aquatic events will be in full swim later this month....73 new Fox A. C. members during September, which brings the club's roster up to 1,195 in New York...All Foxites with the company for six months get free life insurance...Lisle Bell, who strikes 100% as a publicity writer, returned this week from a September vacation trip to Montreal....Gene McEvoy, of the Movietone sales staff, just returned to the home office from Hollywood.... Gene was away for two months and visited 13 cities on firm business. ....The femme members of Fox are enthused over the forthcoming visit of John Wayne, featured player in "The Big Trail," who will make a personal appearance at the Roxy during the showing of the picture.

Tiffany Tattles

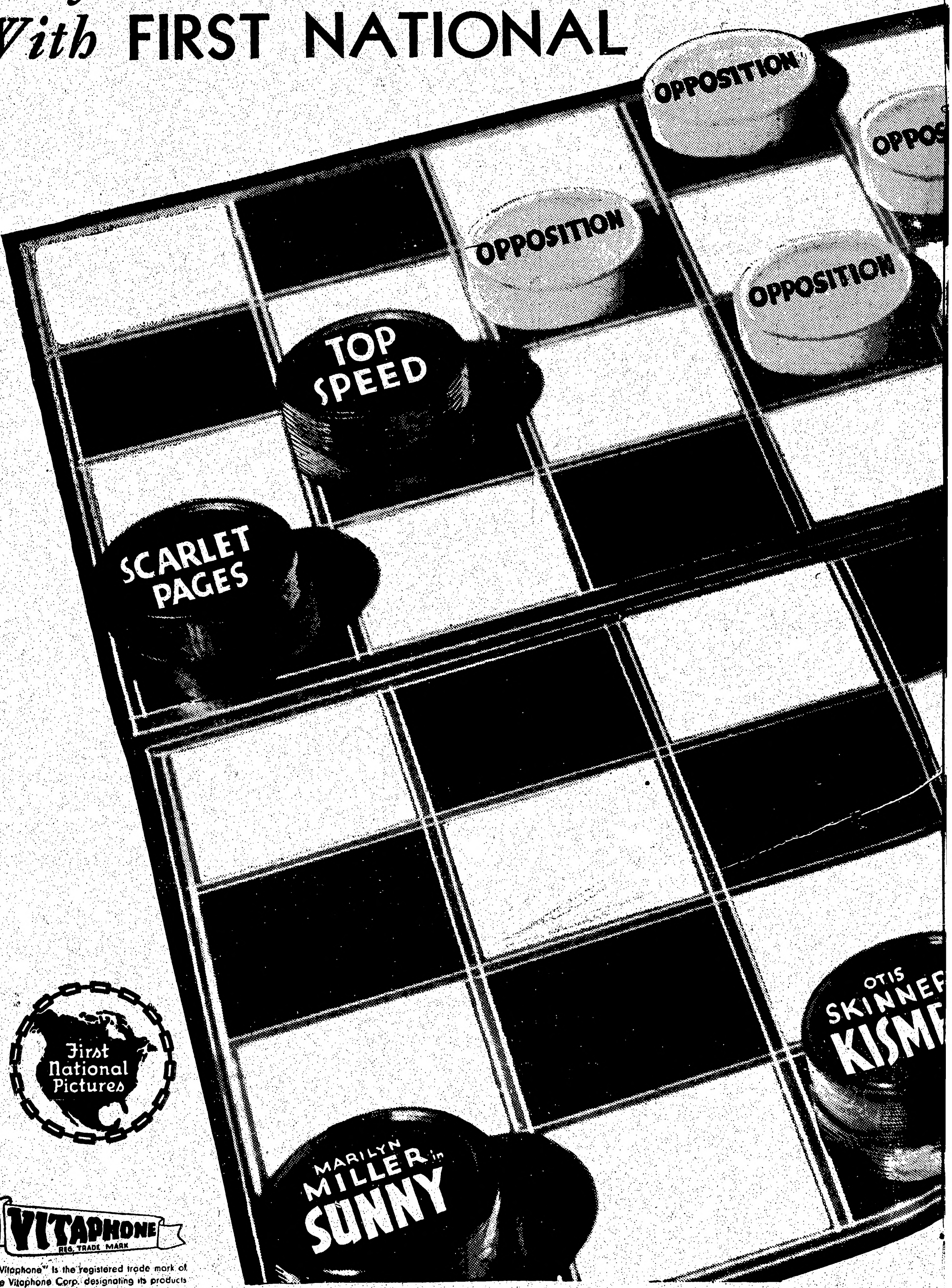
Manny Lee, who knows nothing about golf, received a call from a person asking if 115 is a good score. He said "yes."...The Tiffany Chimp who has been hanging around the Tiffany office for the past few days, likes Al Selig's office the best. Staff is waiting for Al to pass the stuff around...Jack Savage, art director, doesn't know what hours are. He was found in the office at 7:30 one morning—but that's only one morning....George Gray's little daughter asks every day that George bring the Tiffany Chimp home for supper...Bill Fitelson, head of the legal department, who doesn't know the difference between miniature golf and baseball, won the baseball pool at the office. What luck!

Bowling

Fox annual departmental bowling tournament starts Wednesday (15) at Dwyer's with Moe Kranz of the Mail Order Department as manager. Eight teams entered: Publicity, Laboratory, General Sales, Play Date, two from Auditing and two from Fox Theatres accounting department.

When the tourney is finally completed Jan. 11, 1931, 50 various prizes, aggregating $150, will be distributed. Five best players will be chosen to represent Fox in tournaments against Paramount, Warner, Universal, Pathe and any other motion picture company, besides several teams from Wall Street and the Silk League.

YOU CAN BEAT *Any* OPPOSITION *On Earth* *With* FIRST NATIONAL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SCARLET PAGES
OTIS SKINNE
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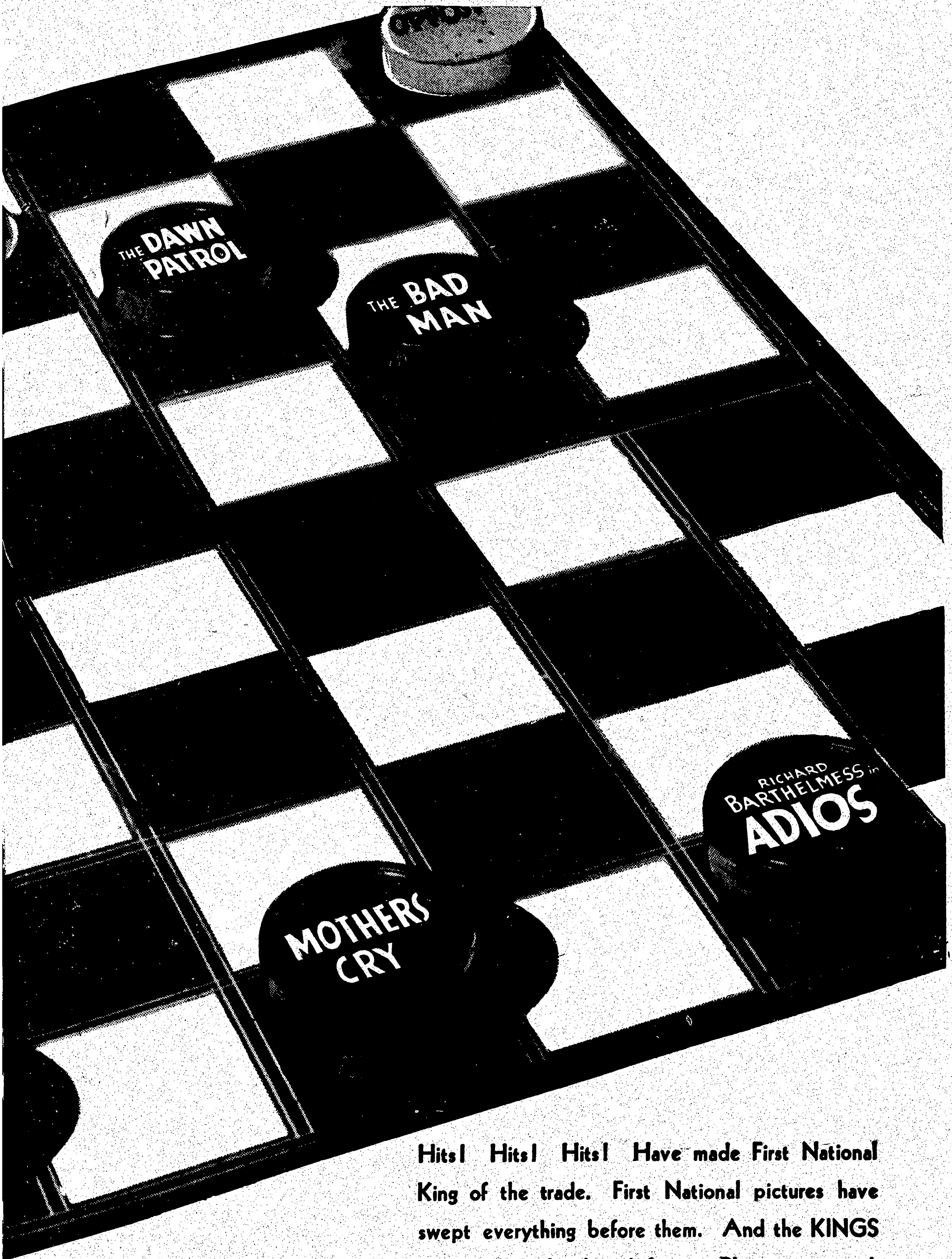
THE DAWN PATROL
THE BAD MAN
RICHARD BARTHELMESS in ADIOS
MOTHERS CRY

Hits! Hits! Hits! Have made First National King of the trade. First National pictures have swept everything before them. And the KINGS have still to be heard from. Play square with yourself and play First National. You can lick any opposition on earth.

FILMS OSSO

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PRODUCTION SCHEDULE FOR IMMEDIATE RELEASE:

ARTHUR

The first French musical comedy directed by Leonce Peiret and starring Boucot

L'AIGLON (The Eaglet)

from Edward Rostand's masterpiece. Directed by Tourjansky and produced in two versions, French and German

LE MYSTÈRE DE LA CHAMBRE JAUNE (The Mystery of the Yellow Room)

By Gaston Leroux, the author of "The Phantom of the Opera." Directed by the master mind director, Marcel L'Herbier

LE ROI DES PALACES (The King of Palaces)

A snappy comedy from Henri Kistemaeckers' play.

LA COMÉDIE DU BONHEUR (The Comedy of Happiness)

A world known success directed by the author, Evreïnoff.

UN SOIR AU FRONT (One Night at the Front)

The first war picture filmed with dialog from Henri Kistemaeckers' successful play. Directed by Alexandre Ryder, who made "La Grande Epreuve."

MA COUSINE de VARSOVIE (My Cousin from Varsovy)

The most popular comedy by the author "à la mode," Louis Verneuil

LE 8ÈME BOY (The Eighth Boy)

A new musical comedy by Jacques Bousquet

OCÉAN

The most powerful sea drama written and directed by Jacques de Baroncelli.

LA VAGABONDE (The Vagabond Actress)

A theatrical novel written by the most famous French woman writer, Colette.

L'ÉPERVIER (The Hawk)

The most thrilling Francis de Croisset's drama.

LE PARFUM DE LA DAME EN NOIR (The Perfume of the Lady in Black)

The most fantastic police adventure. Written by Gaston Leroux.

All These Films Are Talking Pictures

All These Films Are French Pictures

To my American Friends

I have pleasure and pride in broadcasting the incorporation in Paris of the

SOCIETÉ DES FILMS OSSO

an internationally minded picture producing and distributing organization with a French background.

Special facilities enable us to make all our product in several versions.

Any joint production proposition will be given a prompt answer, and we shall be happy to enter into business relations with American firms or individuals. Correspondence invited.

When in Paris, make yourself at home at our office opposite the Claridge Hotel, Champs Elysées. You will find there the latest copy of "Variety" and be acquainted with everything of importance going on in pictures through Europe. The finest Continental sound studios, the Pathe-Natan Studios, near Paris, have been contracted for. Our writers staff is a register of the best known French names with an international appeal, such as Henry Kistemaeckers, Louis Verneuil, Colette, Francis De Croisset, Rip, Gaston Leroux, Andre Barde, Henri Christiné, Jacques Bousquet, Edmond Rostand, Evreinoff, Jacques De Baroncelli. Also, Miss Dorothy Farnum has been signed, not only to write originals, but to supervise all continuities.

A special Play Brokers' Bureau will function in connection with our organization.

We are live wires.

Enthusiasm and Success is our motto. Come one, come all!

ADOLPHE OSSO

Texas Exhibs Have Sunday Hopes With Change of Governors Jan. 1

Dallas, Oct. 7.

The Sunday ruckus in Texas has about reached boiling point, with Publix and Ringling on one side as leaders, and Dan Moody, governor, on the other, heading the pious.

The big break came when Ringling circus announced it wouldn't fight the blue law and cancelled Sunday dates, including one here and another at Houston. Houston mess was bad, with American Legion hooked with R-B to pass the buck. Moody publicly denounced both Legion and Ringling.

Publix soon followed example by dropping its long drawn fight at Abilene, where Al Fourmet, manager of Paramount, has made page one regularly with police court scenes. J. J. Strickland, P-P lawyer, announced that, after coupla months' trial, Publix has about reached conclusion "the majority of Abilene's citizenship didn't favor Sunday amusement."

Strickland's decision came day before hearing set for permanent injunction against the Paramount, with town's parsons and schools all set to padlock the house. City dropped suit and also another suit for $5,000 damages for alleged "persecution and embarrassment" which one cop, Ed Cornelius, claims he suffered when he arrested the Par staff and tried to padlock the house.

Publix's move at Abilene considered to be circuit's attitude toward similar situations in some smaller burgs in north Texas, where attempts have been made for the Sunday biz.

Bluest Yet

In Brownwood, the sheriff padlocked all houses, both Publix and indie, drawing a few fines. Now he has put his foot on pony golf and all biz in general, including filling stations. About bluest Sunday burg in Texas.

State criminal appeals court (highest) has another case on docket, with Fred Jackson, Cleburne, appealing $25 fine (maximum penalty). Indies persist in their stubborn fight, seldom paying the small fines without appeal to higher courts.

Showmen in Texas expect turning point in January, when Ross Sterling supersedes Moody as governor. General move expected then to chuck Sunday laws.

Most indies kicking about unfairness of law, with major keys wide open Sundays and small towners driving long distances, combining pleasure jaunt with a show.

Still Going Strong
5th Consecutive Year
Benny MEROFF

MARBRO PUBLIX CHICAGO

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists

Johnson-Darmour Hookup Has Everything but Title

Hollywood, Oct. 7.

Largely because the name was mistaken for a foreign-producing company, Continental Pictures will get a new corporate title. This follows a deal between W. Ray Johnson, New York indie, and Larry Darmour, with the latter to produce this year's program of eight all-talkers. Standard is the tentative title used, but will be discarded due to conflict with Standard Cinema, Darmour's own company.

Trem Carr last year produced the Continenal program. He is still hooked up with Johnson through Syndicate Pictures, which both control, and this season will make a program of 16 westerns. Harry Webb will make four of the series, G. A. Durlam eight and the other four may be done by Donald Reed. The eight to be supervised by Durlam will be directed by J. P. McGowan, who wrote, directed and, in some cases, acted in last season's Syndicates.

Larry Lipton's Short Stay

Chicago, Oct. 7.

Larry Lipton, who was elevated only a few weeks ago to divisional publicity authority by R-K-O following the transfer of William Adler to Los Angeles, is out because of departmental friction.

CARLA TORNEY DANCERS
IN
"ON THE SET"
NOW PLAYING
PANTAGES, HOLLYWOOD
Under the Personal Direction of
CARLA TORNEY

FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA

BUD AVERILL and HIS SONGSTERS
"The Pick of Hollywood's Studios"
FANCHON AND MARCO'S "GOOD FELLOW IDEA"
FOX BROOKLYN THEATRE, NEW YORK
(OCTOBER 10 to 16)

PARKING SPACE FAVOR FORGOTTEN BY LEGION

Chicago, Oct. 7.

Efforts of the American Legion Post in DeKalb, Ill., to enter the outdoor show field, using its title for auspices, give some idea of what local picture house managers in towns under 10,000 go through daily during the spring, summer and autumn months.

A month ago D. A. Leifheit, manager of the Publix Egyptian here, had a call from the Legion boys requesting he allow the Legion to use the theatre's parking space to set a carnival on.

Leifheit, making a special effort and running up a sizeable toll phone bill, finally agreed to turn the space over to the stalwart Legionnaires, with the understanding this would be the last carnival or outdoor attraction sponsored by the local post. Mr. Leifheit made it plain he was willing at all times to do all he could to help the "boys" raise money, but at the same time he had to bear in mind he was running a 2,600-seat house, spending money daily all around the town, and he had to show, at the end of each week, something in the way of profits to those who built the house.

Short Memory

Following week, after J. D. Newman of the Ringling office had talked with the commander of the Legion, the "boys" conveniently forgot all the promises they had made the theatre manager and allowed the post's name to be used as auspices for the Hagenback-Wallace circus, so it could give a Sunday showing.

Leifheit did a burn-up, but later cooled off and said nothing. This week the Legion is sponsoring a carnival known as the Strayer Amusement Co. What they said to Mr. Leifheit when he let them use his theatre lot has been completely forgotten. In this case, however, Mr. Leifheit went to bat and forced the entire outfit, despite the auspices, to set outside the city limits. There it stayed the week of Sept. 29-Oct. 4. Mr. Leifheit's faith in human nature is a bit warped, but he's still game.

Legion's latest sponsored show is owned body soul and canvas by Robert Strayer. It lays claim to being the only hybrid carnival on tour today. That is to say, it uses both railroads and auto trucks in shipping from town to town. This is an exceedingly wise plan in the tottering carny field, as in case of attachments either the carload of paraphernalia or several of the truck loads may be salvaged by clever work. It also has its good points in keeping the auspices cheerful, as there can always be another carload of carnival, or possibly several truck loads, still on the way to own.

According to the small amount of billing of the Strayer Amusement Co., it has 12 big shows, 40 concessions, 6 big rides, 4 big circus acts, 300 people and "The Show That Is Different." The billing is a bit misleading. Actually they have 4 shows, 10 dreary concessions, 3 rides, no circus acts, and possibly some 50 people, if all the workmen, who follow shows these days, are included.

Quiet at Tiffany

Hollywood, Oct. 7.

Tiffany studio has nothing in production, with the two next, "Single Sin" and "The Barbarian," scheduled to have started two weeks ago, but still not fully cast.

Former will probably get under the gun first.

Meantime "Midnight Stage" is readying as Rex Lease's next western.

Tiff and Westerns

Hollywood, Oct. 7.

Tiffany may go in stronger for westerns on the current program.

The six Bob Steeles it has contracted with Trem Carr to make may be followed by an additional six, Tiff holding an option for the extra half dozen.

Freeman & Spencer, Brokers

Chicago, Oct. 7.

A. Freeman and A. D. Spencer, known locally in the picture trade, have incorporated as theatre brokers.

Both men have been associated with B. & K. in various theatre deals.

CHICAGO SET

Exchanges Unworried and Exhibs Booked Up

Chicago, Oct. 7.

In spite of the excitement last week of the zoning and protection meets, the exchanges are not worried, at least not for another year.

All the exchanges with catalogs are all sold for the coming year, with 95% of the houses set with contracts for pictures.

All negotiations were completed on last year's terms, with everybody apparently satisfied with the present system.

Naborhood Palaces Vs. Double Feature Spots As Protection Result

Chicago, Oct. 7.

Double features for the big neighborhood palaces appears on the horizon here as the result of the protection fight. Indie exhibs, with their small houses, are standing pat on double features and are refusing demands of the larger houses which are single featuring for additional protection.

Big neighborhood palaces, either circuit or indie owned, are figuring that the only way to bring these double feature houses into line is by fighting them with their own fire. The big house claims that it is unfair for the small house to follow them in the next week of release with not only the picture the big spot has screened the week previously, but also an additional feature. They state frankly that if the small spots using double features won't grant further protection time; that the big spots will be forced to go double feature out of self-defense, for it is admitted all down the line that the small double feature house is hurting the big single feature spot under the present release system. It is also the consensus that if the big houses go to double features that the small spots are about done for and will likely be forced out of the business.

Big spots have no particular desire to go double feature, that being merely a last resort. They are squawking that it's up to the exchanges, since the distribs could easily stop the practice. If, state the big spots, an exhib is able to double feature, and in some cases triple feature, it is evident that that house is not paying enough for its film. It's up to the exchanges, then, they say, to raise the price for films at this house, so that the exhib can afford only one feature.

G. T.'s New Department

Expansion plans of General Talking Pictures (DeForest) is taking in a new public relations department, to be formed.

Biz unit, but will include a publicity angle also.

UNIFORM NAMES FOR ALL ALLIED UNITS

Chicago, Oct. 7.

Allied headquarters have started a renaming campaign to unify the titles of the indie exhib groups throughout the country. In the future each state organization will be known as the "Allied Theatre Owners of ———," adding the name of the state.

At present there is a diversity of names for the local allied organizations, making it impossible to tell from the name with which national body the local group is affiliated, if at all. In some spots allied groups have names which designate them on the surface as members of the M.P.T.O.A.

Under the new scheme the local allied group, Illinois Independent Theatre Owners will be known as the Allied Theatre Owners of Illinois.

FANCHON AND MARCO IDEAS
The Standard Stage Shows
Main Office Los Angeles

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40th ST. N.Y.C.

Jo Swerling
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

HEALTHFUL
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NATURE'S REFRIGERATION

Ejects All Foul Air

and unpleasant odors. Keeps audiences awake, alert, contented—makes every show a bigger hit. "The silent partner of the talkies." You can put in this powerful, complete system at a new, low cost. *Write for details.*

KOOLER-AIRE ENGINEERING CORP.
1916 Paramount Bldg., New York, N. Y.

HIRSCH—ARNOLD
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco

TAKE TIME OFF FOR BAD

coming
'VIENNESE NIGHTS'
The Greatest Love Story Ever Told

BEHAVIOR!

It will do you good!

WARNER BROS.
Present

SINNERS' HOLIDAY

GRANT WITHERS • EVALYN KNAPP
JAMES CAGNEY • JOAN BLONDELL
LUCILLE LA VERNE

From the play by MARIE BAUMER • *Adapted by* HARVEY THEW
Dialogue by GEORGE ROSENER

Directed by JOHN ADOLFI

Made for the millions who are looking for thrills! Opening soon at the Metropolitan in Washington, the Downtown in Los Angeles, the State Lake in Chicago and the Strand in New York! Available to you day-and-date with Broadway!

A WARNER BROS. & VITAPHONE TALKING PICTURE
REG. TRADE MARK

Hope Held Out for N. Y. Indies if Sticking 'Till Chains Learn Error

That the Greater New York indie theatre situation right now is worse than it ever has been, but that indies who can hold on for the next six months will be rewarded, is the advice of local leaders.

Indies who believe in signs are certain that the next few months will witness a change in the theatre complexion, especially in the metropolitan area. Big circuits, they insist, can't navigate through regular indie channels and are appreciating the same more as each month of such operation goes by.

Better double feature than reduce the admission scale, say leaders who describe the two-feature as now common in fully 50% of Greater New York's 500 odd indie theatres.

The first run situation has gotten so far the New York indie is not even second any more. High place in bookings for him, informed exhibs declare, is in the 3d run. As the result the indie must do something to counteract this spot, brought about during the past few months by new inter-booking of local circuits.

That so many former indie houses around New York are now circuit owned has also made it worse for the bonafide free lance theatre owner. Where these theatres in many neighborhoods were regular indie competitors and met on that basis, their change in classification to circuit makes genuine indie barter on bookings with them now out of the question.

1ST NEW DE LUXER IN SPOKANE IN 20 YEARS

Spokane, Oct. 7.

Work is expected to start on the new Fox West Coast theatre within a week. It will be the first theatre building of consequence here in almost 20 years.

Plunkett on Tour

Jos. Plunkett left yesterday (Tuesday) for a two weeks' theatre tour that will take in Chicago, Toledo and Texas.

Nate Blumberg, R-K-O operator in the west, will meet Plunkett in Chi and accompany him on the trip.

LOCAL MANAGERS' CLUB QUICKLY BLOWS UP

Syracuse, N. Y., Oct. 7.

The Syracuse Managers' Club, the informal organization of local chain managing directors, which was going to inaugurate an era of good feeling on the local rialto, has met a quick death.

Launched in late August, as the Main Stem exhibitors were meeting almost daily to iron out union differences, the round table drew ardent promises of support from the showmen, despite it functioned by "gentlemen's agreements" rather than under by-laws.

The club ran for about a month. Then managerial ardor cooled as some exhibitors found that agreements were not being observed by competitors. Finally, even the two responsible for the idea fell out last week, sounding its death knell.

New Contract Jan. 1st

The new standard exhibition contract for the film industry will go into effect Jan. 1.

It represents the work of the 5-5-5 and the 2-2-2, committees formed of producer, distributor and exhibitor representatives. They have worked on the formula since Federal Judge Thacher ruled against collective dealings in the film industry last winter.

LIBERTY STARTS SECOND

Hollywood, Oct. 7.

Liberty Productions will get started soon on its second picture, with "The Ape" tentatively selected.

Following its proposed 20 picture schedule this year, Liberty will go ahead with "Mother's Millions" and "Davy Jones' Locker" as its third and fourth releases.

Buys "Slip" for $15,000

"Many a Slip," comedy drama produced last season by Lew Cantor, has been sold to Universal for $15,000.

Robert Riskin and Edith Fitzgerald authored the piece. William Stephens of the Sidney office arranged the financial details.

Luring Kids Back

Chicago, Oct. 7.

Westerns and serials for the kids is the new move made by neighborhood exhibitors who are making a determined effort to bring back the kid trade.

Most of the houses have established a policy of showing a western every Saturday mat. They are teaching the kids that this is a regular Sat policy, advertising in the dailies that the house will run five-reel horse drama, without mentioning the star or title.

Results have been excellent, with mat trade tripled in some spots. This in spite of fact that most of the films are reissues.

Crabill Given Tough Spot with WB Houses; In Newark, All in Red

Putting strong men in weak spots of the Warner circuit is a policy being developed by Spyros Skouras. Of these Ralph Crabill, formerly with the Paramount organization, is the first to be so assigned.

Crabill, newly taken on by the Brothers, was slated Monday to become a New Jersey district manager under Harry Kalmine. It will be Crabill's job to endeavor to make pay what are regarded within the Warner circle as the three worst first run losers in the entire circuit: Mosque, Branford and Stanley, Newark.

Kalmine had these three houses under his personal supervision while Jersey zone head for the Brothers. All of his efforts could not get them to the black side of the ledger.

When Crabill first joined the Brothers it was reported on the West Coast that his capacity would be that of city manager under Harry Charnas. The latter oversees the WB Broadway houses. No such post is being created, according to the home office.

Chi. Showmen East

Chicago, Oct. 7.

John Balaban, J. J. Rubens and E. M. Glucksman left town Friday, further depleting the list of Chicago showmen. R-K-O recently shipped a cargo of localities to the coast.

With Glucksman's departure his duties at B & K have been divided between Dave Balaban as supervisor and Carl Strodell.

VILLAGE AND LEGION OPERATING TALKERS

Minneapolis, Oct. 7.

Town of Whitehall, Minn., near here, is going into the picture business. Its council has appropriated funds for the installation of sound equipment in the town hall. Operation will be a joint project of the municipality and the American Legion Post.

Council members concurred with local merchants that business is suffering because of talkers.

Detroit's Biggest Noise For 'Hell's Angels' Date

Detroit, Oct. 7.

The biggest ballyhoo ever to hit this town was uncorked in conjunction with opening of "Hell's Angels," $8,500 for the opening and about $2,000 a week for the rest of the run. This includes about $2,000 a week for billboards. In addition Hughes has four bill posting crews out covering an area around Detroit in Michigan, Ohio and Canada with a radius of 65 miles.

Jean Harlow in town making personal appearances for the opening.

More Lobby Machines

Chicago, Oct. 7.

Following the lead of Publix and Warners, the small indie groups are also going for merchandising in their lobbies and corridors.

Essaness 19 houses have just leased candy vendors, to be installed immediately. The nine Lasker spots are practically set to go for vendors, while the individual exhibs are all ready to take a chance for the additional revenue.

Still Bidding for "Lil," But Down to $55,000

Hollywood, Oct. 7.

"Diamond Lil," with or without Mae West, may yet reach the screen. With several picture companies interested in the piece for some time, Pathe is the latest bidder, offering $55,000. That figure is a drop of $20,000 from a year ago, when Universal went to $75,000 and was turned down.

The $55,000 now held out by Pathe is getting serious consideration from the three-cornered owners of the play: Mae West, Mark Linder and the Shuberts, although they're holding out for more dough. On the stage "Diamond Lil," it's estimated, has grossed over $2,000,000.

Yaps Not Scared by Class Any More, so Dumps Go 'De Luxe'

Chicago, Oct. 7.

New theory of operating small neighborhood houses is evident this year among exhibs. The old notion that the public won't go to de luxe neighborhood spots is about washed up. All theatres, no matter how small or how poor the neighborhood, are making steps to give the house as much class as possible.

Some years ago there was a general idea that it was best to dirty up the lobbies of the small houses to make the people satisfied and not scare them away. But this year the only ones making such statements are those who are too lazy to spend any effort of any kind and who lack any sense of showmanship.

'PAY DUES,' WAR CRY OF MYERS AND STEFFES

Chicago, Oct. 7.

The body of the local allied group last week, in a meeting called by President Aaron Saperstein, upheld the action of the executive board, rejecting the zoning and protection schedule as submitted.

The meeting drew the largest turnout since the organization began some 10 months ago. Abram Myers made his local public appearance before the allied group.

Myers spoke and closed with a plea for the members to keep up with their dues. Many of them have been delinquent for some months, and Myers seemed aware of it.

Al Steffes followed, but made the grade by speaking louder and faster. Steffes started with a resume of the allied in the past 15 months. He also implored the members to pay their dues.

R-K-O Frequent Meetings

St. Paul, Oct. 7.

R-K-O laying out plenty for monthly "visiting conferences" of managers in middle west key cities.

Omaha, Minneapolis, Sioux City, Des Moines and St. Paul managers gather in one of these spots for two-day meetings every 30 days.

Idea is managers can get broader viewpoint on managing houses and exploitation by seeing how other fellows do the job.

INDIE EXHIB. BKPT.

Los Angeles, Oct. 7.

Walter Ferdna, indie exhib, has gone bankrupt with $2,150 liabilities and $550 assets. Half the liabilities is a judgment given his former landlord for theatre rent.

Ferdna and his wife leased a neighborhood house for five years, rental starting at $150 a month. For the first three months the owners conceded a $25 cut to enable the operators to install talker equipment. The second month they could only pay $100 and after four months they abandoned the house. Unpaid rent came to $475 and an agreement to buy the fixtures added $500.

Ferdna's chief asset is half a lot in a subdivision at Chino, Cal.

AMPA' Bldg. Comm.

Hollywood, Oct. 7.

Project for a permanent building for the Academy of M. P. Arts and Sciences has got as far as a committee.

Cecil B. DeMille is chairman, Cedric Gibbons represents arts, and Nugent H. Slaughter sciences, on the building question.

One site is already under consideration.

SIX ARELLYS
SKILL—SPEED—STRENGTH
This Week (Oct. 3), Oriental, Chicago; Week Oct. 10, Marbro, Chicago; Week Oct. 17, Tivoli, Chicago
Publix-Balaban & Katz Theatres in Chicago, Ill. Direction, WILLIAM MORRIS OFFICE

INDOOR GOLF COURSES *must be fitted up*

in an elaborate way or you only invite competition. Let us make suggestions for beautifying and tying in your course with walls and ceilings, with painted backgrounds, built foregrounds, rocks, stumps, etc.

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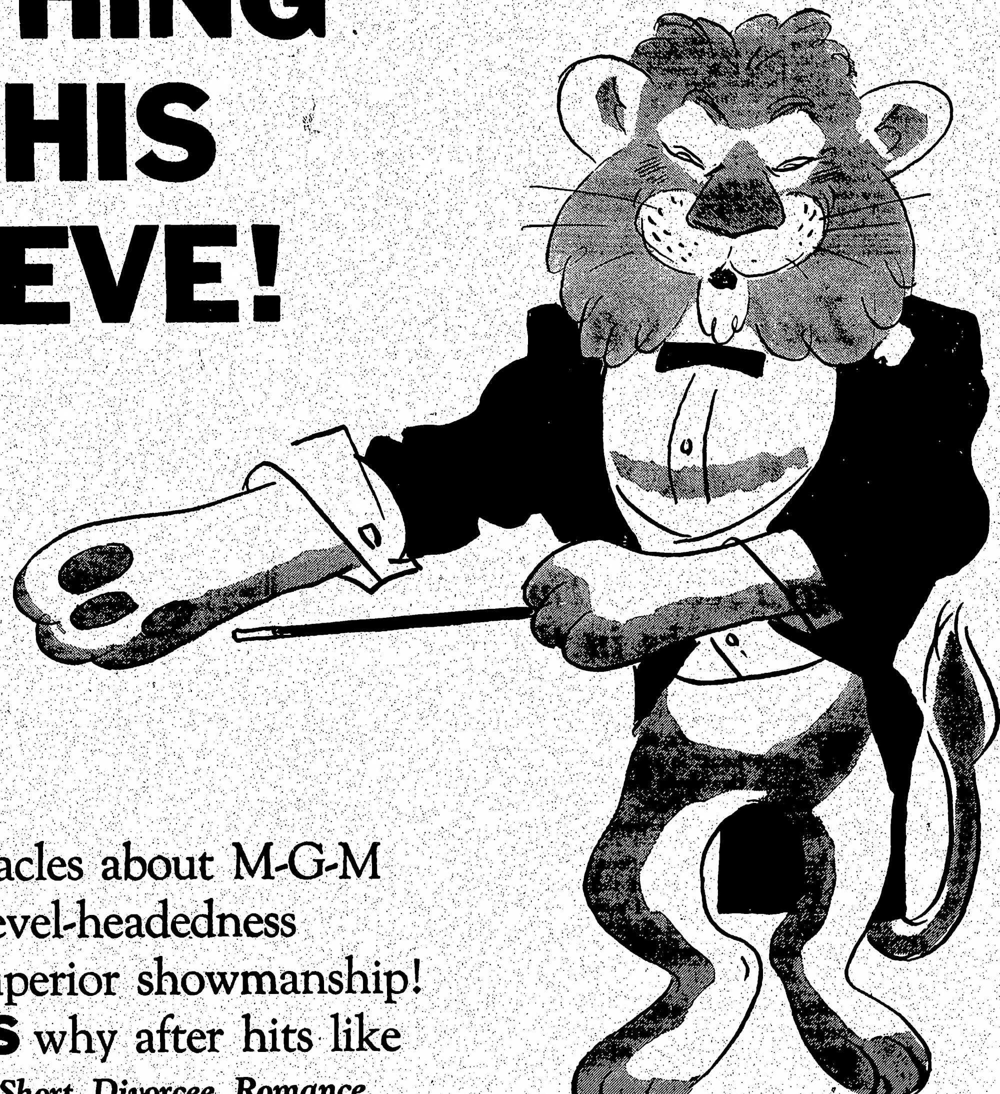
LATE STAR OF "HELLO PARIS" AND WELL KNOWN RADIO BROADCASTING AND RECORDING ARTIST
APPEARED WITH JOHN McCORMACK OVER N. B. C. NETWORK
MAKING FIRST SUCCESSFUL DEBUT FOR PUBLIX-BALABAN & KATZ
This Week (Oct. 3), Oriental, Chicago Week Oct. 10, Marbro, Chicago
Week Oct. 17, Tivoli, Chicago
WITH BALANCE OF PUBLIX THEATRES TO FOLLOW
Direction, MAX TURNER, WILLIAM MORRIS OFFICE

NOTHING UP HIS SLEEVE!



NO miracles about M-G-M
JUST level-headedness
AND superior showmanship!
THAT'S why after hits like

Caught Short, Divorcee, Romance,
The Big House, Let Us Be Gay
and a flock of others.

M-G-M follows through with

THE LID'S OFF ON LAUGHS!

Those 3 FRENCH GIRLS

"A box-office wow if there ever was one."—HOLLYWOOD REPORTER

WAR NURSE

"Best of year. Superb. Destined for long runs."
—HOLLYWOOD REPORTER

"War Nurse a knockout. Oil up the b. o. cash register. It's going to heat up with this one. Surefire!"
—M. P. NEWS

BILLY THE KID

"King Vidor's epic of the West is something to look forward to."

JOHN GILBERT WAY FOR A SAILOR

"John Gilbert comes through with flying colors."
—HOLLYWOOD REPORTER

"Comedy and action galore. To Gilbert goes the credit."
—M. P. NEWS

CECIL B. DE MILLE'S MADAM SATAN

"Criterion, Los Angeles Healthy trade. Getting strong word of mouth."
—VARIETY

"Madam Satan over big at Criterion."—M. P. NEWS

M-G-M

Year In and Year Out!

Labor Troubles

For the first time in weeks the labor troubles through the U. S. and Canada assumed a more clarified condition, although there had been no change in Newark, Philadelphia and St. Louis. A strike call had been on in the last two and may be issued in the first (Newark) at any time.

In Newark the musicians have not yet asked the stagehands and operators to strike in sympathy.

In Philadelphia where the I. A. official strike call had been sent to become effective Oct. 7., a week's extension was granted for the managers and unions to confer.

In St. Louis nothing settled either way, but conferences are being held.

At I. A. union headquarters difficulties were reported as adjusted in Washington, Detroit, Minneapolis, Boston, Hartford, Hamilton (Can.), Ottawa, Kansas City, Milwaukee and Buffalo.

In Austin, Tex., the operators went back to work.

In Seattle conferences were on with the trouble in some west coast towns up for discussion at the conferences.

In Hamilton, Can., Vice-president Covert of the I. A., was arrested on charges of alleged intimidation by a local theatre manager, but acquitted.

Both heads of the I. A. and musicians, William F. Canavan and Joseph Weber, have gone to Boston to sit on the sessions there of the A. F. of L.

The I. A. executive sessions were also set for Boston this week. The Canavan contingent will likely be in the Hub for two weeks, although pressure of biz may bring Canavan into the N. Y. office Saturday for a conference with Assistant President Louis Crouse.

Philadelphia, Oct. 7.

That the current strike of 200 musicians employed in film houses of the Stanley-Warner and Fox companies here in Philly may develop into a general strike affecting 3,000 musicians connected with hotels, restaurants, night clubs, cafes, dance halls and radio broadcasting stations was demonstrated when the Musicians' Protective Association held a midnight meeting Friday (3). Full membership attended the meeting, called by its head, John Colaprete.

Colaprete read a letter from Joseph Weber, national head president of the American Federation of Musicians in which was contained an order for all musicians of the city to walk out within 15 days of the date of the letter. The meeting was reminded that the stage hands and operators are ready and willing to walk out in sympathy with the picture musicians if no agreement had been reached by today. "Reciprocity is only just and fair" was one speaker's declaration. In other words in return for the co-operation of stage hands and operators whose aid is desired by the film musicians a general strike of the full force of the city's musicians, 3,000 strong, is desired in order to force hotels, cafes, dance halls, radio stations and night clubs to employ union help.

The reading of the letter and the following speeches resulted in bedlam. "Why should 3,000 men be out of work to help 200," was a question put on all sides.

Heckling, shouting and even a couple of fist fights followed. When the meeting was finally quieted it was decided to send a committee to New York to argue the matter out with Weber.

Sentiment of the meeting was his letter did not offer sufficient reason for a general musicians' strike.

Colaprete, Adolph Hirschberg, state representative of the national board, and Nromeo Cella, chairman of the arbitration committee, were appointed to interview Weber and to report their findings at another meeting this week. The date set for the general strike, unless an agreement is reached, is Oct. 15.

Hirschberg announced at the meeting that the legitimate theatres here will be in no way affected by this strike.

Minneapolis, Oct. 7.

All labor troubles between Publix and R-K-O on the one hand and unions on the other have been settled and new contracts are in process of preparation.

Details of the settlements reveal compromises, with the unions gaining most of the points for which they contended and with R-K-O apparently faring better than Publix at organized labor's hands.

As far as a double crew of six men each, in place of former six men single crew, was concerned, the stagehands' union gained its Minnesota theatre point. Union agreed to waive its demand for a flat $5 weekly wage increase. Agreed that the wages for each of the 10 men of the Minnesota crew would be computed by dividing the total of all money paid out by the theatre for regular wages and overtime of the stage hands in 29-30 by ten. The two additional men are to receive $65 per week each. Despite the doubling of the number of men employed, the increased expense for the house for this item is not especially large.

At Orpheum the terms and conditions will be the same as those of last year.

The union agreed to a reduction of the stage crew at the R-K-O Seventh Street theatre, playing a straight picture policy, from four, employed last season, to two men. At the R-K-O President theatre, St. Paul, also a straight picture house, the crew is cut from four to one man.

Otherwise crews and conditions in other Minneapolis theatres will remain the same as last season.

Under the terms of the settlement with the musicians' union, the minimum requirement in musicians for the Minnesota theatre (Publix) orchestra will be 23 and for the R-K-O Orpheum theatre 12 musicians.

Montreal, Oct. 7.

Three weeks' musicians strike ended Sunday (5) with orchestras going back into Capitol and Loew's. Loew's band comes back with full year's contract, non-cancellable, Capitol opens with stage show Oct. 11, to operate under four-week cancellation clause. This leaves only one vaude house in eastern Canada, outside Toronto, Imperial having gone talker.

Kansas City, Oct. 7.

With the announcement that the labor troubles which had been delaying the opening had been satisfactorily adjusted, Shubert opened Oct. 6, with "Wise Child." Following in succession are "Strictly Dishonorable," Fritz Leiber rep, and "Sons o' Guns."

Portland, Ore., Oct. 7.

No agreement yet with stage unions, but negotiations on even keel. Rumor stage shows all over town might be lifted is denied by Floyd Maxwell, new Oregon division manager for Fox.

Newark, N. J., Oct. 7.

All painfully quiet on the front between the managers and musicians. Musicians sending out ballyhoos in trucks with bands and still hold concerts free. Arthur Pryor led the men in one and several other names are promised. No notice of the operators leaving and the stage hands still work.

R-K-O'S DARK HOUSES IN TWIN CITIES REOPEN

Minneapolis, Oct. 7.

Morgan Ames, R-K-O district manager here, is reopening the local R-K-O Seventh Street and the St. Paul R-K-O President this week. Both houses have been closed all summer. They will employ the same policy, straight pictures.

Bob Cottom of the R-K-O Orpheum, at the Seventh Street. President's manager and Cottom's successor not yet named.

With the reopening of the Seventh Street, only loop house still dark is Pantages, in the best of locations, wired and with 1,600 capacity.

Let's Call it
"HEART"

. . . That Precious Thing Which the World Seeks in the Theatre

We all know it's true. There's something called "heart" in a picture, in music, in men, which the whole world seeks with an almost pathetic heart-hunger. When that warm, living thing is absent the fire on the hearth is dead.

The theatre, of all institutions, is the place where the public expects to hear the heart speak out. There they hope to board a magic carpet which will lift them above the day's work and worry and give them a glimpse of "the light that never was on sea or land."

Of course, the crowds appreciate a magnificent theatre, smart entertainment and scenes lovely to the eye. But give them art without heart, and they go away still hungry.

No heart speaks from mechanical music. No push of a button can electrify the emotions. Music "canned" three thousand miles away and shipped six weeks ago last Tuesday—how can it replace *Living* Music played by men who *feel* their playing....there in the listeners' presence.... heart speaking to heart through the art which surpasses all others in power to move and enrapture?

No, people don't enjoy attending a theatre which "has no heart in it." They want to hear a mighty organ wakened to life by sensitive hands....to see the rhythmic sweep of bows on violins....to watch a living director's baton weave sound into living beauty.

Whatever the varying merits of individual pictures, the *music* part of a program can always be constant, always fine, when skilled musicians play. Such music will help to preserve, unbroken, that vital cord which reaches from heart to heart and draws irresistibly.

THE AMERICAN FEDERATION OF MUSICIANS
Joseph N. Weber, President
1440 Broadway, New York, N. Y.

RICHARD ARLEN
IN
"The Sea God"
A Paramount Picture
Make-Up Artist, James Collins

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A make-up with Max Factor's Preparations is applied quicker, smoother, thinner, and is an important aid to correct characterization.

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HOLLYWOOD

And 2 MORE HITS from UNIVERSAL

You can't get along without It!

The Affairs of a Master Lover!

NOW comes the CLASS picture for CLASS "A" Theatres—Right on the heels of such smashing successes as "ALL QUIET ON THE WESTERN FRONT," which stood them in line for blocks at the Roxy for a hold over run; "THE KING OF JAZZ," which hit a new summer high at the Albee, in Cincinnati, to the tune of $30,000; "LITTLE ACCIDENT," which grossed $48,000 at the Mastbaum, in Philadelphia, and "A LADY SURRENDERS," which is playing the Paramount, New York; Woods, Chicago, and other key cities.

With

BETTY COMPSON MARY DUNCAN
IAN KEITH JEANETTE LOFF

From the story by Rudolf Lothar and Fritz Gottwald. Continuity and Dialogue by Benjamin Glazer. Presented by Carl Laemmle and produced by Carl Laemmle, Jr.

A MALCOLM ST. CLAIR Production

The BOUDOIR DIPLOMAT

ANOTHER BIG SMASH!

MILLIONS have seen the famous stage play by Samuel Shipman and John B. Hymer, which ran for three years on Broadway and was roadshowed over the entire country. Millions more are NOW waiting to see the picture made from this tremendous success, one of the greatest box-office talkies of all time.

"EAST IS WEST"

LUPE VELEZ
Lewis Ayres
Edward G. Robinson
A MONTA BELL
PRODUCTION

The Emblem of the Show Business

All Over the World

VARIETY

●

And Now For Its

25th Anniversary Special

The Great Push For Cush Number

●

It's Due in December, But It's Starting Now
Get in on it—Get in with it—Don't forget it

●

For 25 years 'VARIETY' has been hanging around. Nobody asked it. Maybe nobody wanted it. But there it was and here 'tis.

So comes the 25th. THE anniversary. Nobody's fault—no one owns the years. But here 'tis.

And it's going to get you whether you watch out or not.

For this is the 25th!!

Fashion Expert to Okay Clothes Of Women on R-K-O Vaude Bills

A fashion expert will be shortly appointed by R-K-O to pass upon the clothes worn by the women on all R-K-O vaudeville bills playing in and around New York. Another departure will be a showman-expert for the approval of or suggestions on stage lightning and scenery in the R-K-O houses.

No one for either post has been named as yet, nor is it reported either has been so far selected. The posts are decided upon, however, it is said, and the department will shortly go into action under the guidance of the R-K-O theatre department.

For the gowns and costuming of acts under R-K-O contracts, the fashion sharp will look over all of the women, particularly those in the R-K-O four-act units, while the latter are appearing in New York. The gown inspector will be a woman, it is said, with authority to enforce her suggestions or order changes in clothes worn by the women of the bills. Objective of this is obvious, especially as the R-K-O unit shows tour transcontinentally.

Too Much Spotlight

From understanding, the aim of the lighting expert is to give vaude a better appearance than it has had in the R-K-O houses for a long while. Acts have been permitted to include the spotlight in their prop list until a vaude theatre is hardly lighter than a picture house, during the time the acts are upon the stage other than on the stage where the spotlight focuses in its narrow range upon the performer only. The spotlight has become as odious as stolen bows in vaude. No previous steps were taken to use judgment in the employment of the spot, with criticismss of its wrong usage wasted type.

On scenery the expert will be clothed with the same powers as the fashion detector.

Sunday at the Palace

Al Jolson dropped into the Palace last Sunday night (5), and occupied a seat down front. When the spot was turned on him, acknowledged the applause and went to the stage where he sang two numbers.

In addition to Jolson who gratuitously helped Elmer Rogers stage a million dollars worth of entertainment, a galaxy of vaude and stage stars were in the house, introduced one at a time. Bows only, but no numbers.

In this bunch were Lou Holtz, Richard Barthelmess, Pat Rooney, Ted Lewis, Jay C. Flippen, Frances Williams, Jack Pearl, Jack Benny and Russ Brown.

Timberg Closes Revue

"Take It Easy," Herman Timberg's revue slated for another try this season, folded last week with Timberg leaving for the coast Saturday (4).

Info has Timberg trying to sell "Easy" as a picture for Eddie Cantor.

Samuel Rosoff, subway contractor, was reported as Timberg's "angel."

R-K-O'S FILM ACTS

Vaude and legit acts that have been playing in pictures and are or will shortly play for R-K-O are:

Moran and Mack, Marx Brothers, Zelma O'Neal, Duncan Sisters, Brox Sisters, Ken Murray, Olsen and Johnson, Morton Downey and Lillian Roth.

May Shift Mae

Fox Theatres is figuring on shifting Mae Woods to the public relations department, as assistant to Frank Pendergast. Her present job is in the personnel department.

Miss Woods was formerly a vaude agent.

Framing New Act East

Hollywood, Oct. 7.

Bernard Granville and Neely Edwards, who were doing the old Flannagan and Edwards act, "Off and On," closed mid-western dates in Cleveland last week.

They expect to put on a new act in the east.

CHORUS GIRL PLIES WHIP WHEN FIRED

Seattle, Oct. 7.

Neeta Mitchell, line gal at the Paramount, did a bit of side stuff at rehearsal last week. Resenting discharge from the locally recruited line, she pulled a horsewhip from under her skirt and slashed a few at Dave Hacker, dance producer.

Hacker held the girl until she was escorted out of the theatre. A little scratch on an ear was the total of the damage, but it caused plenty of excitement.

Neeta claimed notice was too short and she didn't like to leave the gals she had been dancing with for several weeks, especially since the new gal was an importation from Portland.

ABERNATHY'S HOLD-UP

S. & D. Man Caught After Stealing $128 in Rochester Store

Rochester, N. Y., Oct. 7.

Louis Abernathy, 24, Corning (N. Y.) song and dance man, was charged with holding up girl clerk in candy store and getting $128 after a daylight robbery here.

A girl customer followed the man into the street and called a cop.

Abernathy had no gun, using his hand in his coat pocket as a bluff. He was sent to the Stong Memorial Hospital for a mental examination.

Mrs. T. F. Bitzer's Divorce

Denver, Oct. 7.

Mrs. Thomas F. Bitzer secured a preliminary decree of divorce from her husband, an actor, and the right to use her maiden name, Doris M. Smith. She says the courtship lasted nine years, but the marriage was only one.

Otto W. Schmidt, film salesman, has been sued for separate maintenance by Bertha S. Schmidt in this city.

Two Weeks for Bands

Rotating band presentations will have a two-week R-K-O route in Westchester when Mt. Vernon, N. Y., goes from straight pictures to join White Plains in the stage band policy in November.

M. c.'s will rotate with the stage units.

Walter Meyers Tells

Walter Meyers, Warners' booking and casting head, can't keep it under cover any longer. He's engaged to Marjorie Hartman, non-pro, and they'll wed next June.

Bride-to-be is the daughter of Samuel Hartman, New York attorney.

MERMAN-SIEGAL DOUBLING

Ethel Merman and Al Siegel, song and piano team, currently with Aarons & Freedley's musical, "Girl Crazy," opening in New York next week, will double at the Club Richman starting Oct. 15, with Harry Richman and Lina Basquette also on the floor.

FRANK VINCENT BROKERING

Frank Vincent, former R-K-O coast theatre director, now in New York, is reported about to go on a brokerage career downtown.

Vincent will be associated with Benny Cutler, in the Wall Street section, 'tis said.

Bard's New One

Hollywood, Oct. 7.

Ben Bard is returning east within the next two weeks to break in a new vaude turn for R-K-O. Ruth Roland (Mrs. Bard) will accompany him but not in the act.

Bard will work with Matt Brooks, doing the act he put on with Bert Wheeler at the last Masquer's Revel out here.

Zelma O'Neal at Par

Zelma O'Neal with a piano player will play the Paramount on Broadway next week (17) for $1,650.

Miss O'Neal tried out for R-K-O.

Hollered 'Fake'—Pinched, And Arrested, 12th Time

Utica, Oct. 7.

If Joseph Valastro 27, Utica, called Punjab, Oriental mystic, a fake, it was while he was under the influence of Punjab's hypnotic spell.

This is the defense Valastro's lawyer, Frank T. Ropiecki, will offer when the case comes up for trial before a city court jury. Valastro created a disturbance at the Colonial and was arrested. It is alleged he heckled performers on the stage before Punjab appeared and he then submitted himself as a hypnotic subject after which he declined to leave the platform until forced. Upon calling "fake" he was escorted from the theatre. He put up bail of $25 to insure his appearance at the time set for trial.

Inspection of his record by court authorities showed he has been arrested 11 times.

MGRS. CONFER ON NVA MATTER

National Variety Artists and its obligations are reported having been taken under consideration within the past week by chain heads. It is not reported that any conclusion has been reached.

Indications from the vague stories of these meetings are that the heads of the variety show business have about decided to take over the support responsibility of the charitable organization. While this is indicated, there yet remains the manner of providing means to be decided.

Pat Casey remains the central figure in the N. V. A. operation and the managers are said to have held their conferences upon the assumption Casey will continue to direct the N. V. A., as in the past, in conjunction with any other duties he may assume in the welfare of the show business at large.

No reports in connection mention the Variety Managers' Association, the other organization under the Casey domain.

Casey will have to be on the coast by Nov. 1, it is said. By that date or before it is believed the N. V. A. matter will be finally disposed of.

Sam Katz will likely be the next president of the N. V. A.

Gracie Fields Stops

Gracie Fields will end her R-K-O vaude engagements with this week at the Palace, New York. It is her second there, as per contract made with the circuit before coming over from England.

Miss Fields has another week open, it is said, and offered to play it for R-K-O. The booking office had no spot open for her at the salary, $2,500.

CLARENCE STROUD NOW WITHOUT BETH, 3D WIFE

Detroit, Oct. 7.

Beth Dodge interrupted the third romance of Clarence Stroud. Beth, who traveled with Clarence during the first part of his Fanchon & Marco route, answered the call of Broadway and it looks like the separation will last for a while. This is the third marriage for Clarence of the Stroud twins, his second with Betty Wheeler and his first with a Dallas society girl.

His first marriage at 18 came to light here when Clarence looked up the score card. It may be news to Nos. 2 and 3.

Claude is way behind his brother in marriages, but says he is still young. In fact, he is 15 minutes younger than his twin brother. Claude was married to Thelma White, who recently married Max Hoffman, Jr.

The boys are only 23. Both boys are temporarily wifeless.

Incidentally the boys are working under a very novel contract for F. & M. A clause in their contract specifies that one-half of each week's salary is to be held back as a trust fund. In case of any breaches of contract boys to lose total amount in fund in addition to cancellation of contract. So far the total in the trust fund is $7,500. At the end of the tour, 45 weeks, the total will be $16,875.

CHARLIE AHEARN MARRIES

Weds Mary Boven, American Girl, in Paris

Paris, Sept. 27.

The wedding occurred in Paris yesterday (26) of Charlie Ahearn, American band master, and Mary Boven, American artist.

Ahearn's bride landed in France the day before the wedding. They sailed immediately after the ceremony on the "Asturias" for Buenos Aires, where the Ahearn act is due for a three months' engagement.

Hack Wilson's 3 Wks.

Chicago, Oct. 7.

Hack Wilson, Kiki Cuyler, Gabby Hartnett and Ernie Heathcote, of the Chicago Cubs, open Oct. 10 for Balaban & Katz at the Oriental. Heathcote is a substitution for Charley Grimm, booked but asking to be released because of health.

B. & K. must play Hack Wilson three weeks but the other three are a one-week responsibility, subject to option.

No English Acts Available for Vaudeville at Present Over Here

Failure of two imported English turns at the New York Palace within the past two weeks brought out that advices from London for some time past have stated that there are no English turns at present over there available for American vaudeville.

No booking of British acts in the near future is anticipated by the vaude offices in New York. Only foregin turns that might be acceptable are the "dumb" Continental or acrobatic turns, mostly used on this side previously as opening or closing acts on a vaude bill. With the circus and fair season ending in the U. S., many of that specie of turn are ready for vaude engagements if proffered.

The disappointment in the English acts is made evident by the bookers. They say that with the case of Gracie Fields, the single singer, it looks as though the former English writer of smart and clever lyrics has passed away. Miss Fields seemed more dependent upon American than native songs. None of either country in her two-week repertoires stood out, lyrically.

In Other Days

In former vaudeville days in this country English single stage girls made their American successes as much through the high lyrical quality of their songs as with personality or specialty ability. This was notable with the late Marie Lloyd, Vesta Victoria, Vesta Tilley, Ella Shields and Etta Retford.

At that time the finish and cleverness of the English lyrical writers were generally recognized in New York. Of recent years without the English influx as previously, the only lyrics from abroad which have attracted attention have been in one or two of the English musicals sent over here.

Nothing in England

Vaude agents have been importuning the New York bookers to bring over many foreign turns, mostly English. Meanwhile one of the offices is said to have asked an American showman long in London as to his opinion on the number and names of British turns suitable for this side. He is reported to have replied with emphasis he knew of none, and advised against the booking of any English acts at this time.

"Winter Garden Night" for Palace's Sun. Vaude Bill—Audience Celebs

An attempt to revive the famous professional celeb nights of the old Winter Garden days will be made this season by R-K-O at the straight vaude Palace, New York. Night picked is Sunday, same night on which the Winter Garden, then a legit theatre, used to draw a bunch of regulars, including the Broadway crowd and most of the theatrical lights who happened to be in town, with its weekly vaude concert.

The idea will involve a master of ceremonies on all Palace bills, with the m.c. necessarily one who knows names and faces, preferably of sufficient importance himself to be able to induce audience celebs to show themselves without offending them.

Last Sunday night at the Palace Dave Apollon, the current m.c., picked out and introduced about a dozen theatre well-knowns in the Palace audience. Al Jolson and Richard Barthelmess both stepped on the stage, Jolson contributing two songs.

Natural Spot

It is figured by R-K-O that the Palace, with the only stage show in Times Square excepting the presentations at the Paramount, Capitol and Roxy, is the natural spot for the celebs to hit on Sunday nights when having nothing else to do or when not wishing to see a picture.

Through creating curiosity to see the stars in layoff moments, the Palace may largely retrieve the Winter Garden's old Sunday night following of fans. Reported thought is to spread the Palace's Sunday night rep through the audiences, with likelihood that if seeing enough names and rubbing shoulders with them, they'll go out talking.

Since the Winter Garden days, and especially since vaude slipped, carrying the Palace along with it, there has been no particular gathering place for the entertainment-seeking mob on the dull Sunday evenings.

R-K-O is said to count on the Palace's reserved seat policy as another inducement for the necessary Sunday night celebs.

M. C. and Dancer Badly Hurt in Trenton Smash

Trenton, Oct. 7.

Lewis Mack, m. c., at Hunt's State theatre, was seriously injured, as was a young girl dancer in his troupe, when a sedan he was driving ploughed into the rear of a heavy truck on the Lincoln Highway, five miles from Trenton, Friday (3).

Both Mack and the dancer, Madelyn May, 20, of Brooklyn, are in McKinley hospital, here, suffering from many cuts and bruises. Mack's tongue was nearly severed in the mishap.

As the sedan crashed into the truck, both vehicles were ignited.

Murray Smith's Band

Hollywood, Oct. 7.

Murray Smith, with an orchestra, opened at the Montmartre last night (6), succeeding George Freeman's orchestra.

Smith is the Palm Beach entertainer, known in the class nite clubs at the resorts.

FRANK BACON'S RINK

Decatur, Ill., Oct. 7.

The Coliseum at the Macon County Fair grounds has been converted into a roller skating rink, operated by Frank Bacon, for 30 years a professional skater, often appearing in vaudeville.

Mrs. Bacon (Sharon DeVries of vaudeville) appeared in the program the opening night, Oct. 1.

Ray Meyers Located

Ray Meyers has connected with the Charlie Morrison office.

He will be located there as an agent.

Georgie Stone Vaude Again

Hollywood, Oct. 7.

A vaude act is being arranged for Georgie Stone, now in "Cimaron" at Radio.

Al Boasberg is writing the material.

Dark Outlook in Middle West With Several Threatened Closings

Chicago Oct. 7

An almost complete failure of the vaudeville situation to open up in the middle west with the autumn season now well advanced has chilled the hopes of those who anticipated a good year. Up to date not only has the expected revival of flesh failed to materialize beyond a few minor stirrings, but within the last week or two there have been several serious setbacks.

State-Lake's dedication to straight sound is the most disconcerting to the advocates of flesh. Marboro's closing after four years of stage bands is another blow, while the southside Capitol, playing Fanchon & Marco units, is teetering between continuing stage shows or dropping them.

Fanchon & Marco units are also to be withdrawn from Joliet and Rockford, although there, as at the Capitol, any improvement in grosses might bring a reversal of sentiment on the part of the execs. Capitol made up its mind definitely to go all-sound but is postponing decision pending proof that better business of the last fortnight will go on.

Indies, Too

Independent Essaness circuit reverted to pictures after a four-week trial with a girl band. Freeport, Illinois, is a probable closer so far as vaude is concerned.

Most significant of all is the condition of the western R-K-O office which has hardly a week's more time on its books than during the summer. They have about eight and a half scattered weeks.

If anything the agents around here are worse off than the acts who can at least generally get out of town. Agents have only the solace of lots of company in their misery.

On the optimistic side is the apparent click of a small-sized stage band policy at the Crown (Fox), and about ten small dates through the Michigan iron country picked up by the Morris office. Coronado in Rockford, although dropping one form of flesh entertainment, will assume another.

Sam Howard, formerly with the Leo Morrison office both on the Coast and in New York, now with Lou Irwin.

STATE, NEW YORK
This Week (Oct. 4)
Joe May
and
Dotty Oaks
"Laughs From Abroad"
Dir. MARK LEDDY
Just completed 26 week Paramount-Publix Tour.

HELD OVER SECOND WEEK
R-K-O PALACE, NEW YORK
DAVE
APOLLON
with DANZI GOODELL and Co.
acting as
MASTER OF CEREMONIES
with many thanks to Our Greatest Artist
AL JOLSON
who so gracefully responded and acted as a Guest Star at my performance Sunday night, also an acknowledgment to my friends.
Ted Lewis, Richard Barthelmess, Pat Rooney, Jack Benny, Jack Pearl, J. C. Flippen, Lou Holtz.

125th St, Back to Sound

Stage band being pulled from the R-K-O 125th St. theatre and the house returning to all pictures beginning Oct. 10. This is second time within a year the policy has changed here. Walter Clinton's orchestra was the stage band, with acts. Clinton, previously had run at 125th St., went back in early September when theatre reverted from straight film policy in summer.

SPANISH LANGUAGE ACTS IN FOX'S STAR, N.Y.

Spanish talking acts are scheduled to make bow in Fox Star, 107th street and Lexington avenue (N. Y.), week of Oct. 10. Idea is calculated to show how neighb is allocated for flesh and stage.

Neighborhood is on border of Harlem, which southern end is heavy with Spic dialect experts of all variety. Takes in Mexicans, Spaniards, Cubans and colored general types.

Other neighbs have tried the Spanish angle, Fox claims its booking will be on quality angle.

Vaude for Star is new policy for that house right now.

Flesh policy does not take the entire program, but will limit the Spanish part to two acts. Show calls for five turns in all.

$5,000 ACT AGAINST $600,000 A & A FILM

Because of simultaneous release all over the circuit of "Check and Double Check" the week of Oct. 25, R-K-O will be forced into playing Amos 'n' Andy, in their $600,000 picture, and Moran and Mack, stage, against each other in Toledo that week.

Moran and Mack's date at the R-K-O Rivoli, Toledo, is one of six weeks for the circuit at $5,000 weekly. The Amos 'n' Andy talker will be next door at the Palace, R-K-O's straight picture house in Toledo.

"Check and Double Check" will be held for the full week in several split-week theatres, with expectations a few downtown stands, including the vaudfilmers, will go to four-a-day with the picture. None of the latter will drop vaude for the week.

W. B. Using Acts in 3 Towns, 4-Turn Shows

Warners will install vaude at the Earle, Philadelphia, and Branford, Newark, when the current union troubles are straightened out. This, with the Earle, Washington, also going vaude Oct. 10, will add three full weeks to the Warner books, each playing four-act bills.

Philly houses played stage band bills and Newark used Publix units until the musicians' strike broke.

Warner office arrived at the vaude plan for Newark through settlement of its contract with Publix for units. The switch there slices a full week off the Publix presentation route.

Morris Agency Award

Chicago, Oct. 7.

William Morris agency, through Attorney Harry P. Munns, has obtained a judgment against Rome and Dunn, vaude, for $240.

Sum is for commissions claimed by agency for route arranged for the two men, but who didn't go through with it.

5 Week-End Acts

Chicago, Oct. 7.

Symphony, Warner neighborhood theatre, is trying five acts over the week-end.

Charley Hogan of the Morris office is doing the booking.

Al Ulis, formerly of Murray, Ulis and Lee, has gone with Bert Jonas Agency.

Fox Restoring Stage Units in 2 N. Y. Houses; Entire Chain May Follow

Stage shows are due for a return in Fox Theatres. No date set but at least two Fox houses which went grind reverting to unit and film program. Houses starting are the Academy and Audubon, New York.

Experimental with Fox, but if units make the grade, other deluxers will get a similar policy. The other houses are spotted, probably same using units before.

The Fox plan calls for augmentation of entire unit idea. Also for orchestra overtures as part of the show with stage bands lifted from the pits.

Point is the idea may lead to a general circuit policy for Fox that's planing a "round-the-country" booking time to run 52 weeks, with all Fanchon & Marco units.

All the stage bookings will be handled by Phil Bloom.

After the Idea plays a full week in Fox's Brooklyn it plays the Academy the first half and the Audubon the last half. Under local F. & M. supervision a new stage presentation with band on the stage will be put on at the Audubon for the first half, and then at the Academy the last half.

Over in Brooklyn the shows at the Savoy, Walker, Republic and Ridgewood, may start Oct. 18, will be half presentation and half vaude. Five acts will be the starting contribution from the F. & M. office.

In the restoration of stage shows there has been some switches in the Brooklyn managerial assignments. Folowing are now designated: Ben Friedman, managing Savoy; George Steiner to the Walker, Charles Steinman to the Republic, and L Cohen at the Ridgewood.

'EXCLUSIVE' CONTRACT NIXED BY ATTY-GEN'L

Chicago, Oct. 7.

It appears that the scheme of the allied club agents, known as the Goss group, to put the exclusive on the club performers, won't go through. Last week it got a kick from the state's attorney general, who declared that the exclusive contract isn't.

Under it performers agreed to work only for the 14 club agents affiliated under the title of Chicago Entertainment Managers Ass'n.

The contracts didn't mean anything, however, since the club performers were set in their determination to work for any agent who had always treated them squarely.

Kalcheim Freeman's Ass't

Harry Kalcheim is going off the books to become assistant to Charlie Freeman on all R-K-O vaude booking matters.

The switch is a promotion for Kalcheim. He becomes direct contact between Freeman and the bookers and in charge of the office in the booking head's absence.

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NEW YORK CITY

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CHICAGO OFFICE
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

Peggy—Did you see Ashton Stevens' "Column or Less."
Polly—Well—Column or Less forget about it.
PAIGE SISTERS
ON R-K-O ROUTE
This Week, Oct. 4, KEITH-ALBEE, YOUNGSTOWN

R-K-O PALACE, NEW YORK, This Week (Oct. 4)
ODALI CAREÑO
DRAMATIC SOPRANO
Limited Vaudeville Tour Direction JENIE JACOBS

Indie Bookers' Cutthroat Ways Still in Effect as They Starve

Any old method to book an indie house seems to be the slogan for the starving indie bookers or agents seeking houses as a break-in as a house booker. Moment it is noised around so and so is booking a certain indie there's a rush to try and take the house away. All kinds of alluring offers are made in the attempted grab. It's the usual indie cutthroat way that put them all out of business before.

One booker has two indie houses. When several greedy bookers heard of it they wrote letters and sent telegrams in an effort to get the house. As several were sent by agents who have been doing biz with him he has since had the delight of working reprisals.

Another indie booking office is trying to keep its several out-of-town placements a secret, fearing invasion by the indie chiselers who are doing a lot of the same things in desperation.

VAUDE BACK IN MOBILE AFTER ABSENT FOR YRS.

Mobile, Oct. 7.

Lyric, under lease to the Publix, has been subleased to a company which will play tabloids and vaude. Vaude has been absent from here for years.

VAUDE MAY BE ADDED IN SOME WB HOUSES

Despite the many jumps Spyros Skouras is now making over the Warner circuit, including visits to Chicago, Detroit and itinerary yet to be gone over, most of the changes so far made in the brothers' theatre spots are described as "numerous but minor."

Between 15 and 18 of the Warner theatres, running into a round 700, are playing split policies. That vaude may be added to others is admitted now being considered.

Within the next few weeks the policy rejuvenation is expected at the Warner headquarters to be completed.

NEW ACTS

Phil Rich and Co., including George Patton.

Fred V. Bowers and Co. including Ivan Burtschman, Blanche Taylor, Eleanor Vaughn and Moe Lee.

Jack English, former single, and Jim Hawthorne (Hawthorne and Cook), 2-act.

Cedric Lendsay and Hazel Mason, with Berk and Saun.

Monica and Ann Skelly.

PUBLIX FEELERS FOR SMALL TOWN VAUDE

Chicago, Oct. 7.

Bradley Kincaid, hill-billy singer; Broadus Earle, child violinist, and Sam Williams, as guest organist and doing a crystal gazing act, are being put into Publix Great States houses not playing vaude.

Three turns are being used as feelers to determine if the outlying houses want vaude with pictures.

Sam Williams was formerly organist at the Publix Regal, Chicago.

Local Talent Not So Hot for Stage Shows West or South for Publix

It costs more to play with local talent in the towns centuries of miles from New York than it does to ship Broadway to the small towns. Publix has found this out and thus the reason for having big time units, from Oct. 17 on, continue from Denver down to San Antonio, Dallas, Houston and New Orleans.

Last spring Publix, finding policying these southern outposts a difficult one, decided to give them bright stuff fresh from Manhattan by the Denver route. When summer came on with receipts lessening the Publix theatre department of Paramount went back to experimentation, calling off the Broadway units.

During the summer local south-

(Continued on page 47)

TO MESSRS:

WALTER PRICHARD EATON
CHARLES TOWNE
JOHN HELD, JR.
AUSTIN STRONG

I THANK YOU!

For your wonderful mention of me in your article in the New York "Sunday World" of Aug. 24, 1930, and I am more than honored to hear that you have reserved a niche for me in your Hall of Fame, and I am very happy to be classed in the same category with such world-famous comedians as

BERT WILLIAMS
DAVID WARFIELD
PETE DAILEY
JOE WEBER
FRANK DANIELS
HENRY E. DIXEY
CHARLIE CHAPLIN
SLIVERS OAKLEY
GEORGE L. FOX
MARIE DRESSLER
W. C. FIELDS
LEW FIELDS
JIMMY POWERS
DE WOLFE HOPPER
JOE JEFFERSON
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Sincerely yours

Everything Is Under Control!

GREENWOOD LAKE N. Y.

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YOU ARE CORDIALLY INVITED TO SEE

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IRMANETTE
"SWEETHEART OF THE VIOLIN"
A Smash Hit With Her Concert Solos and Original Dances While "Playing" (Not Faking) the Violin
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Now R-K-O HIPPODROME, New York WEEK OF OCT. 4

PERMANENT ADDRESS
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R.S.V.P.

MARGE HELEN
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Now Playing Kansas City, Mo.

FRANCES KENNEDY
COMEDIENNE IN SONGS AND STORIES
R-K-O Circuit Owner and Operator RADIO STATION WJKS
(WHERE JOY KILLS SORROW)

BOBBY PINKUS
DANCING COMEDIAN
LATELY FEATURED WITH
TED HEALY
IN
"A NIGHT IN SPAIN"
ASSISTED BY
ISABELLE DWAN
NOW
Opening 40 Week R-K-O Tour
ALBEE, CINCINNATI (WEEK OCT. 4)
THANKS TO
NICK AGNETA
CHAS. BIERBAUER OFFICE
JOHNNY HYDE
WM. MORRIS OFFICE

Burlesque Chorus Legs Must Keep Moving, on Stage and on the Road

I. H. Herk's Mutual army of legs is on the move. An order is for all the heretofore stationary femme contingents in the Mutual houses to move along with the principals.

The first got under way for the shows with Saturday opening Oct. 4. The remainder of the Mutual femmes took up the march Sunday and Monday.

A number of reasons prompted the moving of the choruses. Biz hasn't been any too good, although the extreme heat was given credit for holding returns down up to last week when a more favorable break in the weather occurred.

The girls who remained in the same town as the principals each week moved on, and new shows came into the houses, found it awfully hard work to get up on each show's numbers, only to get it just about rehearsed right when a complete change had to be made.

The Boys Squawking

The rotating of the girls is expected to put new life into the box-office as the "boys" who are sticky patrons apparently want to see new faces and legs weekly, as well as a show change.

Now the old order of things is back in effect on the Mutual wheel.

In moving the choruses along, the Mutual has notified each girl that she must carry her wardrobe and belongings in suitcases and grips. All trunks out. In that way the wheel continues its economical plan of reducing the overhead by employing only one traveling stagehand.

In getting the new order under way it was necessary to also get new girls to replace those who refused to move out of their home town. Also necessary to line up certain choruses for the shows laying off last week and this.

Each show is carrying 17 girls.

No change otherwise. The stationary girls at the Irving Place, New York, last week moved along to the Star, Brooklyn, the next stand of the principals. This procedure was followed in all houses, according to the regular wheel route.

Mutual wheel's decision to rotate house choruses every five weeks has been a source of dissatisfaction among the brigade gals.

The choristers are rebelling against traveling upon ground they accepted $25 weekly for the stationary stand engagements, which is $5 under last year's salary for wheel choristers, and that moving around without extra compensation will work hardship upon them, especially those who had arranged living accommodations on a season basis. Mutual is only defraying transportation expenses and the girls say they can't get by on the $25 weekly salary.

Switch in Route

Another switch in Mutual routing for Greater New York will now give the Irving Place the incoming shows before the American, as formerly.

New arrangement will have the shows coming in from Jamaica, L. I. to the Irving, and playing Star and Gayety, Brooklyn, and Hudson, Union City, before the American.

Formerly the new shows played the Orpheum, Paterson, N. J., then Union City and following into New York.

Every Midnight

Boston, Oct. 7.

With the American Legion hosts in town for their annual doings and whoopee siesta, the Howard, playing Mutual burlesque, arranged to stage six midnight shows by the wheel show, "20th Century Girls."

STOCK AT MINN.

Minneapolis, Oct. 7.

Stock burlesque at the Gayety, supplanting Mutual wheel shows.

Company includes George (Buttons) Fares, Les Sponslor, Morris Perry, Alma Mack and others.

Arthur Folwell, of the "Herald Trib," understood to be doing the balloons for the late Clare Briggs cartoons. Briggs' stuff still popular, and the "Herald Trib" decided to continue it.

TOLEDO TIRES OF LOCAL GIRLS—EMPIRE DARK

Toledo, Oct. 7.

Empire, burlesque, has failed and is closed.

Locals got tired of seeing home products in the chorus.

Burlesque Changes

Johnny Barry and George Douglas, both from burlesque, have teamed for vaude in a new act.

Barry headed "Speed and Sparkle" on Mutual this season, but withdrew to return to vaude with Sam Raynor replacing in the wheel show.

Hazel Roberts opened this week with the stock at the Gem, Chicago. Lew Green replaced Harry Rose with the same troup.

Joy Lloyd and Berri and Boni closed last week with "Step On It" (Mutual), with Laverne Wilson and Margie Yetman going in as supplanters.

Kayton Sisters close with "Novelties of 1930" (Mutual) this week to return to vaude.

Engagements

Jackie Wilson joined stock at National Winter Garden, New York.

Mondola Gilbert and Beebe Tobin added to stock at Bijou, Philadelphia.

June Hazelton, Opal Taylor, Mary Lee Tucker and Sid Rogers with Casino, Boston.

Marie Devoe and Peggy Reynolds as house runway soubs at Apollo, Harlem.

Stock's Principals

Scranton, Pa., Oct. 7.

New line-up of principals in this week with the stock at the Gayety.

Newcomers include Joe Hill, Billy Reed, Lew Harris, Jessie McDonald and Dolly Glenn.

Oxford, Brooklyn Stock

Stock burlesque goes in at the Oxford, Brooklyn, Oct. 20, replacing vaudfilm. Same management.

Nat Mortan will cast the troupe.

Mutual Wheel

(Weeks of Oct. 4 and 11)

Arlington's Revue—4, Lyric, Dayton; 11, Empress, Cincinnati.

Bare Facts—4, Empress, Cincinnati; 11, Mutual, Indianapolis

Big Revue—4, H. & S. Apollo, New York; 11, Fox's Jamaica, New York.

Broadway Scandals—4, Mutual, Indianapolis; 11, Garrick, St. Louis.

Dimpled Darlings—4, American, New York; 11, Trocadero, Philadelphia.

Fine Feathers—4, L. O.; 11, Modern, Providence.

Flapper Follies—4, Academy, Pittsburgh; 11, L. O.

Flying Dutchman—4, Lyric, Bridgeport; 11, H. & S. Apollo, New York.

Foolin' Around—4, Columbia, Cleveland; 11, Academy, Buffalo.

Frivolities—4, Irving Place, New York; 11, Star, Brooklyn.

Get Hot—4, Fox's Jamaica, New York; 11, Irving Place, New York.

Girls From the Follies—4, Star, Brooklyn; 11, Hudson, Union City.

Girls in Blue—4, Hudson, Union City; 11, Howard, Boston.

Hi Ho Everybody—4, Gayety, Brooklyn; 11, Empire, Newark.

Jazz Babies—4, L. O.; 11, Gayety, Milwaukee.

Kuddling Kuties—4, Lyceum, Columbus; 11, Lyric, Dayton.

Laffin' Thru—4, Empress, Chicago; 11, Rialto, Chicago.

Legs & Laughter—4, Grand, Hartford; 11, Lyric, Bridgeport.

Let's Go—4, Academy, Buffalo; 11, Hudson, Schenectady.

Nite Life in Paris—4, L. O.; 11, Grand, Hartford.

Novelties of 1930—4, Gayety, Baltimore; 11, Gayety, Washington.

Oriental Girls—4, Orpheum, Paterson; 11, American, New York.

Peek-a-Boo—4, Gayety, Boston; 11, State, Springfield.

Pleasure Seekers—4, Empress, Kansas City; 11, L. O.

Powder Puff Revue—4, Gayety, Montreal; 11, Gayety, Boston.

Radium Queens—4, Empire, Toledo; 11, Columbia, Cleveland.

Record Breakers—4, Hudson, Schenectady; 11, Gayety, Montreal.

Silk Stocking Revue—4-7, Lyric, Allentown; 8-10, Orpheum, Reading; 11, Gayety, Baltimore.

Speed & Sparkle—4, Empire, Newark; 11, Orpheum, Paterson.

Speed Girls—4, Trocadero, Philadelphia; 11-14, Lyric, Allentown; 15-17, Orpheum, Reading.

Step Lively Girls—4, Rialto, Chicago; 11, Gayety, Detroit.

Step On It—4, L. O.; 11, Lyceum, Columbus.

Steppe's Big Show—4, Gayety, Washington; 11, Academy, Pittsburgh.

Sugar Babies—4, Modern, Providence; 11, Gayety, Brooklyn.

Take a Chance—4 Gayety, Detroit; 11, Empire, Toledo.

Tempters—4, Garrick, St. Louis; 11, Empress, Kansas City.

Twentieth Century Girls—4, Howard, Boston; 11, L. O.

Whoopee Girls—4, State, Springfield.

Wine, Woman & Song—4, Gayety, Milwaukee; 11, Empress, Chicago.

SAILORS TAKING TO TAXI DANCE HALLS

Creep joints are looming up as opposish against burlesque for sailor trade, which burlesque formerly had in the bag.

The gobs prefer the closer contact with the taxi dance hall hostesses to the "you can look but you mustn't touch" thrill of the runway wrigglers.

With plenty of dance halls now catering to the sailor trade, there has been a noticeable drop off in attendance of gobs at burlesque shows around New York and Brooklyn.

Now, whether the fleet is in or not, there's plenty sailors around the taxidance joints and few at the burlesque shows.

Star, Brooklyn, playing burlesque, near the Navy Yard, has always drawn a heavy gob patronage, but it has been getting little more than a corporal's guard of the seamen this season.

2 SHOWS DROP OFF MUTUAL

Two shows, "Bare Facts" and "Whoopee Girls," folded on the Mutual burlesque wheel last week.

The drop-outs narrows the list of shows to 37, playing 39 houses. It will now necessitate a two weeks' layoff for the wheel shows.

Ed Daley, producer of "Bare Facts," still has another, "Broadway Scandals," on the wheel.

GET HOT

(MUTUAL)

Mediocre burlesque in every respect with plenty of cheating on the traveling portion of the troupe that consists of 11 principals, three of whom are vaude recruits. If the entire group draws down that $1,760 total weekly salary that the Mutual burlesque wheel sets as its limit, it doesn't show in the entertainment delivered.

"Get Hot" just doesn't ever attain that state, being a cold rehash of a half dozen old gags mixed with equal portions of old familiar burlesque bits. House group of 30 girls carry the burden most of the way, with Mary Gleason, house entry, topping all the strippers.

Show is headed by Al Hillier, putty-nosed dutch comic, and Freddy Walker doing boob stuff, both depending on cut and dried blue stuff for laughs. Joe Forte makes a suave straight man.

Such phrases as "Show your gratitude" and "show your personality" in more or less common usage ordinarily, for some reason or other is considered double entendre in burlesque, and always gets a moronic laugh from the mob. That's a rough idea of how the comics work, the rest of their material being faint copies of more talented comedians who have passed on to better things.

Billy Soslow, juve, works easily doing his best in the first act finale as m. c. in a night club, giving the principals and chorines a chance to step out for specialties, none with any particular merit. Even the vaude acts, James McGee, doing an ice skating dance under a revolving baby spot, and the Moran Sisters, hoofing and singing, fail to show anything worth while.

On the femme end there is Flossie de Vere, veteran grinder, doing teaser and taking eight encores while she unburdens herself of three layers of brassieres and loin cloths. Miss De Vere's idea of getting hot is to shout "Aw play it" to no one in particular and occasionally slapping herself on the stomach and hips.

Others doing undress are Alline Rogers and a chubby youngster enlisted from the chorus line. Despite the latter didn't know the first thing about walking across a stage, she was recalled a half dozen times until peeled down to as much epidermis as the law allows. Even at that the chumps at the Apollo in Harlem, many of them down front with opera glasses, clamored for more. Those opera glass levelers are probably reformed "peeping Toms."

Girls From the Follies

(MUTUAL)

Ed Ryan has rung the bell again for a diverting and classy show in the current edition of "Girls From the Follies." It is good business from all slants, a fast song and dance entertainment.

Ryan is one of the few producers left in burlesque who seems to take it seriously. He follows along with the show to keep it pepped up instead of the usual tendency to lag if entrusted to outside hands. Ryan copped a prize with last year's edition of "Girls From the Follies" and has even topped that this season. It should be the best money getter this season for the Mutual wheel.

The show has a good line of principals with Walter Brown doing eccentric "Hebe" sharing stellar billing with Gladys Clark, versatile blond soub with all the requisites, and too much class for burlesque. Knowing her onions she plays down to them. They go for her stuff in a big way.

Johnny Crosby, doing wop, is second comic and works well with Brown in the bits and blackouts, also having a good singing voice, something unusual for a wheel clown. Crosby spots a couple of songs to advantage and everything helps. Frank Mallam is an okay straight, while Frank Hunter is acceptable in general utility and plants a couple of vocals.

The remainder of the femme division projects Betty Coulton, dynamic soub; Ida Shaw, clever prima and Ruth Peeler, blond ingenue with plenty of appeal. All go heavy for teasers semi-strips and torso twisting with Miss Clark having the edge on the mob and Miss Peeler after that.

The comedy is wild and rampant but above average, thanks to the clever manipulation of Brown and Crosby. The boys rough it up in spots but never go over the edge, yet pick all the necessaries which count in burlesque. The Misses Clark and Peeler alternate with the comics in the blackouts and are corking feeders, which set the bits above the usual haphazard bla. interpretation while preserving the desired punch.

Comedy bits are snapped through with the spacing numbers equally snappy and combined result a fast and nifty show. All the old standbys comprise the skits but new treatment gets them over for laughs and the weaver of the femme principals, brassiere dropdowns and the grinding of the choristers does the

(Continued on page 47)

Heaven Ready-Made for Girls

(Continued from page 1)

comes through. And all I did was to see it in a window and say (I'd sure like that.'

"But I'm learning. I'm going ask for a Rolls soon."

Margot Melson.

"I didn't know they was such guys as this towns got. Talk about swell times. Say we never do come home till morning.

"I'll have to leave town to get caught up on sleep."

Catherine Datyus.

"These boys here fit in swell with my idea of a good guy. When we're working, so are they, and when we want to play, why there's the boy friend always ready with a roll."

Ethel Durnton.

"I ain't going out with any of these racket guys if I know it. I had one experience a few night back with some bozo. Some of the boys on the sidewalk, when we was going to Chinatown, starting feeding us hot lead.

"Baby, when I got out that car I spent my week's salary getting back home. It's the longest taxi ride I ever took. I'm done."

Peggy Scevrous.

"Anthony is my boy friend's name, and he tells me this racket stuff is a lot of hooey. He's sticking close to the beer game, and says he's not going to shoot anyone, or anybody, so long as he can get beer to deliver.

"He don't work himself, but he's in a nice clean business which don't require guns, and I'd be proud to let my mother meet him."

Blanch Le Blanc.

"I haven't been on the road before, but the boy who calls for me each night after the show is certainly a gentleman. We go around to the best cafes, and just have a good time, and he always leaves me at the doorstep.

"I think it's just grand for such nice men, with so much money, to be so kind."

Must Be Important

Shirley Parshant:

"A girl has to be careful about who she goes around with in strange towns, but the boy and me are sitting on top of the world, 'cause every cafe or night club we enter the waiters rush up and say, 'How'dy Harry, how's the biz?'

"You see he must be a big-shot to know all these headwaiters and everyone, so I feel pretty safe with him."

Viola Burns:

"I ain't a bit afraid to ride around in my boy friend's car, because it's all lined with steel. He says he had the car lined so he could take his friends out riding without anything happening to them. At first I was a little afraid when he showed me one of those machine guns in the back seat, but when he explained it was in case anyone attacked us, I felt better. And presents!

"Baby, he's liberal."

Dimple Gary:

"I met my gentleman friend after I was here in Chi two days. He sends me flowers every day to the hotel and has offered to let me have a charge account at Marshall Fields. Of course I'm not that kind of a girl, but it just shows how kind these boys are, and I tell you it makes a lonesome girl very happy."

Carol Boyera:

"I'm going to tell yuh the truth. Me and my guy has split because I saw his picture in the paper and he was listed as a gangster. When I put it up to him, he got sore, and so did I.

"I didn't give him back any of the presents he give me, and in a way I'm sorry I gave him the air, as nearly all the girls are going around with gang guys."

Anini Hendrickson:

"I won't tell yuh nothing. What I do after working hours, who I go with and what I drink ain't anyone's business, and that goes for you and Jake Shubert."

Sally Tritz:

"Well, yes, I'm going around with a boy friend. I don't know if he's a racket man or not, but I'll say this for him:

"He's a good guy and maybe we'll get hitched. What do you think of that?"

Helen Ackerhow:

"Fellow, if this show will have a year run in this louse burg I'm set for life. I got a John who comes in the morning with dough sticking out of his ears, and most of it is century notes.

"If I ever see another moll around him they sure will be murder in this line."

Irene Gray:

"All my life I've been looking for a break like this and at last I got it. I'm so happy I can't wait for the curtain at night to get out and see what my honey brought me.

"Look-ey! Them's real stones and that watch keeps time. Worth two grand, and I've only known Johnnie three weeks."

Dorothy Davidson:

"I don't see why I should spill any of my love life for a punk like you. I gota honey here who's got more jack than your lousy rag will ever have if it runs for 100 years."

Peggy Duane

"I think I've done my last trouping. I'll let you know when the date is set, which will be soon. If this guy I expect to lead up the middle aisle is a racketeer I wish I was twins."

Rosalie Morgan

"My mother travels with me."

Peggy O'Dey

"No girl can be blamed for trying to advance herself. When I hooked up with this Chicago boy I tried to pick a winner.

"He ain't as liberal as I thought, but he says things will open up when the clean-up is over in town. I hope so."

Alice Elms

"When a man says he has been waiting all his life for you, and starts to shower you with gifts that cost real dough, you gotta admit he's a regular.

"I'll scratch out anybody's eyes who even looks at my John. He's mine and I'm hanging on to him."

Eleanor Whiter

"If it's any news to you nosey newspaper guys, I'm paying off the mortgage on my mother's home.

"I figure any girl that does this ought to get some consideration from you guys."

Norma Waston

"I'll tell you this boy and me is awful close, and the only reason I'm sticking with him is because he's got plenty of sugar and he spends it.

"I don't know or care if he is in the rackets."

Georgetti Lipstone

"I hear the girls talking a lot about rackets and all that hooey, but I'm not interested. I'm going with a college boy, and we're getting pretty friendly.

"How do I know he's a college boy? 'Cause he got so much money to spend on me."

Uncertain Hours

Sylks Funtaine—"A girl has to know how to handle these rough Chicago lads. When I first met him I wanted to have my way. But now I know it's better to let him have his way. It gets me more.

"I'll be glad when we move out of this town as this boy is always being called away, even at four o'clock in the morning, when we're at a cabaret. It's a tough life."

Evelyn Whippett

"Whatta yuh expect a girl to do—Never have a boy friend? Of course I've got one, and I'm about to give him the gate 'cause he looks like you."

Gay Way

"Don't be ridiculous. I don't love this chap that much. Of course I accept his presents, but between you and me I think he's the guy that went through my poke the other night while we was cabareting.

"You can't trust any man, much less in Chicago."

CAPT. DOBBSIE (15)

Variety
35 Mins.; Three (Drop)
R-K-O, L. A.

Los Angeles, Oct. 2.

Capt. Dobbsie, or Hugh Barrett Dobbs (although this proper name is probably little known alongside the more familiar and neighborly Dobbsie) is the big radio noise on the Pacific Slope; an $80,000 a year good-cheer spieler, guiding his "Shell Happy Time Ship of Joy" through the ether waves every morning and exploiting the petrol brand on a basis of good-will towards mankind.

Around the breakfast hour Dobbsie and his cohorts pollyanna all over the ether and send the workers off with their dinner pails determined to reimburse the Shell people by loading up the flivvers with Shell gas. Since this territory, with its wide open spaces makes a petrol-wagon a necessity, and not the luxury of the east, catering to the peasantry is no bum steer.

Dobbsie, in this wise, has become the Amos 'n' Andy, Rudy Vallee and Floyd Gibbons combined of these parts, having built up a stock company of parlor entertainers around him which include "Wee Willie" Hancock, Max Dolin, Annabelle Lee, Theo. Strong, Dan O'Brien, Eleanor Barnard, Emily Hardy, Dixie Marsh, Merilyn Grace, William Powers, Richard Jose, Sam Moore, Ed Evans, Mrs. Memory Moore and Catherine Thompson. So much for the history of the troupe.

What is showmanly interesting about Dobbsie is the manifestation of the great affection he commands among the peasants. All around you, at the breakfast show (first act at 1 p. m.), one just knew here were old folks and young-old homebodies whose extent of a grand whoopee or amusement must be a hot session around the loud speaker; many probably never were inside a downtown house in their lives.

And when Dobbsie, with fitting benignity, concluded that he just knew that many of his heretofore unseen radio friends must follow his instructions daily, one never witnessed such a sight before in any public place of amusement. His morning instructions are to the effect he wants his listeners to place their right hands over their hearts and send out a good wish. And would they rise and do it now for him and his company and prove to all that many in their homes each morning do place their hands over their hearts and send out a good wish for some fellow-man?

A flash at that capacity mob of 3,000 theatre patrons, standing up en masse, and performing the ritual with accustomed ease, was an undeniable thrill.

From the professional angle, this Chautauqua type act, running overly long (35 minutes), is n. g. vaudeville, but it is the same old radio story all over again. When an attraction clicks via the microphone, they're disappointing in the flesh, but in direct ratio to their lack of poise or deficiency of professional polish, pulchritude and sartorial savoir faire, the mob goes for 'em.

Same things holds hold true with this troupe, but only more so. "Our favorite Irish tenor, Dan O'Brien," as Dobbsie introduced him, takes a stance and clutches his palms in the "Macushla" renditions that's like a page out of Yorke and King. Similarly, with the exception of Max Dolin, the violinist, who has finish and background, for the main the rest were equally parlor-entertainerish.

But it's all how Dobbsie sells it. He gives 'em the Big Smile and the Great, Big Brother (or Daddy) personality, and oozes forth the Xmas spirit of good-will to man and all that sort of thing.

For the hand-over-the-heatrt thing he qualifies himself by stating he's not peddling apple sauce, "or I'm not being a pollyanna" (to quote him), but regardless that's what it is, and he's collecting 80 grand a year for that sort of thing, and growing daily as a household institution.

Cliff Work, the R-K-O western chieftain, knows Dobbsie from Frisco. He booked him here for five days and also in Salt Lake City, where they're heading for a concert in the Mormon Temple. It was an accidental booking and business has been terrific. *Abel.*

THE LITTLEJOHNS

Novelty Juggling
9 Mins.; Full
Hipp

Man and young woman doing simple juggling feats and incidental dance steps, but taking on more importance than their material through the intricate setting they use.

Introductory drop is shown a glittering splash of rhinestones and tiny mirrors. This flies, revealing a set of drapes with more revolving vases and other objects equally glittering, against a second drop of more dazzling reflections.

Man and woman make their entrances balancing on large globes which out-glimmer the startling surroundings, juggling futuristic clubs and later manipulating full sized axes. Girl strips to very little and does neat contortion dance bits. Pair also do odd equilibrism with gay parasols and rings which spin on the surface.

Pep opener on strength of its sight features. *Rush.*

ANN PENNINGTON and Co. (6)

Dances and Band
15 Mins.; One and Full (Special)
56th St.

Blanking the units after a two-week stopover Ann Pennington shows wisdom. Here spotted against color, sets and background of not too many young men brings out her personality. Maintains her rep and spots stuff so that she stands out in turn all the way. Built for class and speed to be good anywhere, especially for met centers. Costumes might prove daring for inlands. Closed here on six-act bill and over high.

Mound City Blue Blowers, couple of stringers, including a kazoo meg singer and a suitcase drummer, the band. Dancing support given by two males. One is Jack Stillman. Other unbilled and used only in finale. Stillman combos with girl and also does a solo. He's a high kicking acro tapper and good.

"One" drop is just a breakaway. All work in full stage with all exits used one way or another. Spots off and on for dance numbers against crimson exterior with a back drop that changes three times for decorative flash effect. As a flash effect only that's one too many changes on technique.

Girl also would help by cutting one routine just before Stillman comes on for solo, since tapping is nearly similar all the way except in rhythm.

CARYLL and MUNDY

Comedy and Songs
13 Mins.; One and Three
Palace (St. V.)

In England Billy Caryll and Hilda Mundy correspond to the first line mixed comedy teams over here. No wonder they seemed astounded at the failure of the American Palace audience to "get" them at the first show Saturday.

They did not know the audience. Their material was not intended for such an audience. And they missed by a wide margin. But behind that is a case of outright bad judgment on someone else's part.

Caryll and Mundy are a top line vaude team in England with the same turn they played at the Palace in New York. Years of success with it in London did not denote weakness for America. The couple cannot be condemned for failure to foresee that. They had not previously appeared over here.

Error lies in the booking for this side. It was a boner not to figure them any other way than as the hit they always were abroad. It seems as unfair to this pair to have brought them over under the impression their act is suitable for America, as it was to play them at the Palace just by way of finding out.

Mr. Caryll and Miss Mundy are an exceptionally neat looking couple. He is a slim gent who can wear a dress suit and does. She is about the peachiest looking straight woman recalled as having played the Palace. But there the team's best value for vaude over here ends.

The typically English comedy, in song and talk, performed in "one," missed completely. The sequence set in "three" was slightly better and a comedy waltz finish even more of an improvement. Yet most everything fell with a thud. Only the players' personal attractiveness stood up.

If the Palace is criterion, and in this case it seems to be, Caryll and Mundy, with this act, are not for American vaude.

At the Palace they are on the bill with another English variety star, Gracie Fields, not so hot either over here. *Bige.*

FRANK LADENT and Co. (1)

Novelty Juggler
10 Mins.; Full (Special)
Englewood, Chicago

With a profusion of props and an investment in attractive scenery, costumes and paraphernalia Frank Ladent has presumably lifted his turn from the rut of merely a juggler into the higher dignity of production values.

His juggling is of varied character wisely inclusive of numerous comedy bits and providing all the way a very neat order of vaudeville that deserves to pay dividends on its capital. A woman assistant carrying out Ladent's Persian prince motif is used.

Here is a performer who has gambled with vaudeville and brings it something it ought to welcome.

A good show dresser and a pleasing turn. *Land.*

SAM PAGE and SLAPPY

Songs and Dances
12 Mins.; One
Jefferson

Two colored boys riding into vaude on strength of recent connection with "Hot Rhythm," Negro musical. Doesn't mean much other than credits them with having been with a show that was on Broadway.

One boy, apparently Page, goes in for singing; no voice but he muggs along and that's some help. Also whistles now and then. Both boys play ukes. Slappy doesn't do anything aside from uking along with Sam and doing a dancing specialty; not at all bad.

Ordinary pleasing act. *Mark.*

JOHN BOYLE and PUPILS

Dances
10 Mins.; One and Two (Special)
58th St.

Middle spotted here John Boyle and his evenly divided sextet of youths and girls were wedged, but some originality showed in every number. Class all the way.

Boyle opens in street clothes with an Irish story in "one" and intros his dance school pupils for a tap. Good costumes and rhythmic whenever the kids showed. One number on "anvil chorus" order with kids in two color, blue and red pajama overalls first as ensemble and then with Boyle for finale, a pip.

Boyle topped this with a dance in "two" against a country house drop with stage stringed by a clothes line. Here he taps on about a dozen kitchen and parlor fixtures on the floor and off. Does winging on a stepladder. But customers would never know what that means anyway although act over good.

Too many dance acts these days hurt the good ones when coming along.

WALSH and ELLIS and Co. (2)

"Woman Crazy" (Comedy skit)
18 Mins.; Full Stage (Special)
Jefferson

A light farce is "Woman Crazy" with Harry Green author, headed by Marie Walsh and Frank Ellis, assisted by Lew Lehr and Nancy Bell. About the most pretentious effort that the Walsh and Ellis combo have yet attemtped in vaude.

If their success at the Jeff is a criterion, then "Woman Crazy" is over in any of the neighs.

Two men are on a camping trip with each wagering $500 not to fall for a girl. First who does pays. Two girls enter. Ellis offers one half if she makes the other man fall. Same condition worked up by Lehr and the other woman. Climax is the girls uncovered as part of the lovemaking scheme.

Some specialties introduced by the women.

Sketch decidedly lightweight but steamed up by Ellis and Miss Walsh.

Will give mild entertainment where the audiences are not too exacting. *Mark.*

EDNA COVEY (11)

Revue with Band
20 Mins.; One and Full (Special)
81st St.

Familiar Nina Olivette turn, more recently seen in units. About only difference is Edna Covey now replaces Miss Olivette. Reason not known. In every department it's a simulation of Miss Olivette. Lacks the ease and grace with which Miss Olivette executed comedy angles. But on present standards okay anywhere.

May be because Miss Covey is new, as otherwise her work is an exact replica except for the comic personality that's written all over what Miss Olivette attempts. On Miss Covey it's straight dance technique, but without a comeback. That goes for high kicking, taps, falls or ballet. Miss Covey listed as from "Follies," and is brunet.

Benny and Western do their "shoeshine and whiskbroom" dance. Band is Bennie Stevens and Boys. Other featured pair, O'Connor Twins, saxophonists and tappers. All boys sing in ensemble. Uniforms and costumes haven't been changed.

FIVE DE CARDOS (1)

Tumblers
10 Mins.; Full (Special)
81st St.

Series of somersaulters who twirl in and out of barrels in various positions, with clincher a blindfold bird doing about seven successively—all class footage. Worthy opener any bill. Act is fast and of a sensational type, with no moment wasted stamping work from a stagging angle as not so new, although not in files. Here on four-act bill, and cleaned.

Five men and one woman. Latter is in male clown outfit with w. f. Sex revealed through wig doffing toward close. Essential work done by four of the five in white gymnast outfit with black edges. Clown mostly atmosphere and spotting fixtures for stunts. Tables, springboard and a high platform come into play with an Arabic angle here and there to keep things moving.

BILLY CHAMP AND CO. (4)

Comedy Sketch
11 Mins.; One and Full
Hipp

Hastily thrown together sketch frameup of the "spook house" burlesque bit and badly done at that, involving the usual "black art" tricks, hands that reach out from walls and with terrified antics of comedian supplying what passes for comedy.

Two men appear in "one" for introductory talk about a will which requires one of them to spend the night in an old house. Act goes to full stage parlor, with three girls in white tights posed in a black cabinet. One of them steps out for a contortion dance.

Two men enter, going into the "spook" knockabout with many variations. Kindergarten entertainment, without even acrobatic skill as an excuse. *Rush.*

RAJAH BEN ALI

Comedy
10 Mins.; One
Englewood, Chicago

Beards nowadays are grown for comedy purposes although some of the growers don't know it and get sore if laughter follows. Not being a designer of posters (inside stuff) Rajah Ben Ali has grown and wears his hirsute appendage frankly in the interest of characterization. Formerly the raj worked beardless, of Adler and Dunbar, hoke mind readers. He now bills himself as from Rangoon, India.

When walking on in a cutaway and white turban he gets a laugh, partly suppressed as the audience isn't certain if it's on the level. Doubt is speedily dispelled. After a few burlesque telepathic demonstrations the raj goes into general chatter and imitations, rather ingeniously inserted and very well done.

This is a good idea and when the raj has had time to mature his characterization it could easily grow to important comedy possibilities. At present good material is fraternizing with some better-omitted stuff.

A bit of ceremonial business of touching the dirt, heart and head, is used at frequent intervals. This is explained at the bow-off as a Mohammedan gesture of humility, love and gratitude. Not that it matters but the raj is supposed to be a Hindu and there's little love lost with Hindus and Moslems. It might even be better to leave the gesture unexplained as a trade mark.

Ben Ali is a good trouper, seasoned, and an experienced talker. He rates commendation for showmanly effort to create something distinctive. *Land.*

JIM TONEY (3)

Songs, Dances, Comedy
22 Mins.; One
86th St.

Comic has two eye-filling blondes and a piano player but carries the act himself, giving his assistants few opportunities.

Jim Toney, wearing a silk topper, sweater and dress pants, opens with a comedy song, "What Does the Public Want?" that gets him off to a nice start, but he fails to maintain the pace promised. His chatter with the girls as foils has several bright spots that get intermittent laughs, but at no time packs a wallop. Another comedy number sung by Toney and one of the girls has possibilities, but missed the mark at this house.

Act needs plenty of fixing.

KAY KYSER (12)

Band
20 Mins.; One and Full (Special)
58th St.

Kay Kyser is billed from radio. Band mostly brass with no violin but couple of pianos. Like others but could be better if the musicians here didn't try to do too much vocalizing. Setback also is lack of stage experience with numbers presented in no continuity and strung haphazard. Just tattooing customers with songs and overtures, none standing out because too many. Okayed by matinee kids here as closing turn on five-act bill.

Kyser gesticulates too much and announces unintelligibly. A colored bellhop hops in and out for no reason.

Probably okay for neighbs.

Hays and the World

(Continued from page 7)

ture titles at the Fifth avenue headquarters.

Of the many complications arising with the increase in talker production all over the world, and particularly in Europe, the matter of titles is a costly and involved one. With one bureau governing use of names in all countries, the American industry would solve at a single stroke what has been one of its chief worries, and a particularly big one now with the Hollywood trend to spot Europe with its multilingual functions.

Foreigners Over Here

On the foreign membership angle Hays is not going beyond the bounds of the U. S. Foreign picture interests with representative subsidiaries here getting the invite, is the way in which it is being worked. Through these, it is conceded by the foreigners themselves, Hays avoids the matter of distance and the need for international meetings. At the same time, through such subsidiaries, Hays reaches overseas into the most vulnerable part of the mother companies.

The matter of dues, it is conceded, has been responsible for barring many, otherwise eligible. At the same time the blackball power vested in a single disapproving vote of one member is significant.

The fact that foreign subsidiaries are American corporations, brings them within the Hays corporate title of MPPD "of America."

This, in itself, would knock down the financial barrier to other 100% American corporations, it would seem. Tiffany, as an outstanding illustration, has been admitted in official sources at various times during the past few months as not being able to get in principally because of this gate tax.

Under the arrangement as outlined, mother companies abroad will be immune from any Hays tax. The Hays revenue (dues), it has been officially explained to certain foreign spokesmen, will have to come solely from the American grosses of their subsidiaries here.

Burlesque Reviews

(Continued from page 46)

rest. Brown and Crosby work hard, getting results for the laugh division, while Miss Clark and her supporters also hold up their end of the burden.

Miss Clark planted a teaser in the first stanza that was a classic, and would be an education for some of the other wheel strippers. Miss Peeler also knew her peel off stuff and gave it to them and Miss Coulton, too.

Comedy is equally divided in both divisions with the bootlegger skit and co-respondent blackout the better of the first division with the Bowery episode and Theatrical Troubles getting the best laughs in second part. Three Black Aces, male trio of dancers, stopped the show several times with their hoofing specialty and helped lots to maintain the gingery tempo throughout.

"Girls From the Follies" has everything needed for perfect burlesque. Also a comic in Walter Brown that can go as rough as they want it in the mining towns. *Edba.*

DIMPLED DARLINGS

(MUTUAL)

Stereotyped Mutual burlesque wheel show that gets by mainly through the efforts of the added house grind specialist, Peggy Wilson. She has youth, looks and a figure. Additionally this blonde dances far better than most of the strippers. That goes for her vocally, too.

Show is headed by Bob Startzman, eccentric comic, who does little to amuse. Lew Hickman, second comic, doing tramp, tops Startzman in most of the skits and blackouts; Harry Connors makes a fair enough juve, and I. J. Irving is a corking straight man.

On the femme end are Fritzie White and Evelyn Dubois, the former the featured teasing torso tosser going through the motions of stealing eight encores in the routine manner, whether the customers like it or not. The Misses White and Dubois worked as if they were tired of it and it's a cinch many of the customers were, too.

Someone apparently has fitted this show with some special song numbers, novel in burlesque these days, despite the tunes were of no consequence. Opening number is "Call Me On the Phone," welcome change from "Hello, Everybody, Hello," while Miss White sings the strippers' theme song, "Take Off a Little Bit and a Little Bit More."

First half finale is a minstrel show, nicely staged with Jack Strauss standing out with a vocal specialty.

Vaude acts of Roberts, Bent and Driscoll, two boys and a girl doing taps, and Rene Fortier with acrobatic hoofing, fill in nicely.

Among the blackouts in this show is a travesty drama that has been seen in at least four shows on the wheel playing New York theatres, with the season only just getting under way. The Mutual idea is, to all intents, any bit that's good in one show is good for all. That's the same as ever. Balance of the comedy scenes as customary in burlesque start off with plenty of pep but die at the finish.

House group of 24 girls go through their routines in lazy fashion; don't rate on general appearance with the chorus bunch that opened the season at the American.

LOCAL TALENT

(Continued from page 45)

ern talent was mustered to give versions of the Broadway presentation plots. By the time they were corralled and put through the routine, the expense was almost as high as during the importation period. After they had strutted their material for a few months P. P. reached its present decision. That local talent when all is said and done can never be expected to pull 'em in, even at the hometown b. o., except on special occasions for any duration.

If Publix makes another move concerning those plantation theatres it will be to forget flesh entirely and let them pay for 100% talker screen.

PALACE

(St. Vaude)

Outstanding on this week's Palace bill is the Jimmy Durante schnozzola. Nothing else close to it, Jimmy's chin closest, but even that's pretty far inside.

Huge civic pride is manifested in the return of Jimmy's nose. For months something has been missing. It's not exactly a new nose in size or form, though changed a bit. But truly a better one. The summer sun caressed it. It's a stunner that makes strong men gasp, weak wimmen faint and Palace audiences applaud.

The audience couldn't get enough of Jimmy and his pals, Lou Clayton and Eddie Jackson. The newsreel was needed to get the schnoz and accompaniment off and the customers out of the house.

Along with Clayton, Jackson and Durante, the current Palace bill depends on two holdovers, Gracie Fields and Dave Apollon. Latter fared better than ever and Miss Fields about the same as last week. She again followed her own turn for a number with Apollon, the bill's m.c., without this week's clowning calling for as much rough and tumble work as with Ted Healy a week ago.

This week has a second London turn, Billy Caryll and Hilda Mundy, spotted third (New Acts). They floundered at the first show because of the incomprehensible nature of their material and style for this American audience. It was a slow motion spot without being quite bad enough to hurt the bill, while the booker seemingly made sure of things by placing a couple of certainties on either side. Apollon followed with his own act and Bud Harris and Sammy Van preceded.

The colored team, deucing after the equally standard and effective opener, Al Gordon's dogs, played 16 minutes to a hit. This is not a new combination nor is the material new, for it was used before by Harris when the team name was Harris and Holly. Holly was Harris' partner after Van and after Holly came Radcliffe. Now it's Harris and Van again, with the piano moving opening retained from all three acts, but with the dialog around the music box thrown out and replaced with a comical crap game idea. Van's dancing and more by Harris' young son closed the turn strong.

Apollon spent some money for his holdover week. He is using a new set, new costumes for all members and has a new girl with the act, a red-headed singer. The Philipino string octet in the background is in Indian costume this week instead of Scotch with Apollon in deerskin and getting considerable results on the comedy contrast of his dialect. Apollon is becoming a very learned vaude gagster. His secret is a profound knowledge of what to do and how far to go with his own natural dialect. Danzi Goodell and the toe dancing sister team, with the sisters' costumes this week the apparent reason for their improvement, are again with the act. The new singing girl stopped the show with plenty of help from Apollon.

Miss Fields sang seven songs, four of the comedy type, and all four repeats from last week. New three were "Dancing With the Devil," "As Long As He Loves Me" and a French number, at the opening, in the middle and closing, in that order. The repeats were "Hot Spanish Guy," "Puddin' Basin," "Co-op Shop" and "Sonny Boy." Denoting a limited repertoire or unwillingness on Miss Fields' part to chance an unproved quantity. Though surely if the latter, Miss Fields would not have included the "Sonny Boy" travesty, tried and died last week by her. Miss Fields' reception was large and her closing hand similarly good. But again the lack of a single spontaneous sock number. Again Miss Fields' purest and clearest diction heard in a long while at the Palace, and hand and arm gestures that speak louder and plainer than any of the words and lyrics of the numbers Miss Fields sings. She closed the first part and Odali Careno opened the second.

Mme. Careno pocketed her customary Palace click on five numbers and helped continue the pace of the bill without considerably increasing it. She is a reliable class item for the Palace when such a spot is open and frequently gets the call.

Clayton, Jackson and Durante made but one mistake. They were supposed to do only 30 minutes and they did 31. Otherwise they repeated on showing they're just about the perfect Palace act.

Very funny opening on the screen. Shots of the Admiral Byrd welcome were copped from some newsreel and a staged sequence with Jimmy in a car and in front of the Palace made it look like the noise was for Durante. In reality, he came in very quietly. But not so quietly at the Palace, where he entered from the rear of the house. Then the boys went into "Jimmy, the Well Dressed Man," and from there on it was like old times. "Broadway," "One-Room House" and a couple others from the catalog followed, between Clayton and Jackson's dance and song specialties, everything landing.

Clayton and Jackson wore their tuxedos, but not Jimmy. He had to give it back. When last at the Palace Jimmy spilled some soup on Guttenberg's best white vest and this time Gutty, through his lawyer, said no.

Saturday mat business indicated money week. *Bige.*

STATE

Henry Santrey and band romped off with current week's show here without a struggle and in closing spot at that. Santrey's mob, called "Soldiers of Fortune," are a versatile group of musicians whooping things up aplenty to send the act across with a bang.

Four acts instead of the usual six, due to Santrey consuming the running time of two acts and "Call of the Flesh" (M-G-M), screen, also running long.

Biz very good Saturday afternoon.

Rector and Doreen, mixed, opened with lively aerial gymnastics that got over.

Douglas Stanbury, baritone, flanked with male accompanist, did well No. 2 with songs, confining himself to a trio of numbers because of the extra show session and getting over good. Joe May and Dotty had comedy all to themselves in next to shut and went to it accordingly. Their chatter is light but got laughs here and there. Much better if their material could bunch laughs instead of scattering as now. A vocal spacer and finish helped to send them away oke.

Santrey and his Soldiers as a good band act have a toe dancer and femme eccentric dancer, with latter doing comedy through her legmania and contortion gyrations. Act was probably chopped with others at this session but went over for hit of the show.

Santrey himself wields the baton, wisecracks and warbles a couple of numbers to results. Carr and Castle, two boys of the band, have a couple of hoofing specialties that enliven. The minstrel bit is still the wallop with the band donning Ethiop masks and Santrey acting as interlocutor.

The mob is there on the instrumental stuff, mostly played in sympathetic jazz tempo and with solos by harpist and steel guitar well spotted to count. *Edba.*

R-K-O UNIT

(Chester, New York)

This R-K-O four-act intact unit about to start its western travel of the chain is headed by Gloria Foy and Co., as its big money act, with Lang and Haley taking the hit of the show. Next are the Gellis, acrobats, then the three McCann Sisters, with the Foy travesty skit of three people getting the lightest applause. In the whole unit are 11 people.

A flash act No. 3 where the Foy turn is set might have improved this bill, which is somewhat lightweight in comparison with other R-K-O outgoing units. Though that this quartet holds three comedy turns is largely in its favor. It might be enlightening to hear what this unit will do and how it will be liked in towns like Syracuse, Dayton, Minneapolis, San Francisco and Kansas City.

The Foy skit with its people would have done better at the Palace, New York, than it did at the Chester last Thursday night. Miss Foy's Greta Garbo was the best, but she only had to and did look Garboish. Later her Damita was just one of those things. Same with Al Davis for his Chevalier and Vic McLaglen. The dialog does more than the impersonations for all of them, including the piano player who is billed with a long name. It is a turn best for the intimate houses, not the barns.

The McCann girls said their first song is the one they sang in the late "International Revue." That and they may have been one of the reasons. Nice little girls seemingly, but nothing to annoy the Brox Sisters. It looks as though they were sent in to open the unit to fit the budget. They dance, too, and slap each other, but gently for that kind of comedy. Before discovered by Lew Leslie, the McCanns had played some small time.

No. 2 held the Gellis, billed Les Gellis, comedy acrobats who got across with their two encores. A little midget hopped in toward the finish for the most comedy. Well worked turn, opening with a song by the two risley workers.

Closing, Lang and Haley did their entire first talk routine with a revised version of Kolb and Dill's "Watt Street," making it What and Who. Later Lang added whistling while Miss Haley did a song. Between it all, they copped, and Lang worked hard for that reward.

All of the vaude ran 50 minutes, making it a fast bill. Just previous to the vaude, an extra long trailer, mentioning three talkers to come and showing scenes of two. A mistaken trailer that replaces a short.

Standees on the Thursday evening, probably the holiday, although the Chester, like the Madison, Brooklyn, has been reported elevating its grosses with these unit shows. *Sime.*

HIP

Long show of eight acts and a picture of some billing strength appear to be turning the trick at the Hippodrome. Quality of the specialty frameup resembles somewhat what used to be characteristic of the American under the Loew regime, heavy emphasis on the comedy, except that the Hip policy calls for heavier feature material.

This Sunday afternoon early performance had a good showing downstairs, with the house filling up to near-capacity on the lower floor at the 50c scale, and a fair sprinkling above at 35c. Magnet probably was "The Sea Wolf" (Fox), extremely heavy on the melodrama and perhaps to the liking of this clientele.

Show ran an even three hours, most of the numbers speeded up to stay close to 10 minutes and the two feature turns, closing and next to closing, and representing the weight of salary, spread out to 30 minutes for York and King, and Lucille Benstead and Co., taking up 20 minutes.

Arrangement worked out handily with good variety of specialty and good speed, comedy and dancing to the fore.

York and King gave them everything they had, starting with the boy scout awkward squad line, working into the familiar cross talk and knockabout double and finishing up with the trim family song and dance ensemble. They were a laugh riot from start to finish, with Miss King making the comedy pace and the sightly song and dance finale topping off a high impression.

Some of the earlier material is rather light, but well paced for full impression. The Littlejohns (New Acts), novelty jugglers, opened. Little Peggy Eames, one-time juvenile leading lady of the Roach "Our Gang" comedies, in a personal appearance. Spot called for comedy to break the ice, and the little screen comedienne didn't have it, suffering in consequence. Film youngsters doing impressions of mammy singers are a bit overdone, but this cycle of numbers is otherwise well arranged, climaxing with a neat costume change and military tap routine.

Billy Camp and Co. (New Acts) just a roughhouse comedy sketch built on the haunted house idea; crudely done and another filler, spotted probably for its knockabout.

Irmanette, dancing violiniste, not happily placed No. 6, a single woman working straight and with the earlier material lacking in laughs. Pretty turn of its kind by a girl of pleasing personality and some impressive control kicking, but still a good deal of a parlor performance for a spot so far along in the body of a show.

Billy Snyder and Charley Cooley happened in the nick of time. Show was beginning to suffer for want of vigorous comedy and this pair dealt exclusively in that commodity. Cooley does eccentric for the early knockabout and acrobatic clowning, the pair turning straight at the finish for capital stepping for the getaway. Fast and varied hoke put them to the good early and the dancing finish completed the score.

Lester Irving Trio work out an interesting gymnastic turn by adding an adagio woman dancer to hand-to-hand feats by two excellent men workers. Finished gymnastic specialty with the adagio trimmings helping. Hand-to-hand feats include one not observed before, twisting throw into hand-to-hand, made possible by a powerful understander.

York and King fitted perfectly in the next position, next to closing, with the closer, the Benstead Co., switched to that spot from earlier program location. Benstead is an elaborate song production idea, working rather more smoothly than when last caught, but still heavy on unnecessary introductory speeches. Act is really a scenic flash grouped around three numbers by Miss Benstead, "Bells of St. Mary's," "The Beach Comber" and "Chloe." "Beach Comber" is best for pop purposes, having a dramatic background in a man and woman jungle dance and tap routines by three men manacled together as slaves. *Rush.*

JEFFERSON

One of the biggest Saturday afternoons for house, due to pleasant day and "Dawn Patrol" (FN). Vaude wasn't so hot as a b. o. proposition. Five acts.

Jeff bookers will have to come stronger than the bill on tap the first half, with Fox's Academy nearby slated to resume its stage shows. Situation down that way lately gave Jeff a clear field for its vaude.

Lillian Faulkner opened with her marionettes. Miss Faulkner retains her baseball stuff as the main feature. Miss Faulkner has brought some of her figures up to date to meet the film popularity of some of its people, although she still has the Chaplin figure. Sam Page and Slappy (New Acts) did fairly well in the second spot, followed by Walsh and Ellis (New Acts). Apparently a lot of horseplay of a boisterous farcical nature that was well received. Another proof one can never tell how an act is going to do in this 14th street theatre. Next to closing Claude and Marion. Act around a lot but still going well.

Closing had Monge Troupe. Some pyramid building, ground acrobatics and feats from the springboard. A seven-peopled affair with six men and one woman. *Mark.*

58TH STREET

Length of "Dawn Patrol" (FN) reduced regular six to five acts, first half. Feature the whole draw.

Vaude had John Boyle and Pupils (New Acts) among best dancing acts in biz but spotted sadly.

No better b. o. Saturday matinee in good show weather.

Vox and Walters reported had their ventriloquial turn. Kay Kyser and Band billed from radio. Playing okay but they try to do too much voice and in music follow no style. Just number after number haphazard to sock a soft note just after the middle to make it worse. Kyser is undoubtedly southern if his unintelligible announcing is the proof. (New Acts.)

No overture nor newsreel owing to length of film. Vaude went 72 with about three waits between acts. Whole bill with trailers went 183.

Beegee Three, formerly two, now including extra male, opened with roller skating.

Looked like a bending contest was on with everybody planning to take extra bows and doing so even when applause died. Bill lacked comedy, always the big thing here.

86th ST.

With the feature, "Dawn Patrol," running 110 minutes and figured as the main draw, the vaude for the first half at the 86th St. is cut to four acts, with Ann Pennington in the headline spot. Balance of the layout widely diversified and played smoothly, without outstanding merit developing.

Miss Pennington now has the Mound City Blue Blowers and a couple of male hoofers in a fast routine of dances that registered but mildly. Some attempt was made at production with several attractive drapes, but Miss Pennington's dances seem to be all alike. Blue Blowers, jazzists, on for the full fifteen minutes of the act, help the turn plenty with sweet and low-down rhythmic effects.

Jim Toney (New Acts) is in the trey spot with a comedy, dancing and talk turn that rated a fair quota of laffs but lacked a punch and limped at the finish.

Wilson, Keppel and Betty opened with dancing, given a comedy touch, the girl member of the troupe, a looker, standing out in a couple of solo chances.

In the deuce, the Ushers, magic, with a novel opening and finish, met with approval, the scenic illusion giving the impression that the couple arrive and depart by airplane. Man does the difficult needle trick, originally credited to Houdini, in showmanly style, while the woman assists in the mind reading portion.

Biz at the first show Saturday off, with half a house downstairs.

STATE-LAKE, CHI.

Chicago, Oct. 4.

Goodbye, boys, this is the end. Next week they're tossing your old pal, vaudeville, into the alley; sold down the river for a can of celluloid. Some are convinced that if this veteran variety stronghold, since its opening some dozen years ago, can make good without flesh, any theatre can.

They spread a good old-time variety banquet for the farewell week, even including an afterpiece to the house, having been done off and on for the last 10 years.

To Ralph Olsen and girls, who opened the parting spread, the house bequeaths a long succession of dance flashes that have been bad, good and indifferent. The eight girls can have the footlights for a nice chorus routine, but only on condition they do away with that Indian sequence. To Arlita, the toe dancer, goes the spotlight for adding grace and rhythm.

For supplying a pleasing No. 2 act, Jack Major can have the red plush drapes, even though he hasn't changed his song and whistling and jokes routine in some years.

To the four Camerons, who were practically raised under this roof, the house leaves, bequeaths and wills the olio, flash-pan and sand bags. To old vaudeville, this act will always be known as the four Camerons in spite of the new billing as Pop Cameron and his gang, showing the insidious work of radio billing. Camerons just played the Palace a week ago.

Jack Norton and Lucille Haley, you can take anything else the others leave, for having delivered as a straight old-time standard vaude two-act, with talk and song. And Norton gets special notice in the bequest for holding up the comedy in the after-piece, which has something to do with a gob in Egypt.

So witnesseth the hand and seal of vaudeville.

PALACE, CHICAGO

Chicago, Oct. 4.

Palace policy, henceforth, and with the closing of the State-Lake to vaude, is heavy exploitation of name acts. Features still seven days away are getting heavy black type in the daily ads. Names and stars, it is figured, will draw the State-Lake vaude patrons four and one half blocks to the Palace entrance.

Ole Olsen and Chic Johnson, with a company of 12 or more stooges were the names this week, and they held out for 50 minutes. The turn has a number of new gags, chief among them the Wall St. disaster, which wowed the house.

Early Saturday P. M. there were few in the house. By the time Olsen and Johnson came on all the lower pews were full and receptive. With one exception Olsen and Johnson's offering kept off the smut, with one black out number touching the border, but strong enough in comedy to draw plenty of laughs. The policy of this turn, to pull laughs from the boxes, the pit, the front row pews, or anywhere else, helps make it one of the good turns today in vaude, and always sends them away laughing and talking.

Gilbert Bros., acrobats, opened the bill, with a neat bit of bar work. O. K. in their spot and pleased. Followed by Sybil Vane and Co., who have recently returned from a tour abroad. The girl has a sweet pair of pipes, and sticks to songs that fit her particular range, leaving the pop tunes behind. She scored strong with the classics, which is more or less an honor in vaude today. Her male partner, in piano solos, was able, with some brilliant playing to win recognition.

Jarvis, Harrison and Co., in a new version of their elevated station sketch, in which a filling station is used, along with a full set and some old Al Woods thrillers, of the autos coming down the hill road, on in third place, gave plenty of entertainment and scored accordingly. As a wind-up, their son, goes through a routine of hoofing, with the proud parents looking on. All well handled and deservingly won a couple encores.

Feature picture, "The Santa Fe Trail" (Par). Business good.

FOX, B'KLYN

Capacity biz downstairs and upstairs for the second show Saturday. Extra this week the house has incorporated in the F. & M. Idea, "Milky Way," a fashion show staged by a department store.

Only takes three minutes for the models to come on and off.

"Milky Way," omitting the fashion show and Bob West, organist, runs to 34 minutes. It is in the main peppy and entertaining. West takes up 12 minutes with his console work and community singing. Though getting pleasing results, it's too much time.

Opening drop attempts to bring out the idea of the unit's title by showing a group of stars, the Milky Way.

Noree, shapely girl, leads the Sunkist Beauties, 12 girls, while Joe Clifford lends vocal accompaniment. Miss Noree appears again near the finish for a contortion dance that raised all eyes. Showed form doing it.

Bert Faye, comedian, with a borrowed idea, scooped plenty applause. Faye has trick shoes extending about two feet forward, which enables him to assume dizzy poses (Little Tich). Winds up dancing with the shoes, pounding out taps in oke time and standing on the tips.

The Dutch number, with the chorus girls doing a wooden shoe dance, was led by Steve Moroni, fast acrobatic dancer and tumbler. Stone and Lee, mixed couple, not so forte with their attempted comedy crossfire offering. Voices were not pitched correctly for a house of this size and most of the act remained unheard in the rear. What was made out was none too healthy. Al Stone takes a hand at comedy trombone playing, while Miss Lee winds up with a song.

Entire show, including Fox's "Liliom," featured, ran to 154 minutes. Five a day week-ends for the stage show, with the feature unwound six times a day Saturday and Sunday.

R-K-O, L. A.

Los Angeles, Oct. 2.

Looking around at the breakfast show of this downtown house, where the first act goes on at 1 p. m. sharp, one pictured Julius Lenzberg in the pit in place of Danny Russo. Everything about the atmosphere, the aura and the enthusiasm, transplanted one back to the old Colonial theatre days on Broadway, where, as was the occasion today, they hung to the chandeliers in the same eager manner.

Something about this four-act intact lends new hope to a revival of vaudeville. Discounting that Capt. Dobbsie, commercial radio male Pollyanna, was the big extra attraction, everything about the basic four acts of this unit smacked of vaudeville before the talkers, the cinematic cathedrals, productions and the radio raided the ranks.

Dobbsie and his "Shell Ship of

(Continued on page 71)

EGYPTIAN, DE KALB

DeKalb, Ill., Oct. 2.

"I am the spirit of the Fashion Show," said Moe Ginsberg, dressed up in a phony mustache. "I bring you the latest modes from the ultra fashion salons of Paris." He could have added: "And I don't mean Paris, Illinois."

Moe is one of DeKalb's leading merchants. Nearly 50 models, male and female, were employees of Moe and various other merchants in displaying Thursday and Friday night the garb of the elite for the ensuing winter, C. O. D.

DeKalb likes nothing better than a classy dresser and if the local merchants haven't every self-respecting male wearing a beaver wool overcoat this year then the power of suggestion is sterile. There was perhaps just a trifle over-emphasis on those coats as if they didn't sell well last winter and a campaign to make DeKalb beaver wool-conscious is under way.

Still it was surprising how becoming most of the styles were indicating that DeKalb, population 8,000, will be able to hold up its head with the snootiest. All varieties of attire, morning, afternoon, sport, evening, etc., were exhibited, but the auspices modestly refrained from mentioning or illustrating ladies' undies. What would have happened can be deduced from the unholy hoot that the neighbors emitted when one of the male models unbuttoned his dressing gown to give them a flash at his cerise, but manly, pajamas.

DeKalb is a family town. When, at the conclusion of the fashion show, the local dancing teacher attempted a symbolic dance of vanity, using a mirror and dressed in an esthetic chemise, there was considerable difficulty in exercising self-control. In justice to the lady she handled a delicate situation quite gracefully, although being a dancing teacher she had no idea when to stop and had to be told.

All of the proceedings were conducted to the difficult accompaniment of an organ, the Egyptian's sole source of music apart from the Vitaphone towers. Harm and Nee, paid by the house and the only professional talent, suffered acutely from the lack of musical support. In an effort to provide their own accompaniment, the boys used a small guitar-uke from which, however, its operator could produce less than no music.

Surprisingly the Egyptian's 1,600 seats were available in considerable numbers despite the tie-up, and the show cases glutting the lobby beyond the wildest dreams of those who live only to see every nook profitably occupied. There is something definitely attention-arresting when stepping into theatre foyer to be accosted by models for stylish stout corsets.

DeKalb is overseated. It has 1,000 other pews for hire in the Polka Brothers' opposition, Fargo, or a total of 2,600 cushions to accommodate the theatrical desire of an 8,000 population. Egyptian and Fargo both opened last December and so are comparatively equal, with the edge for the Publix house, architecturally nifty in a Cleopatra motif.

About equally distant between Rockford, Elgin and Aurora in the heart of some of the richest farming land in the republic, DeKalb can and does draw extensively from the rurals. Thursday night's less-than-capacity might be attributed to the fact that the night before the town had been jammed with visitors as the merchants staged a ceremonial unveiling of their autumn wares.

Appropriate to the fashion show on the stage the feature, "On Your Back" (Fox) deals with clothes and dressmakers and held within its footage a mannequin parade of its own. *Land.*

ROXY

New York, Oct. 3.

Other than Fifi Dorsay, the stage show here is of the usual excellence. Variety is even greater than average, and the Roxyettes top all of their past most difficult routines with their wooden soldier number this week.

Maybe Miss Dorsay didn't have a rehearsal, or possibly she felt she had to put all ginger and a little more into her personal appearance at the Friday night show. Whatever it was she was a lot of fast moving arms. Her voice rasped; only a few words being audible to people in the loges. Miss Dorsay probably over-gingered her French tonight, probably realizes it now, and probably will be nearer herself tomorrow. She can't do the fortissimo of a dozen-in-one-Bordonis and expect any more applause than she got—which was vera, verra leetle. Folks on the Roxy stage, above all others, just can't afford to do those certain things.

"Recollections," the finale number, is a show in itself. It is motivated by the spirit of the Gay Nineties, with hit song numbers of that period appropriately represented in the costuming.

Opening against a two, with a white horse and carriage in the background and ladies and gentlemen with high hats and sweeping skirts in the foreground, the preface goes back to a drop-in-one against which Harold Van Duzee sings an introductory medley of early 20th century compositions.

Lifting again the Roxy stage shows an inner theatre and a velvet curtain. First time this parts the ballet is seen in a pink cluster with soloist rendering "The Pink Lady." Songs at different times are sung by Viola Philo, Gladys Rice and Dorothy Githens.

Patricia Bowman is at her daintiest in the "Lady" number, weaving in and out of the ensemble on toes and swinging lovely lines teasingly perceptible through a thin veil.

Next the ballet with parasols and yellow gowning dance to a mode becoming to "Every Little Movement Has a Meaning of Its Own." The ballet again performs to "Tell Me, Pretty Maiden."

At the show tonight one of the girls tripped in the middle of the stage. She was up in a flash, although it was apparent the fall was far from light, but she carried on with the routine until the wings were reached.

The wooden soldier formation of the Roxyettes was nothing short of what any army officer would call a darb. The most difficult machination yet seen on this stage and, as per Roxy schedule, never a slip.

A particularly attractive piece of stage craftsmanship is the arrangement of people and color in a unit called "The Musical Lamp." Cut out against a dark background is a huge lamp, on the shade of which is a platform with a piano, pianist, singer and another figure. The shade is pink with the live figures impressing as silhouettes. The bowl is blue. Stage floor representing table held several members of the ballet in doll attire. Featured in this are Dorothy Miller, Adam Dockray and the Roxy ballet.

Cute idea is revealed in "The Cottage Small," suggested by the pop number. Little figure with watering pot waters flowers alongside fence against drop holding cut-out house. Each picket is then revealed to be a dancer.

Roxy Symphony Orchestra played one of Yasha Bunchuk's favorites with all of the gusto and brass of the Capitol's leader. Rest subdued. Tableaux of two French scenes, with brasses on stage, brought orchestra's program, "Overture Française," to effective close.

Fox's "Liliom" is the feature picture this week, and Fox and Hearst the newsreels. *Waly.*

CAPITOL, CHICAGO

Chicago, Oct. 3.

After approximately eight months of flesh, the Fanchon & Marco units finish this house the end of the present month.

During the period Warners have discovered that flesh shows are 61% of the weekly nut, and that a bad picture and a good flesh show will not equal a profitable week, whereas a good picture and a bad stage show means money enough over the box office to assure the house a good profit. On this basis they are tossing out the flesh, figuring pictures still the draw in this neighborhood. At the same time the F. & M. units end their career at the Marbro, leaving Chicago Fanchon & Marco-less.

This week's offering, labeled "Cadet" idea, is fair entertainment, with the exception of Sid Lewis and his stooge. This number, probably more from the acoustics of the house, fell pretty flat. The stooge couldn't be heard, with Lewis' jokes and answers not so hot for a family house.

Change in the opening line has six girls and six boys, who open in a novelty Zouave dance. The number is a strong opener and went big, especially the ladder dance. Wallin and Barns, two non-sensational hoofers, step out of the line and do a few routine steps, to be followed by the Millee Sisters.

These two girls have one of the neatest routines seen in a long time on these boards. Their acrobatic turns are sweet, and throughout the rest of the show much of it rested on their slender shoulders and they carried it off to strong applause.

Rognan and Trigger followed these girls, which was a hard spot. Opening slow, they soon won. Turn is a sleepy dance number put on just that way, with their fake falls going strong.

Mabel and Marcia did a bit of warbling to the Millee Sisters dancing, which afforded a chance for a full set, with the offering closing with a sham battle and dance, fully as strong and pleasing as the opening.

"Big Boy" (War) featured, with biz just fair.

It is rumored around the Capitol that Warners may shortly buy up all the parking space which surrounds this house. On the south side it has, adjoining it, space for several thousand cars, which at present makes a charge of 25 cents for parking. If the Warners do buy the plots it will be a move in the right direction and would give the Capitol the distinction of being Chi's only house with sufficient parking space for its patrons adjoining the theatre.

Other spots in Chicago would give their right arm and possibly an eye or two to have such a break when it comes to looking after the patrons' cars.

PARAMOUNT, N. Y.

New York, Oct. 3.

Comedy runs all the way through the Publix unit, "Oh, Uncle!" and makes it. Considerable entertainment has been drawn from the stretched out version of the Harry Green vaude sketch Arthur and Morton Havel have been doing for the last four or five years.

Stretched to fill the usual presentation running time, embellished with a girly line, specialty act, picture house production and scenery, and featuring the Havels, this vaude script as a Publix unit will do well all along the route.

The Havel turn was retained intact, with nothing dropped, changed only by the time extension and insertions. Specialty is Johnson and Duker, comedy club and hat jugglers. They step in nicely; a milkman sequence getting them on without the usual abruptness. The Dave Gould girls, first as cops and later in mixed evening clothes are made to fit the situation.

The Havels play it in their vaude manner, with no departures, with the customary good support of Helen Lockhart and Denise Dooley. All the talk landed in the rear as well as down front.

Bud Williamson, stout man, is the other member, with a character role.

Flash finish ushered in by the exterior house set sliding off. It's an altar scene and a wedding.

Entertaining stage show came in handy for the Paramount's screen slips this week with U's "A Lady Surrenders."

Jesse Crawford's organ concert and the newsreel are all there. No pit overture. Feature runs 95 minutes, over average. *Bige.*

PARAMOUNT, L. A.

Los Angeles, Oct. 2.

Until the Paramount gets set on a stage show policy that will sell itself to the dyed-in-the-wool film-faring fans in this town it's going to be a case of a hit and miss.

So far the Paramount has been missing. Starting out with the splash flash idea and going for the works in the first show, it has switched to less pretentious presentations, but still isn't hitting. It's a question now of determining policy and going through with a standardized form of entertainment.

Publix, with four weeks to offer acts on the Coast, is up against it. Primarily the talent is not here; at least not the calibre of talent associated with Publix in the east and middle west. To jump acts from these points out here is obviously out of the question in view of the limited time. In the final analysis Publix may find it will either have to form a connecting link to the Coast route or else——

Right now they're still floundering around and trying to solve the problem locally without aid from the outside. But before anything materializes along these lines talent will have to be found right here, the budget must be boosted and productions generally — enhanced. Competition faces the Paramount downtown from two vaudeville houses and another stage show stand. Harry Gourfain, who was sent out here to start the production wheels going, couldn't make it because he was on the short end all the time. Next week is his last show, with Jack Partington released from the New York staff to succeed him.

While Partington is the more familiar with the situation here, through having staged shows in this house for several years, he'll find himself in the same boat if conditions remain the same. Stage shows are no novelty to the Paramount. They were originally taken out because that particular style of presentation had outworn itself, along with the general conditions and trend of the time.

Now it's a matter of giving the customers something, at least a more diversified style of show on the stage. The past four or five weeks have failed to disclose any outburst of enthusiasm or undue interest in the shows as put on. That should be the answer.

Currently Dave Rubinoff is holding out individual attraction to the patrons inside anyway. That the violinist is not box office so far is another matter. Very few, if any, instances are recorded in this burg of an attraction being propelled into a draw overnight. Rubinoff at best is an experiment. If the impression he makes here is sufficient to attract shekels then he should, and doubtless will, stick as long as it lasts.

Meanwhile, Rubinoff might forget the idea that he is the whole works on the stage and remember there are other acts working with him and the show. Holding up the others and making it tough for the act following him, it's an easy and old trick for Rubinoff to con an extra pair of bows and an encore by holding up the proscenium in the wings with one hand while waiting for applause encouragement.

Layout this week is called "Revue Moderne," a concoction of formation and drills by the 24 girls, interspersed with specialties. It is anything but modern. After a turbulent opening show several switches had to be made; two turns were dropped and the result was sad. What might have saved the situation was a finale that wasn't there. All that happened was a repeat number for the fadeout.

From the way the show started it looked like it might develop into something, but it never got further than the opening flourish of the girls and a neat stepping routine by three boys (Three Blue Blazes). Walter Hiers, former screen comedian, was shoved down in front and was through before he began. No picture names, even those of importance, mean a thing out here. Hiers has a pat routine of talk and a fair delivery. Another turn, the G Sisters, were also probably figured for something, but again it's the same argument. The Sisters from Germany did not last long enough in pictures to mean anything, and on their own have but one number, and that lets them out. Rubinoff's solo spot carried him over big, and the encore he took only made it tough for Orville Rennie, whose tenor and appearance justified a better reception than he received. Rennie is from the eastern picture house ranks, where he rated. Here he was lost, following Rubinoff and side-stepping him on the stage when he walked on.

That finale was the biggest fluke of all. Preceded by a web number, after the style of the Hoffman girls, anything but a repeat of the same thing should have occurred for the curtain.

Jules Buffano had it easy, conducting the show from the pit. Buffano in a pinch can and has been used as m.c. Here it didn't make any difference. For the overture, sandwiched in between newsreels and trailers, Irving Talbot batoned the musicians through the pop classic score of "Orpheus." Talbot put the boys through their paces in the Offenbach melody, earning a bow for his guest-conducting.

Lengthy program along with the feature, "Santa Fe Trail" (Par). Besides newsreels there were a Max Fleischer song cartoon and Raymond and Caverly skit, both Par.

Biz at the last show Thursday (Yom Kippur night) only fair. *Span.*

LOEW'S STATE, L. A.

Los Angeles, Oct. 2.

A stronger and more costly looking stage show than usual, but a weaker picture, with business doubtful through that. It's seldom that pip units put over a house, no matter how good, when the picture isn't there, even with Rube Wolf as a highly built-up draw. Chances good there will be talk about that stage show, very little about the feature, "Last of the Duanes" (Fox).

No knockout strictly as a unit, but when compared to most F. & M. Ideas "Doll Follies" has something the average lacks. It's full of novelty and comedy in addition to some clever dance routines.

Gae Foster staged it and ably, with the first show so smooth that if no ironing out is done it won't matter much except in a couple spots. One rough mound where an ensemble number tops La Salle and Mack, an act strong enough for an encore. At Thursday mat (first show), team did so well with their sure-fire comedy acrobatic routine the show should have been stopped for an encore or an "excuse" allowing more smoothness for ensuing number. Girl on to lead ensemble into dance went through her number with show-stepping applause drowning her out entirely. Yet she finished it and La Salle and Mack never reappeared. That should have cured audience on applause but it didn't, succeeding acts and numbers suffering little.

Another strong act in this Idea, the comedy dancing team of Ramon and Virginia. They have a very cleverly routined specialty which includes original material.

Singles include Bebe Sherman, who puts herself over well with a strong clear voice for a pop; Lottie Loder, from films, held over from last week and weak in a male impersonation number, and Roy Loomis, filling in with an eccentric dance that's not so hot but serves the purpose for a scene change nicely.

Loomis heads the mixed dancing ensemble. Their routines stand out effectively and look more like what's needed for all units. Clicking solidly is a jumping dance number, with boys and gals wearing spring-like gadgets under their shoes for trampoline purposes. This especially well handled.

Besides dosage of novelty through comedy acts, dance routines and Rube Wolf's effort to get the audience to sing with him by lowering screen for lyrics of pop number with mild results, Les Klicks have their electrical marionette stuff for the finale. Audience went for the various characters lit up for dance bits and other stunts on otherwise darkened stage, with colors changing in a flash adding to the general appeal. The Les Klicks act leads directly into a colorful finale.

Idea exactly 36 minutes in length.

Fox-Movietone news and a Laurel and Hardy short "The L. and J. Murder Mystery" (Metro) embraces filler.

Biz good at Thursday mat, with lower floor and loges full. *Char.*

ORIENTAL, CHICAGO

Chicago, Oct. 3.

Production department must have filled several pads with notes on the opening show Friday. It was a performance with so much area for suggestion it's almost unfair to write a report on so ragged and hoodooed a getaway.

It seems unlikely it will ever be particularly scintillating, as the basis for more than fair diversion is not there. Three acts are used, Easton and Powell, Claire Madgette, and Six Arellys. It remained for the new m. c. to accomplish what real results were obtained on individual effort.

Charlie Crafts comes to the Oriental with a southside background at the Capitol and Avalon. His chief qualification is his voice and an ability to stretch a pop tune beyond the customary boundaries.

In addition to this special talent Crafts fills a well-tailored suit impressively, is pleasing to the gaze and has lustrous ebony hair. His manner is reasonably suave, his diction in announcements capable of reaching the back rows, and he has a feeling, not entirely developed, for comedy notably as expressed when working with Claire Madgette, a smooth soprano of French deportment and classy appearance.

It is the intention of Publix to use Crafts at the Oriental for a time and then switch him to the Fisher, Detroit. His utility suggests they will find other spots for him. His general equipment plus those pipes gives him a lot more color than some of the graduate fiddlers doing m. c. service.

Easton and Powell, two colored entertainers, have the beginnings rather than the realization of a good comedy turn. Some of their moments are extremely bright. At other times they drag badly.

Six Arellys, possibly working before a stage band for the first time, at any rate not properly set in the show; as seen the act for picture house purposes was much too lengthy. Curtailment, using the strongest bits, will be the natural solution. A couple of dogs are used for a good novelty twist to acrobatics.

It was entirely unneeded to drag them on again for the finale when the ballet, fetchingly costumed, was equal to the requirements of an optical leave-taking. There were several pretty touches through the proceedings.

With another respectful nod for Henri Keates' ability to weld a mob of strangers into a choir, there remains only to report that Paramount's "Let's Go Native" was on the screen. *Land.*

CENTER, CHICAGO

Chicago, Sept. 30.

Nothing ventured, nothing in the box-office, is the Essaness policy.

During the four week's engagement of "The Rockets," 12-piece girls' orchestra here, as an effort to bring back flesh shows, the girls made hundreds of friends for the house, but unfortunately ended by being out, simply because they were unable to swell the box office receipts to figures necessary for them to stay.

Caught for the second time the orchestra has improved 60 percent. The girls, early in their career, lacked stage presence for a picture house and would come back for an encore with very little encouragement. Now they are finished, play only pop tunes they can handle, and generally are O. K. Better selection, showmanship, and enhanced sureness.

This week's additional attractions were Bonita Freda, blue singer, brought back for a return date, and Baby Dorothy Johnson, child warbler. Both click.

It would seem, from surface appearance, that this orchestra could have become a Center fixture. Many stopped in at the office to know who played certain instruments and to ask for photographs. And they weren't all Johns either. The girls appeared in the hydraulic pit, well costumed, all attractive and all passable musicians. Essaness spared no expense to let the neighborhood know it had something different to offer.

Pit idea belongs to Billy Diamond of the William Morris office.

The Center back to straight film policy Oct. 6.

Hollywood, Detroit

Detroit, Oct. 2.

Playing second run to a factory neighborhood, this house has had plenty of headaches since opened a couple of years ago. The owners here are evidently paying little, but if this show is a criterion they are more than getting their money's worth.

House seats 3,500, playing two stage shows daily with split week vaude disguised as presentation and an m.c. Matinee business slight so that balconies and mezz are roped off. Probably little needed evenings with week-ends bulk of business. Scale 60c and 40c up evenings and Sundays, with matinees 25c and kids 15c.

House goes in for favorite neighborhood trick of giving away prizes two nights a week. Fri. and Sat.

(Continued on page 71)

Variety Bills

NEXT WEEK (OCTOBER 11)
THIS WEEK (OCTOBER 4)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Chester
1st half (11-14)
The Briants
Irmanette
Welch & Ellis-Lehr & Belle
W & G Ahearn
2nd half (15-17)
Egemos
Vic Oliver Co
Irving Edwards
20th Century Rev
Coliseum
1st half (11-14)
Hal Neiman
Marion Sunshine
Pat Henning

Aristocratic Athletes
in JACK PARTINGTON'S
Publix Unit
'VARIATRIX'
THE KEMMYS
Dir.: LEDDY & SMITH

(One to fill)
2nd half (15-17)
Bernard & Henry
C T Aldrich
(Others to fill)
2nd half (8-10)
Manning & Klass
Helen Lind
Joe Phillips
Phyllis Rae 8
Johnny Burke
86th St.
1st half (11-14)
Galla Rini & Sis
Bob Hope
Wm Edmonds Co
Venita Gould
(One to fill)
2nd half (15-17)
M Wilkens Co
Morton Downey
(Three to fill)
2nd half (8-10)
Belleclaire Bros
Don Cummings
Barry & Whitledge
Ardine & Tyrell
Rae Samuels
125th St.
1st half (11-14)
Stanley Bros
(Others to fill)
2nd half (15-17)
Dancing McDonalds
Kaye & Wheeler
Mardo & Janis
Fauntelroy & Van
58th St.
1st half (11-14)
B Anderson & Pony
Burke & Ayers
Wilton Crawley
Chesleigh & Gibbs
Bert Lawn & Bd
2nd half (15-17)
Les Urbanis
Bobby Jarvis
Ryan & Noblette
Vanessi Co
2nd half (8-10)
Major-Sharp & M
Millar & Marlin
Southern Galeties
Pat Henning Co
Matsomota Tr
81st St.
2nd half (8-10)
Kafka Stan & Mae
Marion & Lazarin
Berkes & Wallace
Lovejoy Dancers
Boreo
Fordham
1st half (11-14)
Jack Waldron
Dave Apollon
(Two to fill)
2nd half (15-17)
Galla Rini & Sis
Bob Hope
Rae Samuels
(One to fill)
2nd half (8-10)
6 De Cardos
Doyle & P Hoover
Small Bros
Conlin & Glass
Venita Gould
Franklin
1st half (11-14)
Page & Slappey

Taking the
SIN
from Syncopation
JACK POWELL
Dir.: LEDDY & SMITH

Bernard Webber Co
R Huling & Charlie
Vanessi Co
2nd half (15-17)
B Anderson & Pony
Armstrong & Blon'l
Hibbitt & Hartman
Bert Lawn & Bd
2nd half (8-10)
5 Juggling Jewels
Donovan Sis & B
B'way Baby
Gallerini & Sis
Jim Toney Co
Hamilton
1st half (11-14)
King & Baron
Wheeler & Morton
(Three to fill)
2nd half (15-17)
Ryan Sis
York & King
(Three to fill)
2nd half (8-10)
Monge Tr
Anna Chandler
Walsh & Ellis-Lehr & Boll
Claude & Marion
Stanley 2

Hippodrome (11)
Wells Mordecai & T
Ash & Miller
Davito & Denny
(Two to fill)
(4)
The Littlejohns
Peggy Eames
Irmanette
Snyder & Cooley
L Benstead Co
York & King
Lester Irving 3
Jefferson
1st half (11-14)
Ryan Sis
Fauntelroy & Van
(Three to fill)
2nd half (15-17)
King & Baron
Ann Butker
Melino & Davis
Patricola
Block Silver Cre't's
2nd half (8-10)
Le Roy & Rogers
Al B White
Templet'n Br's & U
Vox & Walters
J Harkins Glee Co
R Huling & Charlie
Evening Stars
Palace (11)
Phyllis Rae 8
Cardini
Cab Calloway
Marx Bros
Vox & Walters
(Two to fill)
(4)
Gordon's Dogs
Bud Harriss & Van
Caryll & Mundy
Dave Apollon
Gracie Fields
Odali Careno
C Jackson & D'nte
Royal
1st half (11-14)
T & K Andrews
Ossman & Schepps
Wilson Kepple & B
Musical Birds
2nd half (15-17)
General Pisano
Alc & Stewart
Connolly & Wenric
Champ Billy
Glad Rags
2nd half (8-10)
Alexander Sis
Jack & R Hayes
Novelle Bros
Johnny Downs
B & Ray Goman
BROOKLYN
Albee (11)
Lovejoy Dancers
Pat Rooney & Jr
(Others to fill)
(4)
Falls, R & Boyce
Carl Emmy's Pets
Rose Perfect
Marx Bros
Dyker
1st half (11-14)
Mack & Wright
Billy Champ
Roxy LaRocca
(Two to fill)
2nd half (15-17)
Saxton & Farrell
Cardiff & Wales
Gus Van
Parker Babb Co
2nd half (8-10)
Donalds Sis
Cunningham & B't
Maker & Redford
Marie DeComa
Sailorettes
Flushing
1st half (11-14)
Bernard & Henry
Marion Wilkens Co
Boreo
(Two to fill)
2nd half (15-17)
Lady Alice's Pets
Furman Sharkey, L
M Edmonds Co
Hal Neiman
Dave Apollon
2nd half (8-10)
Olympia Prize W's
Cardini
Cole & Snyder
A Pennington Co
Bob Hope
Kenmore
2nd half (8-10)
Wilson Kepple & B
Will J Ward
Anger & Fair
Karyl Norman
Ross Wyse Co
Madison
1st half (11-14)
Hap Hazard
C Howard Co
Frank Devoe
Ross Wyse Jr
2nd half (15-17)
The Briants
Irmanette
Welch & Ellis-Lehr & Belle
W & G Ahearn

2nd half (8-10)
Black Kit 4
Ryan & Noblette
G Edwards' Treo S
Eddie Pardo
AKRON
Palace (11)
N Lockford & Co
R Burgess Gould
Britt Wood
Chris Charlton
(4)
Harum & Scarum
Ruth Ford
The Ingenues
(Others to fill)
ALTOONA
Orpheum (10-13)
Marie DeComa
B DeWolf & Co
Wilson Bros
(Two to fill)
(9-11)
Schictl's Won'ret's
Daye Tressie
Hanlon Bros
Gus & Will
F Dobson & Co
H & F Usher
Roisman's Alaba's
ATLANTA
Keith's (11)
W L S Showboat
Roth & Shay
(Others to fill)
BIRMINGHAM
Keith's (11)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
(One to fill)
BOSTON
Keith's (11)
Latour 3
Russell & Marconi
Anna Seymour
Kane & Ellis
Lee Gail Ensemble
(4)
Geo & L Garden
Mills & Shea
Chas Howard Co
Gus Van
Amac
BUFFALO
Hippodrome (11)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly & Co
Roy Cropper
Ed Borden & Co
(4)
N Arnaut & Bro
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys
CHARLOTTE
Keith's (11)
C Blossom & June
Danny Duncan
Joe Termini
Zastro White
(One to fill)
CHICAGO
Palace (11)
The Tanzolas
B Pincus & Co
Ruth Etting
F Ardath
7 Nelsons
(4)
Gilbert Bros
Sybil Vane
Jarvis & Harrison
Olsen & Johnson
(One to fill)
CINCINNATI
Keith's (11)
Dance Fables
Pressler & Klaiss
Richy Craig Jr
Irene Bordoni
3 Swifts
(4)
The Tanzolas
B Pincus & Co
Ruth Etting
F Ardath & Co
6 Lucky Boys
CLEVELAND
Palace (11)
Gilbert Bros
Art Landry & Bd
Jarvis & Harrison
A Gray & B Claire
Watson Sis
(4)
4 Ortons
Glenn & Jenkins
T Murdock & Co
Harry Fox & Co
Curtis-Wri't F Bd
105th (11)
Wilfred DuBois
Lubin Lowry & A
Impromptu Rev
Hal Jerome
(4)
N Lockford & Co
R Burgess Gould
Britt Wood
Chris Charlton
DALLAS
Keith's (11)
L Osborne & Chico
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(4)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
FORT WORTH
Keith's (11)
Chappelle & Carlt'n
Mills & Bobby
Lights & Shadows
Bob Murphy
(4)
L Osborne & Chico
Geraldine & Joe
Tom & R Romaine
Harry Holmes
HAMILTON, CAN.
Keith's (11)
Marie Blank & Co
Lucille Sis
Bob Hall
Art Frank & Co
(4)
Delortos
Foster Fagan & C
E Bergen & Co
Murray & Ch'rtons
HOUSTON
Keith's (11)
Flo Mayo & Co
Gracie Barry
G & M Elline
B Egan Redheads
(4)
G Andree & Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
KANSAS CITY
Mainstreet (11)
Harrim'n Swan & L
LaMarr & Boyce

Scooter Lowry
C Withers' Opr'y
(4)
W Higgie & Girls
Milo
Walter Walters
Roxy's Gang
(One to fill)
LONG BEACH
State (11)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(4)
The Berkoffs
Don Galvan
Any Family
Bert Walton
(One to fill)
LOS ANGELES
R-K-O (11)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(4)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(One to fill)
MINNEAPOLIS
Orpheum (11)
Ralph Olsen
Jack Major
Norton & Haley
The Purple East
(4)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster West
NEW ORLEANS
Keith's (11)
George Andree
Baby Rose Marie
Lander Bros
Palm Beach Nights
(4)
Enos Frazere

TUESDAYS
HOTEL
MANHATTAN
159 West 47th St.
NEW YORK

JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Zelda Santley
Ann Pritchard
Eddie Nelson
OAKLAND
Orpheum (11)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & B Fields
(4)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
OKLA. CITY
Keith's (11)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
(4)
Chappelle & C
Mills & Bobby
Lights & Shadows
Bob Murphy
OMAHA
Orpheum (11)
Samaroff & Sonia
Ted & Al Waldman
Marty May
12 O'Clock Rev
(4)
Harriman Sw'n & L
LaMarr & Boyce
Scooter Lowry
C Withers' Opr'y
PATERSON
1st half (11-14)
Les Urbanis
Hooper & Gatchet
Cardiff & Wales
Frances White
Glad Rags
2nd half (15-17)
Ray Huling
Kitty Doner
Jack Waldron
Steve Savage Co
2nd half (8-10)
Pipifax
Wilton Crawley
Allen & Canfield
Will Osborne Co
PORTLAND
Orpheum (11)
4 Peaches & Jay
Johnny Hyman
J Howard & Girls
McLallen & Sarah
(4)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
RAHWAY
Keith's (10-11)
Angelina & Clinton

FOR RENT
NIGHT CLUB 54TH STREET, NEAR 7TH AVENUE, NEW YORK
Partly Equipped
Apply Owner KEMPNER REALTY CORP. 205 MADISON AVENUE
Caledonia 9700

Moonbeams
Wilbur Sweatman
(12)
Fumi & Tayi
Dunleavy & Gould
(3-4)
Wood & Duthers
Jack Trainer Co
H'thorn, Inglis Co
Caulfield R Rev
ROCHESTER
Palace (11)
McCann Sis
Les Gellis
Gloria Foy Co
Lang & Haley
(4)
Wilfred Du Bois
Lubin Larry & A
Impromptu Rev
Hal Jerome
SALT LAKE
Orpheum (11)
Luster Bros
Burke & Durkin
Milton Berle Co
(Two to fill)
(4)
Samaroff & Sonia
Ted & Al Waldman
Marty May
12 O'Clock

SAN ANTONIO
Keith's (11)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
(4)
G Andree & Co
Gracie Barry
G & M Elline
B Egan Red'h'ds
SAN FRANCISCO
Golden Gate (11)
Dezzo Retter
Calton & Bellew
Count Bernivici Co
(4)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & B Fields
SCHENECTADY
Keith's
1st half (11-14)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Alexander Callum
(Others to fill)
2nd half (15-17)
Monge Tr
Nash & Fately
Silver Freed 4
(Two to fill)
2nd half (8-10)
DePerim 3
Ketch & Wilma
Russell & Marconi
6 Spirals
Bobby Jarvis Co
SEATTLE
New Orpheum (11)
Paul Remos
Dan Small Co
Joe Young
Bomby & Gang
(4)
4 Peaches & Jay
Johnny Hyman
Joe E Howard
McLallen & Sarah
ST. PAUL
Orpheum (11)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster West Co
(4)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley Co
SYRACUSE
Keith's (11)
Agemos
Vic Oliver
Irving Edwards
20th Century Rev
(4)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
TOLEDO
Keith's (11)
Harum & Scarum
Ruth Ford
The Ingenues
(4)
Worthy & Th'pson
Jack Usher
Peter Higgins

STUDY
VOICE
POISE
and
DICTION
with EDDIE MILLER
AT STUDIO 819 STEINWAY BLDG.
109 W. 57TH ST., NEW YORK, CIRCLE 5395

Maurice Colleano
(One to fill)
TORONTO
Imperial (11)
N Arnaut & Bro
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys
(4)
Marie Blank & Co
Lucille Sis
Bob Hall
Art Frank & Co
(One to fill)
TRENTON
Keith's
1st half (11-14)
Giersdorf Sis
Allen & Canfield
Black & Silver C't's
2nd half (15-17)
Mack Fountain
Rogers & Donnelly
Joe Termini

2nd half (8-10)
Sandy McPherson
Vanessi & Co
Burns & Klissen
(Two to fill)
TROY
Keith's
1st half (11-14)
Mongo Tr
Silver Freed 4
(Three to fill)
2nd half (15-17)
Alex Callum
(Others to fill)
2nd half (8-10)
J Randall & Co
Armstrong & B
Sid Page & Co
R Shannon & Co
(One to fill)
UNION HILL
Capitol
1st half (11-14)
General Pisano
Armstrong & B'd'll
Taking Talkies
Burns & Kissen
Marion Wilkins
2nd half (15-17)
Lloyd Nevada
Allen & Canfield
Musical Birds
(Two to fill)
2nd half (8-10)
B Anderson & Pony
Burke & Ayers
Rise of Goldbergs
Ben Drohan & Co
G Edwards' S'ngb's
VANCOUVER
Keith's (11)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
(4)
P Remos & Co
Small & Mays
Joe Young
Bomby & Gang
WHITE PLAINS
Keith's
1st half (11-14)
A Kaufman & Girls
2nd half (15-17)
Stanley Bros
2nd half (8-10)
A Kaufman & Girls
Kirley & Rankin
S Page & Slappy
WINNIPEG
Keith's (11)
Meyers, B & Rice
Raymond Baird
Loring Smith & Co
Roy Sedley & Co
(4)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
YONKERS
Keith's
1st half (11-14)
Belleclaire Bros
Saxton & Farrell
Bobby Jarvis
Ryan & Noblette
Magic Fountain
2nd half (15-17)
Johnny Ford Co
Page & Slappey
Burns & Kissen
2nd half (8-10)
Verns Haworth Co
Wheeler & Morton
Joe Besser
Val Harris Co
Frivolities
YOUNGSTOWN
Keith's (11)
Hubert Dyer Co
D & H Blossom
4 Camerons
Curtis-Wri't F Bd
(4)
Bert Nagle Co
Walter Dare Wahl
Billy Kelly Co
Ed Borden Co
Daro & Costa Co

Western R-K-O

CEDAR RPDS., IA.
Iowa
1st half (12-14)
Murand & Girton
Sunshine Sammy
Ruiz & Bonita
(One to fill)
2nd half (15-18)
Gym Jam Girls
Evans & Mayer
(Two to fill)
CHICAGO, ILL.
Englewood
1st half (12-14)
Robinson & DeWitt
(Others to fill)
2nd half (15-18)
Davis & McCarthy
Arabian Frolics
(Three to fill)
DAVENPORT, IA.
Capitol
1st half (12-14)
6 Galenos
Murray & Allan
Rogers & Wynn
2nd half (15-18)
Murand & Girton
Ruiz & Bonita
(One to fill)
DES MOINES, IA.
Orpheum
1st half (12-14)
Gym Jam Girls
Evans & Mayer
(Two to fill)
2nd half (15-18)
Cook Sis
Tracey & Hay
Hickey Bros
(One to fill)
GRAND RPDS., IA.
Regent
1st half (12-14)
Kohn & Depinto
Clayton & Wen'rth
Joseph Rogan & Co
H Naurot & Boys
2nd half (15-18)
Prosper & Maret
Revel Bros & Red
Dance Parade
(One to fill)
INDIANAPOLIS
Lyric (11)
Bob & M Dupont
Eve Dean & Boys
4 Karcys
(Two to fill)
LINCOLN, NEB.
Stuart (13)
Gray Family
Jimmy Lucas Co
(Others to fill)
MADISON, WIS.
Orpheum
1st half (12-14)
Cropley & Violet
Stuart & Lash
The Cavaliers
2nd half (15-18)
Loma Worth
St Clair Sis, O'Day
Wilton & Weber
MEMPHIS, TENN.
Orpheum (11)
Gordon's Dogs
Loos Bros
Rudell & Dunigan
Lee Twins & Co
MILWAUKEE
Riverside (11)
Great Rolle
J & H Kennedy
Toby Wilson & Co
Joyner & Foster
Miacahua
ROCKFORD, ILL.
Palace
1st half (12-14)
Olson & Johnson
(Others to fill)
2nd half (15-18)
The Rangers
Sunshine Sammy
(Two to fill)
SO. BEND, IND.
Palace
1st half (12-14)
The Rangers
Loma Worth
Wilton & Weber
St Clair Sis, O'Day
2nd half (15-18)
Kohn & Depinto
Clayton & Went'rth
Jos Rogan & Co
H Naurot & Boys
SIOUX CITY, IA.
Orpheum
1st half (11-13)
Cook Sis
Tracey & Hay
Hickey Bros
(One to fill)

Picture Theatres

NEW YORK CITY
Capitol (3)
"Rom of Roses"
Caroline Andrews
Vlasta Maslova
Ivan Triesault
Svoboda
Capitol Ballet Corp
"Madam Satan"
Paramount (3)
"Oh, Uncle"
A & N Havel
Johnson & Duker
Denise Dooley
Helen Lockhart
Bud Williamson
Dave Gould Girls
Jesse Crawford
"Lady Surrenders"
Roxy (3)
"Musical Lamp"
Fifi Dorsay
Dorothy Miller
Adam Dockray
Roxy Ballet Corps
(Others to fill)
"Liliom"
BROOKLYN
Fox (3)
"Milky Way"
Eddie Peabody
Bob West
Warde & Montg'ry
Steve Moroni
Joe Clifford
Stone & Lee
Noree
Bert Faye
Sunkist Beauties
"Liliom"
Paramount (3)
"Jewels"
Rudy Vallee
Ross & Edwards
Roma Bros
Lillian Shade
Foster Girls
Olga Morselli
Earl & Elsie
"Monte Carlo"
CHICAGO, ILL.
Chicago (3)
"Sky High"
Al Evans Bd
Hilton & C Almy
Ferral & Paul
Campus 4
F Evans Girls
"Office Wife"
Marbro (3)
"Smiles & Styles"
Benny Meroff Bd
Kanzinawa Japs
Dalton & Craig
Eddie Noll
Lambert Ballet
Novelette 3
"Follow Thru"
Oriental (3)
"Melodyland"
C Crafts Bd
6 O'Reillys
Claire Madgette
Lambert Ballet
"Let's Go Native"
Paradise (3)
"Forward March"
Mark Fisher Bd
Nina Olivette
Dalton & Craig
C Strong & Bd
Jimmy McCarthy
Eddie Michaels
Malcolm Massey
"Romance"
Tivoli (3)
"Vogues & Var't's"
F Masters Bd
Fred Sanborn
Derrickson & Br'n
Pops & Joe
Lambert Ballet
'Anybody's Wom'n'
Uptown (3)
"Sportland"
Al Kvale Bd
Stan Kavanaugh
George Beatty
Olive Faye
Sis & B Roberts
F Evans Ensemble
"Anybody's W'm'n"
BOSTON
Metropolitan (4)
"Birds of Feather"
Charles Rogers
(Others to fill)
"Heads Up"
BUFFALO
Buffalo (4)
"Dollies Follies"
Dick Henderson
Al Norman
Eddie Rio
Gomez 3
John Ingram
"3 Faces East"
Hippodrome (4)
3 Brox Sis
Diamond Boys
Joe Browning
Irving O'Dunn
Mary Daye
N Arnaut & Bros
"Recaptured Love"
CLEVELAND
State (4)
"Rubes & Dudes"
Wesley Eddy
Sylvester & Midg'ts
Blanche Bow
Geraldine
C Hale Girls
Don Felice
Dick Liebert
"Top Speed"
MINNEAPOLIS
Minnesota (11)
"Forward March"
Nina Olivette
Dalton & Craig
C Strong Bd
Jimmy McCarthy
Eddie Michaels
Malcolm Massey
NEW HAVEN
Fox-Poli (4)
"Box o' Candy"
Lynn Cowan
Jones-Hull
Reeves & Lew
M Lucy & Irene
B Rapp & Boys
Candy Sweeties
"Border Legion"
PITTSBURGH
Enright (4)
"Saxophonia"
Dick Powell
Jay Mills
(Others to fill)
"1 Night at Sus's"
Penn (4)
Navajo
Chief Eagle F'ther
C Hale Girls
(Others to fill)
"Call of Flesh"
Stanley (4)
"Garden of Girls"
Ed Lowry
Billy Glason
Peggy Bernier
Bob, Bob & Bobby
24 Beaut Orchids
"The Sea Wolf"
PROVIDENCE
Fay's (4)
"Inter Rhythm"
Eddie Foley
Lea Leture
4 Starrs
O'Brien & Hewitt
4 Australians
"3 Faces East"

Loew

NEW YORK CITY
Boulevard
1st half (11-14)
Morgan & Stone
Henning & Blair
Harris & Van
Porcelain Romance
(One to fill)
2nd half (15-17)
Ora & Co
Roy Rogers
Flor La Vero & Co
Stan Stanley & Co
Blue Slickers
Capitol (11)
Dolores-E Douglas
Dodge Twins
Louise Bave
Walter Neilson
(One to fill)
Lincoln Sq.
1st half (11-14)
Zelda Bros
Masked Countess
Leonard & Goodwin
Roy Rogers
C Strickland & Co
2nd half (15-17)
The Redfords
T Wilson & Co
Winchester & Ross
J Boyle & Co
(One to fill)
National
1st half (11-14)
Melva Sis
2 Kentuckians
Thank You Dr
Mel Klee
Wheeler Twins Co
2nd half (15-17)
Crystal 3
Murray & Irwin
Chase & LaTour Co
Harry Hines
Marcus Sis & Carlton Bros
Orpheum
1st half (11-14)
Dixon-Riggs 3
Craig Campbell Co
Judson Cole
Sid Marion & Co
N Gallo-P Tisen
2nd half (15-17)
4 Ehtor Girls
Freda & Palace
(Two to fill)
Paradise (11)
Caroline Andrews
Ivan Triesault
Maslova
Svaboda
(One to fill)

DIRECTOR OF FESTIVITIES
Is the ORIGINAL and PROTECTED
"Term" or "Title" of
Eddie Stanley
Dir.: LEDDY & SMITH

State (11)
Olvera Bros
Jerome & Evelyn
Snapshots Co
Lillian Morton
B Minnevitch Co
BROOKLYN
Gates Ave.
1st half (11-14)
Bee Jung
Murray & Irwin
Senna & Dean
Frank Conville
Carrying On
2nd half (15-17)
Zelda Bros
Keo-Toki & Yoki
Curley Burns Co
Har & B Hutchins
Theodore-Enrico & Novello Co
Loew's 46th St.
1st half (11-14)
Crystal 3
Keo-Toki & Yoki
Saranoff & O'R
Theo-En & Novello
Jack Wilson Co

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

2nd half (15-17)
Boyd & Wallin
Morgan & Stone
Abe Reynolds & Co
Joe-May & Dotty
Raye-Ellis & LaR
Metropolitan (11)
4 Kadex
Will Aubrey
Carnival of Venice
Al K Hall & Co
(One to fill)
Pitkin
1st half (11-14)
Ora & Co
Judson Cole
Berkes & Wallace
Raye-Ellis & LaR
(One to fill)
2nd half (15-17)
Flo Lewis & Co
Frank Conville
Carrying On
(Two to fill)
Valencia (11)
Dave Schooler
Wells-Mordica & T
Florrie Vestoff
May Joyce
Montrose & R'nolds
Bay Ridge
1st half (11-14)
H La Vail & Sis
Will J Ward
Kelly & Killeen
Marsh & Archer
Miller & Marx Rev

2nd half (15-17)
4 Polos
Donovan Sis & B
Leonard & Goodwin
Coscia & Verdi
Hazel Lee & Boys
BOSTON
Loew's (11)
Gautier's Toy Shop
Primrose Seamon
F Ardell & Co
Dave Vine
Swan & Lewis Rev
CLEVELAND
Granada (11)
Chief Eagle F'ther
Caperton & Biddle
Frank Shields
Helen Kane
(One to fill)
COLUMBUS
Loew's (11)
Wesley Eddy
F Sylvester & Co
Geraldine
6 Crackerjacks
Muriel Buck
HOUSTON
Loew's (11)
El Cota & Byrne
H Regal & Co
Wm O'Neal & Co
Kerr & Weston Rev
(One to fill)
JERSEY CITY
Loew's (11)
Ben Blue
Fortunello & C'lino
Albertina Vitak
Margie Green
(One to fill)
MEMPHIS
Loew's (11)
Chevalier Bros
Nancy Decker
Joe Laurie Jr
Gale & Carson Rev
(One to fill)
MONTREAL
Loew's (11)
Lester-Irving 3
Myrtle Boland
Savoy & Mann
B & R Goman Rev
Br'ms-Fitz, M Bros
NEW ORLEANS
Loew's (11)
Willie Mauss
J Quinlan & Co
Bob La Salle
Maryland Col'gians
PITTSBURGH
Loew's (11)
Alex Hyde & Co
3 Queens
Sylvia Miller
(Two to fill)
WASHINGTON
Loew's (11)
Ted Claire
Gold & Raye
Max & His Gang
LaFayette & LaV
(One to fill)
YONKERS
Loew's
1st half (11-14)
The Fitzgeralds
Adele Verne
Chase & La T'r Co
Joe-May & Dotty
J Pastine Rev
2nd half (15-17)
Melva Sis
Buddy Ralph
Marshall Mont'ery
Harris & Van
Lillian St Leon Co

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (10-14)
"Milky Way"
Noree
Stone & Lee
Bert Faye
Steve Moroni
Joe Clifford
Sunkist Beauties
Audubon Theatre
2nd half (15-17)
"Milky Way"
Noree
Stone & Lee
Bert Faye
Steve Moroni
Joe Clifford
Sunkist Beauties
BROOKLYN
Fox (10)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Josephine Sabel; Dave Genaro; Danny Simmons; Lizzie Wilson

"Good Fellows"
Lucille Page
Bud Averill
Soben & Ellven
Helen Burke
M-G-M 4
ATLANTA
Fox (11)
"Milky Way"
Noree
Stone & Lee
Bert Faye
Warde & M'tg'm'ry
Steve Moroni
Joe Clifford
BRIDGEPORT
Palace (10)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Leu
Marie, Irene & L'cy
Sunkist Beauties
CHICAGO
Capitol (10)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Bob Brandies
Webster & Marino
Paul Russell
Sunkist Beauties

DETROIT, MICH.
Fox (10)
'H'lyw'd Collegians'
Ted Ledford
Dorothy Crooker
Guy Buck
(Others to fill)
HARTFORD
Capitol (10)
"Smiles"
McGarth & Deeds
Eva Mandell
Seymour & Corncob
Dorothy Neville
Dave LeWinter
Sunkist Beauties
JOLIET
Rialto (13-15)
"Country Club"
Lenora Cori
Masters & Frayce
Ray Samuels
Louise & Mitchell
Frank Elmer
Sunkist Beauties
KANSAS CITY
Pantages (10)
"Green Devil"
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
Hol'w'd Studio Girls
MILWAUKEE
Wisconsin (10)
"Cadets Idea"
Born & Lawrence
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ensemble
NEW HAVEN
Palace (10)
"City Service"
Shapiro & O'Malley
Seb Meza
Laddie LaMonte
George Jago
Frank Sterling
DeQuincey & S

(Continued on page 68)

Dull, Dreary, Dark at 10 P. M., Chicago's Loop Might Be Kokomo

Chicago, Oct. 7.

Chi's Loop, the two-mile downtown area that is the only part of the city that can make visitors think the town is great, has reverted back to midwest ideas and chucked all night life.

Section includes all legit theatres, imitation bulbous way, first run pict houses, tall office buildings and department stores.

Once had 200-odd speaks, cabarets and all-night restaurants. The gathering place for the wise guys, gunmen and femmes who bought shoes every hour.

Today:
Marquee lights doused at 10.
One all-night restaurant.
Eleven speaks after six.
No gambling house.
No night haberdasher, drug store or newsstand.

Mob Moved

The mob has moved 20 and 30 miles into the country for dancing and slot machining until dawn. of the city. Everything goes in the sticks, with every other mile an all-nigth joint that gives anything. More gayety now along all Chi's country roads than in any section takes anything and never heard of law.

Girl Musician Looks Over All-Girl Band; All Double-Crossers

Chicago, Oct. 7.

"See that girl playing the fiddle. Well, she stole a job from me at that last chop suey place I played. I let her sub for me for three weeks while I went—

"And there's that drummer. I don't see how she gets by. I understand her husband is a rich doctor, and there she is taking the bread out of the mouths of folks that need it.

"Lookit that sax player. I knew her when she couldn't blow a sweet note to save her soul. How did she get a job with this orchestra?

"Oh, I guess they play all right together, but look at those funny costumes. I'll bet they made them between numbers. They sure look it."

"Listen girl, I brought you here, as a musician of experience to tell me just what you think of this girl orchestra. I want to get a different slant on it for 'Variety.'

"'Variety.' That's the panning sheet that gave me a rap when I played in the Loop, at King Jo Loys."

"Honey, it doesn't rap anyone unless they need it."

"Well why didn't you tell me you was working for 'Variety' and I'd have listened closer to the music.

Good Herself

"There, here those blue ones. Now you know I've been having girls' orchestras around this town many years, and I know what real harmony is. Great Ghosts! Is that piano player going to try and sing? Why its Madge B—. She and I worked together at the Drake for just ever so long. There's a sweet girl. Just listen.

"Say, she don't sing like she used to. Maybe she got married or something. I ain't seen her for about two years.

Hard to Understand

"Well can you beat that. It shows how silly an audience can be. There they go applauding, and it's nothing that any other orchestra couldn't do."

"Listen, Miss Musician. How do you think the thing sounds as a vaude turn. Should it have a long run?"

"A long run. Whatda mean, stay here a long time. Well I should hope not. There's too many of us girl musicians out of work to let any one orchestra stay a long time anywhere. I just believe I'll stop and see the manager on my way out and tell him who I am and what I can do for him with my girls.

"Understand I won't rap this orchestra. I never rap. If I can't boost I don't say anything, but just the same I know most all these girls and many's the one that's double crossed me, so if I can steal a job from them I ain't going to feel hurt one little bit."

Register

Registration polls are open all of this week, up to Sunday. Register.

DANCE HALL HOSTESS BRUTALLY ATTACKED

When she repulsed the advances of John Gallagher, 34, a burly watchman with a sizable criminal record, Mrs. Ivy Lada, 28 years old, a hostess in Clover Gardens (dance hall), 46th street and Lexington avenue, was beaten so viciously by Gallagher that she was sent to Bellevue Hospital for four weeks. Later she was transferred to a private sanitorium upstate. Mrs. Lada gave her address as 309 West 76th street. Gallagher was held without bail for the action of the Grand Jury by Magistrate Leonard McGee in West Side Court.

Mrs. Lada during the narration of the assault was on the verge of collapse. Gallagher weighs almost 200 pounds. Mrs. Lada weighs less than 110. She sustained four fractured ribs, multiple bruises and a possible fracture of the skull.

May 1 Gallagher met her at the Clover Gardens. He invited her to a cabaret, but instead took her to a vacant apartment at 23 West 64th street. She sought to leave when he kissed her and made an attempt to attack her. She fought him with her slipper.

This enraged Gallagher, who began to beat her. Mrs. Lada became unconscious. Gallagher fled. The following morning she was removed to Bellevue Hospital in a serious condition. Detectives Manning and Gleason arrested Gallagher.

Gallagher gave his address as 131 West 60th street. He did not take the witness stand. He pleaded not guilty. His criminal record, quite long, shows in 1918 he was sent to Sing Sing from 3½ to 7 years for a similar assault.

BLONDE'S SWEETIE AS BEATER AND BITER

Declaring her former lover struck her with a metal lamp and choked and bit her, Adele Thompson, blonde, residing at the Whitehall Hotel, 100th street and Broadway, appeared in West Side Court against Charles Negri, 35, private detective, of 1717 Lexington avenue. Negri was charged with simple assault.

"Charles and I had dinner," testified Miss Thompson. "We dined at an Italian restaurant. I bade him good night and left. It was shortly after midnight.

"When I arrived at my apartment I found Mr. Negri in my bed. He had a towel wrapped around his forehead saturated with my best perfume. He looked like a royal potentate.

"I ordered him out of my bed and apartment. Instead, he declared that he would show me. And what he did to me is shocking. He punched and choked me. Look at my nose,' sobbed Adele in court.

"A metal lamp was hurled at me by Charles. I screamed and he began to bite me. He bit my lips so that I wouldn't scream, and he placed his teeth marks on several parts of my body," she averred. At this point she wanted to show the Court some of the molar marks, but was dissuaded.

Negri denied the charge. He stated that he loved Adele. They have been sweethearts for several years.

He said, 'I heard her make an appointment and I fell asleep in her apartment." He admitted he had bitten her once when he became upset. The Court dismissed Negri.

College Girls in Drama

Oakland, Cal., Oct. 7.

Mills College, girls' school in Oakland, will play Shakespeare's "Twelfth Night."

Dramas are presented in an open-air theatre on the campus under direction of Mrs. Marian L. Stebbins.

DISORDERLY IS CHARGED TO DANCEHALLS

The employees of three large dancehalls in the Broadway district were arraigned in Special Sessions Monday on charges of maintaining disorderly houses. In each instance they pleaded not guilty and were freed under bail pending trial.

All of the arrests were made during the past summer.

Richard Cherry, dance instructor and James Ryan, ticket taker, employed at the Tango Palace Dancehall, on the second floor of 1589, were arraigned on charges made by Policemen William McDonald and Rudolph Serrett of the 3d Division. The officers claim that on three visits to the dancehall in July they observed couples dancing indecently on the floor and that while there they were approached by several hostesses who made indecent suggestions to them. The justices set Oct. 20 for the trial of the men.

Cataldo Galle, owner, and James Lee, ticket taker of the place at 260 West 27th street, where it is claimed by the police Negro and Chinese men dance with white girls, were arraigned on a disorderly house charge. The officers in this case also charge they were indecently approached by the hostesses. Trial was set for Oct. 10.

Hyman Barnett, owner, and Joseph Pape, ticket taker of a place at 985 8th avenue, known as the Venetian Dance Palace, pleaded not guilty and were told to return Oct. 15 for trial.

Shuberts' Atty. Before Grand Jury 4th Time In Matter of Crater

Supreme Court Justice Joseph F. Crater is still among the missing. Search by the police and District Attorney Crain's Grand Jury investigation are getting nowhere as far as locating him or learning whether he is dead or alive.

For the fourth time, William Klein, general counsel for the Shuberts, appeared as a witness before the Grand Jury. Mr. Crain explained the repeated calling of Klein as being due to conflicting stories told by the lawyer and Sally Lou Ritz, chorus girl of Shuberts' "Artists and Models." The girl and Klein were the last known persons to have been in Crater's company before he dropped from sight on the evening of Aug. 6. The three had dinner in Billy Haas' restaurant, West 45th street, that night. Klein at first declared he and Miss Ritz left Crater at the entrance to the restaurant and saw the judge enter a taxicab.

Miss Ritz in a deposition from her home at Youngstown, O., stated she did not see Crater board a cab but saw him last at the street curb.

Klein has since stated that he did not actually see the judge enter the cab but saw him approach one. At the time the justice, according to Klein and the girl, said he was leaving the next day for his camp at Belgrade Lakes for a two weeks' vacation. He never reached the camp.

Dead?

The consensus of opinion downtown is that Crater is dead. Most of his friends believe he has met with foul play. When disappearing he is known to have had $5,100 in cash on his person. Intimations are that he may have been a victim of a shakedown.

Among other witnesses who have appeared before the Grand Jury were Joseph G. Girson and Robert McCall, employees of the Belasco theatre box office. Crater, it is known, had purchased a ticket from an agency for the night's performance of "Dancing Partner." The theatre men could not say whether Crater had used the ticket himself.

A witness was Henry Charnes, general manager of Warner Brothers' Pictures, who testified to being in Crater's party on a visit to Atlantic City several months ago. Marie Miller, hostess of the Beaux Arts night club of Atlantic City, was also called to testify. The testimony of the two gave the Grand Jurors little if any information as to the judge's present whereabouts.

Jack Dempsey Big Money Getter As Guest Referee in the Sticks

By O. M. Samuel

New Orleans, Oct. 4.

"I've got a new racket. Nearly everybody has a racket, so I thought I'd dig one for myself."

Jack Dempsey speaking. The Manassa mauler, with plenty of sugar salted away, is getting a little more dough.

In the hick and stick towns they're crowding to see the former champ in his new role.

Dempsey's racket is guest referee. Never before a guest referee. Nobody else with candlepower enough to assay that kind of billing.

For Dempsey—it's a pushover.

He's hooked up like a one-man circus. There's an advance man, personal count-up manager and the customary showmanized retinue with all the trappings.

In New Orleans Martin Burke, who has done his share of heavyweight mauling, is the local bout impresario. Things have not been so rosy with Martin. Most of the pugs he has been sending through their paces could not draw their weight at the gate.

How It's Done

Along comes Dempsey's advance man. Will Burke stage a boxing card at the new Auditorium here if Dempsey referees the main bout and takes half the gamble? Will what?

Burke staged his show. And they piled in, with the popular tariff and Dempsey himself, in the flesh and person, to referee the main go.

There were four bouts, one worse than the other. As far as the contestants were concerned, the chief fracas might have been between Kil Gloves and Young Sprout. Even the mayor was yelled out of the ring when he attempted to make a speech of welcome to the new Auditorium. The mob was there for a full peek at Dempsey.

Dempsey has developed into the perfect referee. Attired in natty togs, he is the old style referee's dream of what he would like to have been. As he stepped in, out and between the two pugs or plugs, he was always the central attraction, selling himself like a million dollars. A showman, with or without gloves.

Split $8,000

Gross over $14,000. Nut, $6,000, which means that Burke and Dempsey each took $4,900. Not so bad for Dempsey for an evening's work.

From New Orleans Jack was booked in Alexandria and in Crowley, making the three stands during the same week. Dempsey signs either way. He'll take a guarantee or gamble with the local impresario. There isn't so much gamble. Hinterlanders are crying for him.

Dempsey deserves it. He's the guy who put the box in box office.

Alibis

Hollywood excuses for any occasion.

"Got to sit for stills in the morning."

"Got to be on the set in make-up at eight."

"Got to take a singing lesson at eight, elocution at nine, dancing at ten, and ballet at Tarasoff's at eleven."

EDDIE CANTOR'S FREE SHOW FOR "WHOOPEE"

Did 15 Minutes of Talk and Song Following Picture's Premiere at Rivoli

Eddie Cantor did 15 minutes of talk and song, following the premiere exhibition of "Whoopee" at the Rivoli, New York, last week. The next day he boarded a train for Hollywood, with personal appearance stops en route at Chicago, Kansas City and St. Louis. Each will be with his "Whoopee."

Eddie picked the toughest spot for his Rivoli appearance, after the picture. A slide had mentioned he would be on the stage. Not a person other than a critic here or there moved after the picture finished. Nor did any while Cantor remained on the tiny apron, called a stage at the Rivoli.

Cantor gagged, talked and sang a new song, not in the picture and somewhat out of his usual style, a pop number called "Roll Roll Rolling Along." Its composer was at the piano for him.

Talking Eddie grew serious but once, and turned that into a snapper laugh. He referred to "Once in a Lifetime," (stage) and its kidding of the picture business.

Hollywood All Right

"Hollywood is all right" said Eddie. "I've lived out there for six months. While Hollywood can induce great artists like George Arliss and Al Jolson to appear in pictures, there won't be anything the matter with the screen.

"And Carl Laemmle, who, with (All Quiet on the Western Front) has done more for the peace of the world than all other forces.

"And I'm happy you seem to like 'Whoopee,' and for $5.50 (opening night's scale). If you like it for $5.50, what is going to happen when that midnight mob gets in for 85c?

"And Hollywood is all right, but if anything goes wrong with my next picture, I'll tell the truth, too."

Smart Kidlets

Most of the Cantor monolog consisted of matter he is reported to have prepared for personal appearances in the pictures houses. Some of it mentioned miniature golf. One gag was of children in Hollywood.

"Are they wise for their age!" said Eddie. "On the street where I live in Beverly Hills are two girls of other show people. Different families. They were on my front stoop talking with my own daughter, age 9. One of the girls was 11 and the other 10.

"My girl asked them if they wanted a drink. She brought it out, one of the girls tasted it and said, 'That's pretty bad Scotch.' The other took a sip, saying, 'That's not Scotch, it's bum rye.' when my daughter said 'give it to me,' and taking a swallow, said: 'You're both wrong; it's gin and it has been cut.'"

Sid Wilson's Suspended Sentence for 'Booking'

Sid Wilson, 19, of 303 West 54th street, who claims to be an actor, was convicted in Special Sessions of bookmaking.

He was sentenced to 30 days in the Workhouse but the term was suspended pending good behavior.

Wilson was arrested Aug. 7 at 229 West 46th street after he had accepted several bets on the races.

BROUN'S CAMPAIGNING WITH SEVERAL ANGLES

Lynn Farnol, publicity director for Samuel Goldwyn, will handle the details of the Sunday night entertainments sponsored by Heywood Broun as a part of his campaign for Congress.

Shows will be based along concert lines, one hour for talks by Norman Thomas, Alexander Woollcott and Broun, in the Broadhurst theatre for the first of the evenings, Oct. 12.

Seats sell for $1 and $2 with Broun splitting the proceeds between shows, Guilds, Equity and his campaign fund.

Frank Adams, Dudley Nicholls, Frank Sullivan, Howard Cushman and others who are substituting for columns, articles and radio talks contracted for by Broun, will donate the salaries paid to them to Broun's Congressional campaign fund.

Another feature of Broun's race will be an all-night speechmaking tour. Broun will stop at various street corners and make informal talks to small groups gathered there, appealing to them on a personal basis.

Sonchia Forbes-Robertson, niece of Forbes-Robertson, was the victim of a pickpocket. The latter lifted the actress' purse. It contained $100 in cash, Miss Robertson's passport from England and return trip ticket to London.

Broadway Chatter

Fred Herendeen back from Europe.

Grant Clark back on Broadway Ditto Bryan Foy.

Teddy Walters is with the new Vanderbilt theatre revue.

Ann Suter over here and due for a Palace showing shortly.

Marion Gering, legit producer and director, has appendicitis.

Julia Sullivan, after long illness, back in Jones & Green office.

Marie Burke, of London, and Nat Ayres rehearsing vaude turn.

Lillian Davies, English, at Hotel Plaza, with something in view.

That line in "Nine to Six" about standing room for "Symphony in Two Flats" a myth.

The 67 Step Club, Saul Abrahams' own gag, open once a week, and how.

Battling Levinsky, the New York fighter, is opening up a training gym.

Mickey Finn, Brooklyn ball player, posing for a hat manufacturer.

Bod London opened another nut club, the Cameo, this week. It's in Newark.

Dick Green, of the stage hands national, on way to L. A. by boat. He's for the climate.

John Balaban and J. J. Rubens arrived in New York Monday (6) to stay permanently.

Bill Perlberg, the coast agent, will stick along the main trail for two more weeks. Fanchonmarcitis.

Marion Davies and Robert Leonard are returning to Hollywood this week, to start on "The Bachelor Father."

Pearl Adelaide is with the Ted Healy act. She learned classics but switched to tap dancing to get a stage job.

Al Frazin starting on his seventh year as announcer at the Garden, handling all major sporting events except boxing.

Charlie Gordon, antique collector, claims he has a waffle iron 300 years old. Joe Lane gives Charlie's antiques the razz.

Who knows if Rudy Vallee's p.a. is the writer of the many Vallee fan letters sent around to the dailies and the weeklies?

Patricia Henry, on the stage, has been dubbed Pat Henry. She specializes on dancing. Pat is a niece of the famous O. Henry, writer.

Alex. Grey and Bernice Clair have framed a vaude turn, with R-K-O taking it for an opening date at the Palace, Cleveland, Friday (11).

Thelma White worked in two different shorts in two days for Warners at the Brooklyn studios. She completed one short Monday and another yesterday (7).

Joseph Schildkraut arrives in New York tomorrow (9) from the coast. He takes the lead in "The Tyrant," by Rafael Sabatini. Charles L. Wagner producing.

Ethel Norris, forced to withdraw from "Luana" due to an attack of appendicitis, was operated Friday (3) at the Medical Arts Sanitarium. Show closed next day.

Priscilla Guerney, kin of the Guerney elevator clan, whose first big stage job didn't last very long in "Tattle Tales," has another chance with "Girl Crazy."

Lillian Roth slipped in by Par in Paramount, New York, a week ahead of her date at the R-K-O Palace. Par contract, with her Detroit Par date cut two days to make Broadway.

Eddie O'Connor, p.a., is picking sweet ones. "The Cinderelative," his first show, closed after three days. No pay off. "New York," another O'Connor account, folded before rehearsals.

Marx Brothers are billing their act as "Schweineral," a term which interpreted means "a lot of hooey." Turn is made up of bits from the shows in which the brothers have appeared on Broadway.

For radio purposes the latest method for obtaining a rain effect is by sprinkling a box of table salt on heavy wrapping paper before the mike. For a fire effect small pieces of wood are broken and tissue paper is crackled.

Jean Smith, one of the kids at Texas Guinan's, got socked in the eye with a prop snowball by a ringsider. He subsequently sent for her, and after apologizing profusely, slipped her a double sawbuck, because she "knew how to take it."

Last week a well-dressed "producer" walked into the office of Georgia Wolfe, casting agent, and asked if she could locate a certain actor for him. He wanted him for a vaude act. When the agent brought the actor in to meet the "producer," latter handed him a summons.

Recent news story about the taking out of a marriage license by Imogene Coca and Julius Tannen's boy, William, both of "Garrick Gaieties," missed the big point of the whole thing. That was that young Tannen and Ethel Barrymore Colt, daughter of Ethel, were running about together and that young Miss Colt often went backstage at the Guild theatre to see Tannen. Tannen and Miss Coca developed quite a romance when they met in "Gaieties." They didn't marry immediately after taking out the license. It is understood the parents stepped in.

Paris Chatter

Harry's Bar gave a great outing, many Americans attending.

Paris highjackers attacked a milk van and got two cans of milk.

Esmeralda Cabaret reopened by giving a charity performance.

Elsie Frazee returning to Paris after touring Italy in her car.

Maurice Chevalier in the Morris office asking for the latest "Variety."

Nadja rushing to greet one of the Noyes girls who just came to town.

Poldi and Baron doing a tremendously realistic apache dance on Zellis floor.

Prince of Wales coming out of the Ritz bar, after a high noon whiskey and soda.

Dolly and Billy cabaret closed four days after it opened. Always known as fast workers.

The American woman in the new play "Bloomfield" is as usual in French plays rich and very silly.

Mary Cecil, from the George Kelly plays, has gone in for recitals. She will make a Paris debut next month.

Jeanne Gordon for a month at the George V to study with her old music teacher, Mme. Blanche Weinschenk.

Paul Swan claims among other things he is the only great man in the world who has remained humble.

The Guitrys will not do a French version for the stage of "The Bachelor Father," as they had intended.

While Rita Weiman was here she collaborated with her husband on a new play—unnamed but soon to be produced.

Pola Negri, sitting alone in her rooms at the Royal Monceau, gloomily refusing to see anybody, or to be seen.

Carpenters are hard at work at the Lido, building a stage over the swimming pool for the Lois Fuller ballet, soon there.

"Jealousy" is the play Una Baye has bought from Al Woods, for production in English over here. She will take the lead.

Marshall Hall, dance director, gave a private showing of dance films taken by him when he was in Java and Samoa.

Fred de Grissac is talking mysteriously about a tie up he is about to make with a French company here, to write for the talkers.

Laurette Clody, who has a part in the Cabaret des Noctambules, is the daughter of the late flying-man, Coli. He perished with Nungesser when trying to cross the Atlantic.

Fat yodelers keep away from Stockholm. Manager Forsell says no contract will be signed unless the girl's appearance is as good as her voice.

Dusting the Attic

VAN and SCHENCK
Songs and Piano
16 Mins.; One
Brighton Theatre
(From "Variety," Aug. 23, 1912)

Van and Schenck need never worry about anything as long as they stick together and their voices stick with them. These boys are there, from personality to ability. They bottled up one smashing hit at the Brighton house, notwithstanding they were next to closing and appeared around 11 bells.

The heavy cheap (Gus Van) has versatility and puts over three dialect numbers in great shape. The piano man (Joe Schenck) has a distinct style of manipulating the ivory accompaniments and his tenor voice is good and strong. They should get over anywhere.

Mark.

The Brighton engagement in 1912 was one of Van and Schenck's first as a team. Pretty good notice for such a new turn, and for two boys who such a short time before had been trolley car conductors on the same line in Brooklyn. Van and Schenck adhered to their original pattern, became the greatest singing team on the stage and remained so until Joe Schenck recently passed on.

Gus Van is now playing the first single act he has ever done, after 18 years of sharing in one of the closest friendship-partnerships ever known in the show business.

Chatter in Loop

Opera seat sale off 30%.

Coppers have changed to winter outfits.

Amy Leslie still goes to first nights.

Saul Bragin's cigars bigger and blacker.

Jim Petrillo has a new radio in his office.

Norman Moray is film row's champ funny boy.

Brentano's here selling the Hi-Jack 10c song sheets.

Windup racing meet at Hawthorne slipped badly.

Alex Robb can't decide whether or not to have a cold.

Jack Dempsey says he's going to live in Chi this winter.

George Meighan is trouping again with the Ringling-Barnum circus.

Ed Morse is the official special meeting caller for the R-K-O floor.

Leo Salkin still trying to dope a way to light up the Oriental's outer lobby.

"Daily Times" forgot the amusement page in one of its early editions.

Johnny Jennings, the dancer, could earn a living any day as a golf pro.

Before going show business, F. N. Weber was on a railroad, the Burlington office.

Shubert office sends all girls in the Musician's Union headquarters ducats for all shows.

"Dishonored Lady," with Katharine Cornell, drew the first ritzy opening of the season.

Earl Taylor's announcement book next season will be between those classy aluminum covers.

After years booking clubs and vaude, Harry Beaumont is sticking close to his straight picture house.

Ben Bernie's opening at the College Inn brought out every stage, screen and political celeb. Column chatterers got enough material for seven rainy days.

Probable Football Winners and Proper Odds

By Sid Silverman

October 11

GAMES	WINNERS	ODDS
Carnegie-Georgia Tech	Carnegie	5/4
Colgate-Lafayette	Colgate	9/5
Michigan-Purdue	Purdue	8/5
Minnesota-Stanford	Stanford	5/3
Northwestern-Ohio State	Northwestern	Even
Notre Dame-Navy	Notre Dame	5/3
Princeton-Brown	Princeton	5/3
Wisconsin-Chicago	Wisconsin	3/2
Yale-Georgia	Yale	8/5
California-St. Mary	St. Mary	10/9

(Predictions based on fair weather)

Hollywood Chatter

Tom Reed is over his flu attack.

Vic McLaglen La Jollaing again.

The 50-cent novels are being cut-rated at 39c.

Genevieve Tobin has joined the Malibou colony.

Gary Cooper is going through a course of languages.

Marian Leffing, Broadway legit, arrived here for Fox.

Lois Moran is vacationing for two weeks in Santa Barbara.

Karl Dane's big right fist has doubled its size via infection.

Harry Green has to have a pvt. phone to keep the gals away.

Barney Hutchinson back in Hollywood but as yet unconnected.

Lou Ayres has given up apartment life for a Hollywood shack.

Sam Marx and Vic Shapiro threaten to take up golf any year now.

Herman Mankiewicz back on the Par lot after leaving Broadway behind.

Bill Rasmussen can always be found at the fire plug near the Par gates.

Sam Coslow is thinking of renting the midget golf course around his house.

Richard Dix expressing a yen to be back in the upstairs room at Zani's.

Walter C. Kelly has gone Spanish for one of those villas in the Garden of Allah.

Six doughnut shops in one block on Hill street offering free samples to keep busy.

Minnies are standardizing on a dime, with class pastures holding out for 15 cents.

Sam Raphaelson claims something of a record, having written 90 short stories.

Mrs. Ben Piazza glad she found somebody else who doesn't play bridge in Hollywood.

Lew Brice will fly to New York next week for the opening of his sister Fannie's new show.

Lillian Hellman set as play-reader at Metro while her husband, Arthur Kober, is scenarizing for Par.

A. P. Younger, Tiff scenario head, going to Metro, threw a party at former studio last week on leaving.

Paul Hurst, Tiff contract player, who learned to fly years ago in his own plane, still does it now and then.

Miniature golf protective association liquidated quietly and thankfully, only a few creditors knowing the right address.

Economy wave on the Los Angeles "Express" has a bunch of the boys doubling jobs.

Some of the boys are against the fast plane service from here to New York because they're not expected home so soon.

Tiffany-Stahl name still lingers at the Tiff studio with big painted sign on top reading "Home of Tiffany-Stahl Pictures."

Mal St. Clair can't forget that he was once a newspaper cartoonist. He caricatures for Universal press sheets in his off moments.

Stranger in Hollywood from Texas asked where he could look at some picture actresses. He was directed to the nearest theatre.

Stampede of salvagers nightly on lower Broadway since the discovery of two silk undershirts in a box set out for the rubbish collectors.

Rufe LeMaire engaged Lester and Garson for three years on behalf of William Morris, following the surprise team's comedy click in "Temptations."

Jules Brulatour bought 400 seats at $6 each for the Monday (6) opera performance at the L. A. Shrine auditorium where Hope Hampton (Mrs. B.) sang opposite Gigli in "Manon."

Although Fox West Coast's Jeff Lazarus promulgated the anti-daylight saving campaign, they called in Paramount's Leo Robin and Richard A. Whiting to write the "Daylight Saving" theme song.

Joan Crawford and Douglas Fairbanks, Jr.'s, first separation since their marriage is the latter's "Beau Ideal" on Ariz. location. Miss Crawford tied up on the Metro lot. Heretofore one or the other wasn't working.

Roughest kind of rough stuff in the open-work flirtations between dancing couples at the local roadhouses. Pecking over the other's shoulders and carrying on for dates, while hoofing, is the popular indoor sport on the cafe floors.

Some of the best local minds have gone juvenile playing "Sardines," a game introduced here by Evelyn—none other—Laye. Elderly ladies would be startled to learn that the pastor broadcasting services from KNX uses red fingernail polish.

If a stooge spills a table and its liquid contents accidentally in any nite club, the local custom for the management is to substitute the spilled wet goods with a bouquet of roses for the femmes. That's the squarer and takes the curse off pronto.

English journalist here representing Northcliffe papers, in addition to trade and other British journals, complained to "Variety" how shabbily the stenogs treated him when seeking entrees. "I don't think," he opined, "that these people out here ever heard of England, you know."

Chatter in London

George Banfield having X-rays.

Conrad Veidt in talker at Elstree.

Clifford Mollison getting talker breaks.

Reading, hick town 40 miles from London, has all-night cafe.

Anthony Asquith runs round with Norah Baring at trade shows.

Archie Parnell's run in hospital in 16th week, after two operations.

Five British International pictures in the West End this week.

Murray Leslie and Joe Cohen reunited after parting in Africa year ago.

Actor here has the name of Hickman and isn't ashamed of it. One in the States 25 years ago.

Leslie Williams, Universal's space hound, back from vacation in the Canaries. Hasn't sung since.

Arthur Dent in a huddle with George Atkinson through the critic's opinion of "Young Woodley."

Looks like the Fredman-Sam Harris fight, Wadour street's full time heavyweight battle, coming to a head.

Frank Tilley had 12,000 fake newspapers distributed for opening of R-K-O's "Escape" at the Marble Arch. American idea.

Cost Val Parnell $5 for being certain Howard Rogers is brother to A. C. Astor. Astor feels guilty and wants to reimburse Val, but Val says will take it out of Astor's salary.

What with losing at cards in the international bridge game, boasting Phil Scott, losing to the Enterprise in the yacht business, getting beaten up by the Aussies at cricket and failing to knock the Germans cold at football, and one or two other things, this town's in the middle of a big sporting revival.

Alec James, famous Scottish ball player, was asked by Gaumont British to lend them the ball used in last year's English Cup Final, he having picked it out of the scrum at the end of the battle. He said with a name like theirs they could afford to pay $25 weekly for the football. Scotch International.

Toronto Chatter

Concert season looks better.

Jim Cowan trying to collect.

Jack Waldron sore about something.

Charlie Querrie giving away loving cups.

Billy Shields getting his name in the paper.

Still talking about that "Hell's Angels" ban.

Jack Arthur silenced at last. It's the new bosses.

Fred Wilson deer hunting. Sam Lewis house hunting.

Getting near election time. Ken Byfield smoking cigars again.

Dough Eppes picking all the winners and backing all the losers.

Bob McStay writing a signed art column without getting high hat.

George Elston gets a job as "professor of publicity" at the U. of T.

They say Mary Pickford is coming back to the home town. No panic.

Stage censors wondering where they go from here. No stage to censor.

Talk of spotting a runt golf yard in the basement of the Imperial. Mostly talk.

All main stem houses have been renamed now and it's time to start over again.

Producing a Girl Act

By Joe Laurie, Jr.

Putting on a "girl act" is a pipe. Dig up some scenery; ten to one somebody you know has a couple of cycs and a few drops around that they want to get rid of for the price of storage.

Then an author who can remember a few jokes, and can rewrite a couple of songs. Show the scenery to the author and he writes around it.

Then hire a rehearsal hall and issue a call for talent. Tell the agents that you need plenty of good looking girls (really only need four) that they must be able to sing and dance and play bits. You also need a two-man act, one straight man who can sing well, dance, do straight and must have plenty of wardrobe. The comic should be a good hoker who knows plenty of bits, and can also sing and dance. For this pair you are willing to stretch a point and pay a century note, if they're good.

A sister act is essential, one to play ingenue and the other to be somewhat of a comedienne. They must be able to harmonize and do a specialty and you will promise them ninety. When the act is booked raise it to a hundred. Have the scene on the beach so the wardrobe wouldn't cost anything, nearly every girl has a bathing suit of her own. The other change you can pick up at Guttenbergs.

You are now ready to go into rehearsal. It won't take long to get people.

All the Same

The next day they start arriving, hundreds of them, many fresh from their triumphs in dancing schools. They all do back bends, spotters, tap buck, snake hips and high kicks.

You don't need anyone to put on the numbers because they all do the same routine. Sister teams by the hundreds all with hair dressed alike, same kind of clothes and a mama on the side lines. They can harmonize, do all kinds of dancing and speak lines. They do all three lousy, but they do them.

Now come the comics and straight men with bits and jokes, jokes that have been used by almost everybody for 20 years. After looking at this conglomoration of hidden talent until you get dizzy, pick your people and take the names and addresses of the others.

Info

Now you gather your little company around you and tell them what a great guy you are, and the big things you have done. It isn't just this act you're thinking about, it's the shows you are going to put out in the very near future, and of course whoever sticks with you in this will get a crack at a show. Now about salary. Give them exactly half of what they want. Promise more after the act gets going, but for the break-ins they will have to bear with you as you are losing plenty of dough as it is, with scenery, rehearsals and beautiful wardrobe. It's a case of showing the act, and you want them to work.

Rehearsing

Keep on rehearsing and changing people no matter how many weeks it takes. Don't advance any dough to anyone. That's the first iron bound rule.

When you think you have the act in pretty fair shape get a couple of bookers to see it in the rehearsal hall. Try and take their minds off the actors by giving them cigars. If the bookers are too smart, don't mind it, just keep on rehearsing. Keep on doing this for maybe eight or nine weeks, and then you may get a booker to free you from the rehearsal hall, and give you a break-in date at Elizabeth. Make all the company pay their own fares.

After showing the act, gather your company together and tell them that the reports on the act are swell, and that all the bookers were over to see it and are crazy about it, but right now the books are clogged and they will have to wait for a week or two before laying out a route, so there's nothing to worry about. Meanwhile, you will play some pick-up time. The next two weeks are the hardest as even amateurs can't go without food for over two weeks. If by this time you have found out that you can't get a date with the act just let the people desert. Don't tell them the act is off.

Let them alone and they will leave you flat, and when you meet them later on you can act hurt, and tell them that they played you a dirty trick leaving you just as you were getting a route, and maybe you can get them back when you get a new set of scenery, wardrobe and author.

And then you can start all over again.

It's a lot of Malarkey.

Lillecrab at R-K-O Office Takes Iodine in Vain

Employees in the music department on the seventh floor of the R-K-O offices in the Palace Theatre Building, 1560 Broadway were startled when Frank Lillecrab, 30, asst. auditor, collapsed after drinking a small quantity of iodine.

His fellow workers gave him an emetic and notified Patrolman Gotliob of the West 47th street station. Dr. Lubow of Flower Hospital was summoned and treated Lillecrab.

The ambulance surgeon offered to take Lillecrab to the hospital but he declined and went home. Lillecrab has been employed at the R-K-O offices for a year. He has been considered by his superiors at the office as an excellent employee.

Mystery surrounds Lillecrab's action. His fellow workers were dazed when they learned that he sought to end his life. His home life has been happy. Lillecrab is a veteran of the late World War and served with the Australian forces. It was stated he was gassed.

It is said his office work had been changed and he thought dismissal would follow.

Lillecrab had nothing to do with funds at the office, it was stated. Lillecrab lived with his wife at 270 Empire boulevard, Brooklyn.

USHER WITH DISCHARGE

Louis Moskowitz Alleged to Have Stolen and Sold Typewriters

Louis Moskowitz, 21, former usher in the Paramount theatre, was arrested at his home, 2135 Wallace avenue, Bronx, by Detectives Bert Maskiell and John Walsh of the West 47th street station in connection with the theft of two typewriters and a comptometer machine from the offices of the Publix in the Paramount building.

Moskowitz, the sleuths asserted, admitted the thefts. He was in West Side Court before Magistrate Leonard McGee on the specific charge of the theft of a typewriter valued at $98. He pleaded not guilty and was held in $500 bail for trial in the Court of Special Sessions.

The machines were located in typewriter sales store in Times Square where Moskowitz sold them.

Vaudeville's Blindfold Test

Saturday matinee at the Palace:
Speculators augment the box-office line trying to pick up seats.
The song-and-dance boys, on second, stand in front of their photos in the lobby.
The orchestra plays badly.
Basil Gerson occupies a seat in the second row.
Last week's head-liner is in the house.
Next " " " " "
Booking agents congregate in the rear of the auditorium.
The press-box is full of everything but press people.
The prima donna tries not to see baskets of flowers being carried down the aisles, and registers darling surprise when they're finally thrust under her nose.
The annunciators don't work.
The audience applauds everything with enthusiasm.
There are three or more stooges on the bill.
The M. C. kids acquaintances in the first four rows.
The intermission-closer catches the rest of the show from the back of the house to hear the comment on his act.

Amazing!

There is something for nothing in New York, and it's right in Times Square. A drug store at 42nd and Broadway, furnishes an individual dose of bicarbonate of soda in its own packet. It is mixed at fountain.

Clerk advises there is no charge for the service or stuff.

RAY HALL PINCHED AS TOO LADYLIKE ON ST.

Charged with masquerading as a woman, Ray Hall, 28, of the cast of "Luana" and who did a late stunt in a night club on Broadway, was arraigned in West Side Court before Magistrate Leonard McGee on the charge of disorderly conduct. Hall lives at the Manhattan Towers, he told the court. An adjournment was given Hall until this week so that he might be represented by an attorney.

Hall, tall, slender and a brunet, stalked into the courtroom from the "pen." He was attired in a lavender colored cloak, long black velvet dress with a train and black suede pumps. He wore earrings and considerable artificial jewelry.

As Hall quit his duties at the club three or four boy companions left with him. Outside on the street a crowd collected and Detective Robert E. Troy of West 47th street arrested Hall. The latter was taken in a cab to the police station, where he spent the morning.

Hall was indignant. "I did nothing, your Honor. I was about to get into a taxicab to go home when the detective arrested me," asserted Hall.

Forum

London, Sept. 23.

Editor "Variety."

Thank you so much for inculding me in your "Ritzy" column about my book, but may I correct "Variety," so usually accurate, on the date of my debut? It was not in "The Old Town," and it was not in 1910, but in Victor Herbert's operetta, "Naughty Marietta," and in 1912—not much, but give a girl a break of two years, anyway.

Burns Mantle, I believe, is responsible for this legend; also, in one of his books of data of the theatre he says I was born in Philadelphia, and in 1876.

Just for the fun of it, will you remember, when it comes time to write my obituary, that it was not in Philadelphia, but Brooklyn—equally comic, I grant you—and the date I refuse to disclose, only it was not 1876! *Peggy Wood.*

Philadelphia, Oct. 3.

Editor "Variety."

In the current "Variety," under New Acts, we (Marsh and Archer) are reviewed, with no signature on the notice.

Evidently the person given this assignment is unfamiliar with vaudeville or he would not have made the errors recorded. He stated: "Marsh in oversize clothes doing sap clowning with Lou

(Continued on page 71)

LIVING ON "INGAGI"

John Carpenter's Face and Chest Used as Laugh Getters

Omaha, Oct. 7.

John Carpenter, whose chief assets are a pouter-pigeon chest and a clock-stopping face when he screws it up, has been doing a corner spiel in these parts, claiming he was the hairy ape in the "Ingagi" illusion. Say's he's chasing the owners with a $2,000 salary claim, but that he can't serve papers on 'em and that he's in this racket because he wants to eat.

Attracts his crowd by telling about the "Ingagi" fake and then demands coins for expanding his chest and throwiing his face into reverse.

Maine's Show Boat's Finish

Portland, Me., Oct. 7.

The four-masted schooner "Horace A. Stone," built in Brewer, Maine, in 1903, known the past summer along the New England coast as the Show Boat, will be sold at auction in Boston Oct. 24 under court order. It was operated by A. W. Hanlon and C. U. Kelley of Bangor.

The schooner was converted last spring for around $30,000. Craft towed from place to place along the Kennebec river and Maine coast for one-night stands.

Razzing The Home Town

(BIRMINGHAM)

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Robert H. Brown

Birmingham, Oct. 4.

Birmingham is the worst show town in America. Never mind the others. He knows. Ask "Variety." They know. One vaudeville house in town. And if that theatre cut out vaudeville the janitor would probably lose his salary, but not his job.

This is the town where the people sleep until six a. m., Sunday. Here they get up and go to church. Some go to golf links. Some go to amusement parks. In the evenings they stay home.

In the good old summertime the theatres, well most of them anyhow, fold up in the Ham. It's too hot in Alabama, so many go to swimming pools the turtles and fishes fly to Atlanta in the swimming season.

The Way of the Legit

When it comes to legit shows, Birmingham has it over any other city in the South. One or two stock companies open in September and go until February and then right out of town owing everybody.

This is the town from where Dot Sebastian hails from. She started out here as one of Birmingham's flaps and flapped into Hollywood.

They say Clarence Brown is a Birmingham boy who got sense enough somehow to leave this burg.

Once upon a time a picture "Men of Steel," starring Milton Sills was made here. Nearly 10 years ago. The town's still talking about it.

This place is known as "The Magic City." It became a big southern city after 50 years.

Louis Wilson was raised here. Nobody knows why about that either. 21c carfare to the nearest town, Bessemer.

Henry B. Walthall was born here. Raised here. They used to catch him stealing watermelons.

And Eugenia Bankhead. She's a legit star and London adores her. They call her Tallulah among the rest.

Fine for Cohen

The city of Birmingham still owes Octavus Roy Cohen a lot of money for publicity. Roy started out pounding a typewriter here, writing Negro stories with the scenes laid in the Hamburg. He's still from Birmingham and owns a home here all accomplished through a magazine that sells for five cents a copy. Let California beat that. And his name is Cohen, too. Beat that twice.

Vaude acts playing here have learned not to use white costumes. It's a steel town.

Another Alabama boy is Johnny Mack Brown. He learned to play hide and seek with the billygoats on his father's farm near here, which served as a sort of preliminary training for football. Then Johnny Mack got a film contract in California. Always California! Birmingham's only opposition.

The city censor is a woman. If but one woman it wouldn't be so bad. Birmingham's super-special censor system needs a dozen theme songs.

In the summertime the only legits in the Ham are the parades of the Klu Klux Klan.

This is one of the hangout places for Tom Heflin when he's at home.

A good town for collecting agencies.

A peach of a place to keep on going.

Hot dogs the favorite dish.

Ushers work 15 years as ushers and then become head ushers.

Cheap Booze

Not a modern speakeasy in town. Liquor is too cheap. Cheap two ways.

"Variety's" Birmingham correspondent's life is just one thing after another. Everytime he sends in gross receipts it's at the risk of his life.

One manager pats him on the back while another is making a knot in a rope.

The theatres "Variety" doesn't hear some squawks from are dark.

There used to be a booking agency here. It finally booked an act and was closed for profiteering.

The Alabama State Fair in the fall is the big event of the year. It must be praised. It is one of the best fairs in the South today. And also one of the best paying for any carnival that is lucky enough to get the midway concession.

Vincent Townsend, city editor of the "News," used to be a football player. Kicks the reporters around. Good fellow but loves deadlines. Since he's been city editor of the "News" the deadlines have doubled.

Pawnshops are all located within a block of the theatrical center.

This Birmingham, and down here they just call it Ham. Why?

NEW YORK THEATRES

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM THEA., W. 42d St.
Nightly and Popular Mats. WED. and SAT.

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street. Eves. 8:50. Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
DANCING PARTNER
THE COMEDY HIT
with Lynne Overman, Irene Purcell, Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will, no doubt sweep women off their feet."—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way. Eves. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

LAST 2 WEEKS
GRACE GEORGE
in the St. John Ervine comedy
"FIRST MRS. FRASER"
with A. E. Matthews
Mat. Columbus Day, Monday, Oct. 13
PLAYHOUSE 48th St., E. of B'way. Eves. 8:50. Mts. Wed. & Sat. 2:30

B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
CLAYTON, JACKSON and DURANTE
BUD HARRIS and SAMMY VAN
DAVE APOLLON—ODALI CARENO
BILLY CARYLL and HILDA MUNDY
GRACIE FIELDS

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 8 to 10
DOROTHY MACKAILL in "The Flirting Widow"
Also R-K-O Vaudeville including PAT HENNING

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Oct. 8 to 10
DOROTHY MACKAILL in "The Flirting Widow"
RAE SAMUELS
BARRY & WHITLEDGE
and Other R-K-O Acts

CECIL B. DeMILLE'S "MADAM SATAN"
Metro-Goldwyn-Mayer's dramatic spectacle with Kay Johnson, Reginald Denny, Lillian Roth, Roland Young
Revue — Bunchuk — Orchestra
CAPITOL B'WAY & 51st ST.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
CHARLES FARRELL as "LILIOM"
gay squanderer of women's love
Greatest stage show featuring FIFI DORSAY IN PERSON

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

"Daily News" erred in printing Leo Carrillo's name as hotel beat. Next day tab explained. Another Carrillo, no relative, with Leo on coast at time.

Fire in the projection room of the Progress theatre at 1892 3d avenue, Oct. 2, caused only mild excitement among the 250 patrons, due to the coolness of the manager, John Panelli. John Smith, operator, was able to extinguish the blaze unaided.

Joseph Fearns, taxi driver, was held in West Side Court on a charge of grand larceny. Police are seeking to prove that Fearns retained and sold a $3,500 diamond necklace left in his cab by Natalie Schafer, actress. She rode from the Club Abbey to her home on 83d street night of June 9.

Cardinal Hayes described the New York stage as "reeking in filth," and declared the country to be in a moral depression as great as its financial depression. He made the statements in an address to members of the Catholic Lawyers' Guild after their annual Red Mass in St. Andrew's Church.

Yvonne Hughes, former dancing partner of Rudolph Valentino, is suing her husband, Gordon Godowsky, and his father, Leopold Godowsky, the pianist. She is suing the papa for $100,000 for alienation of affections and the son for $250 a week alimony and $2,500 counsel fees. She declared that since she married Gordon, Feb. 14, 1928, he hasn't worked over three or four days. She said they were fairly happy until she quit work, thinking they had some money saved. They hadn't and she gave him her jewels to pawn.

Announcement was made by the law firm of Wing & Wing, that on Oct. 14 they will ask Surrogate O'Brien to approve the accounting of Raleigh J. Leslie of Erie, Pa., as administrator of the $100,000 American estate of his sister, Kay Laurel, divorced wife of Winfield R. Sheehan, and former Follies principal who died in child birth in London, Jan. 31, 1927. No objections have been filed and there are no indications the public guardian of the actress' son, now three years old, would start a contest over the estate. The will was made just before her death.

It made no mention of the child about to be born, but under its terms, all of her English property was left to the child's father, Joseph Whiteside Boyle, who was named. He was appointed executor. Under the laws of New York State and England, children born out of wedlock have the right to inherit in the absence of other children.

Miss Laurel had been appearing in Ziegfeld's shows when in May, 1916, she was married to Sheehan in London. They separated a year later, but it was not until some time later that they were divorced. Sheehan was then secretary to Police Commissioner Waldo of New York.

Charging her husband deserted her three months after their marriage, Margaret I. Seabury, former actress, filed a suit for divorce against William Seabury, dancer.

It was announced in the District Attorney's office that evidence would be submitted to the Grand Jury relative to the book, "Casanova's Homecoming," by Arthur Schnitzler, on the ground that it violated the laws concerning indecent publication.

Recently Magistrate Gottlieb decided the book was not improper.

Jane Dewey, 18-year-old daughter of Prof. Richard Dewey, of Smith college, eloped with Patrick Farrell, of Brooklyn, manager of the erstwhile Irish theatre, in Greenwich Village. Miss Dewey came to New York recently from her home in Northampton, Mass. The pair eloped to Oyster Bay.

In spite of the state blue law of 1750, which has often been invoked in New Jersey to stop Sunday movies, Orange will have shows next Sunday for the first time. City Commission unanimously passed an ordinance taking control of the local theatres from the mayor and placing it in the hands of the whole commission, with the clause empowering the mayor to revoke licenses of theatres operating on Sunday erased. License raised from $1,050 to $5,200 a year.

As a result of the raid last June by prohibition agents on the Central Park Casino, padlock proceedings have been filed against its Company operating has 20 days to answer. "Setup" charge unlikely to stand up.

In an amended answer to Edgar Allen's suit against Peaches Browning for $15,022, Mrs. Browning is demanding $4,958 from Allen. In his suit Allen claimed that Peaches had promised him 25% of her stage earnnigs, and fired him unjustly. Mrs. Browning answered that those charges "are base canards" and "there never was any agreement except to pay him $200 a week for his services, which was paid. The $4,958 was given him in loans, she alleges. Allen paid back $300 of this with a rubber check, she says. "And a $2,500 note he had given me was dishonored when presented," Peaches stated; also "I haven't taken any criminal action about the phoney check—yet."

Barney Muller, of Long Branch, who lost $12,000 in Filmland Players, Inc., venture of Judge George W. Martin, was witness last week before the Brooklyn grand jury investigating the Filmland Co. Muller said he put $3,000 in the concern and later $9,000 largely because John L. Ryan of the company told him that Judge Martin was a director of Filmland.

While Fifi D'Orsay was in the middle of her act at the Brooklyn Fox last week, a man ran up on the stage from the audience and handed her a summons to answer the claim of Lyons & Lyons, booking agents. Miss D'Orsay started crying, apologized to the audience and saying "someone is suing me," walked off the stage.

Lyons & Lyons assert she owes them 10% of her salary for the last 18 months. They state that they have her under contract for six years. Miss D'Orsay said that Lyons & Lyons had secured her a screen test with Fox Films, but after that had completely forgotten her. She denies that Lyons & Lyons had anything to do with her contract with Fox other than to secure her screen test.

Cuban gambling impresarios, operating the Havana casino and the Havana-American Jockey Club, are not going to allow Broadwayites to get away with debts owed the Havana club, Harry Lichtenstein, their New York agent, and his counsel, Schneider & Groggins, stated this when they sent process servers after Walter Donaldson, songwriter-publisher, in a suit to collect $15,000, which he is said to have lost at roulette in the Havana casino Jan. 30, 1927. Donaldson's checks bounced back on account of insufficient funds, it is charged.

Law firm stated it intends to press another suit, also on behalf of Lichtenstein as plaintiff, against Harry Rosenthal, actor-musician, on the claim that the latter still owes $150 on a $1,500 roulette loss in the same casino.

Charged with arranging an indecent performance at a stag party last April, William Burns, 34, booking agent, at liberty in $500 bail pending a hearing yesterday (Oct. 7).

For having sold the picture rights to "Fifty Million Frenchmen" to Warners while a contract for the production of the play was being drawn with Ray Goetz, producer, the two authors of the play, Cole Porter and Herbert Fields, were found guilty of conduct prejudicial to the welfare of the Dramatists' Guild. It was decided to announce the penalty Oct. 16.

Meanwhile the two authors are enjoined from making further contracts for production of plays.

Dorothy La Marr, who said she was an actress, was held on a charge of unlawful entry. Accused of entering a house at 55 West 175th street and picking up a purse owned by Floretta Smith, maid. In Morrisiana court she was held in $5,000 bail.

Leo Fitzgerald, agent, is willing that his wife, Mrs. Gertrude Scott Fitzgerald, should have the divorce she is seeking in Brooklyn Supreme Court, but is going to battle her application for $10,000 counsel fees and $400 weekly alimony. Fitzgerald, in his answer to his wife's suit, says she isn't so poor, and lists $160,000 worth of her possessions.

Florenz Ziegfeld and Charles B. Dillingham were on hand in Surrogates' court Monday (6) prepared to testify that Charlotte Fixel had been known to them for years as Mrs. Abraham Erlanger, wife of the late A. K. Erlanger. When Erlanger died he left an estate estimated at between $50,000,000 and $75,000,000. The managers headed a delegation of 30 witnesses, in the first contingent of 150 subpoenaed by Max D. Steuer in an effort to prove that, as Erlanger's common-law wife, Mrs. Fixel is entitled to half of Erlanger's estate.

None of the witnesses were heard. Surrogate O'Brien postponed the case for a week to await a ruling from the Appellate Division, which will decide whether he or Surrogate James A. Foley shall hear the case.

Bill Robinson was shot and slightly wounded Oct. 5 in Pittsburgh by a patrolman who mistook him for a thief fleeing with a woman's purse.

Robinson was chasing the thief in an attempt to recover the purse when the patrolman's shot felled him. He was hit in the arm by the bullet. Robinson drew a gold gun presented to him by the New York police while chasing the thief. The cop, seeing the revolver, mistook Robinson for the thief, and fired. Wound not dangerous.

Rudy Vallee denied that he had been refused permission to use three of Harvard University's songs in recording phonograph music, as reported. He added he would be willing to "give Harvard a plug," and that such popularizing of the songs would "help put the school on the map."

Actors' Fund of America receives $5,000 by the will of Emily Rigi, player with Augustin Daly's company, supporting John Drew and many other old-time stars. Miss Rigi died in Vienna Aug. 30. Her estate is estimated at over $150,000.

LOS ANGELES

Doris Kenyon Sills and the Security-First National Bank of Los Angeles filed the will of Milton Sills for probate in Superior court. Bulk of the estate valued at $250,000 goes to the widow.

Charging that her husband wanted their baby to be born in an airplane, Mrs. H. H. Van Loan filed a cross-complaint to Van Loan's suit for divorce against her. She also charged him with deserting her 20 times.

Mrs. Albert Kaufman was granted a divorce from Albert Kaufman, Paramount executive, for desertion. She was granted custody of their six-year-old son and $50 a month for his support.

S. Cherry Campbell, actor, was arrested on a charge of false advertising after he was asserted to have lured girls to his apartment for work as artists' models and then forced them to disrobe. He was released on $500 bail and will be given a jury trial Oct. 30.

Charles F. McGrew filed an answer to the divorce action being brought against him by Jean Harlow, charging her with unfair means in obtaining a property settlement from him. He asked the court to refuse her demand for $375 a month alimony, declaring she earns $500 a week. He also denied charges of intoxication and cruelty she made against him.

A. W. Stockman, secretary of the Motion Picture Relief Fund, was appointed guardian of William H. "Daddy" Taylor, 103-year-old picture actor. Taylor was judged incompetent to care for himself by Probate Judge A. L. Stephens.

Harold Lloyd Corp. was awarded $8,614 for a strip of land 35x800 feet condemned by the city for the widening of Santa Monica Blvd. They originally asked for $56,478, basing the amount on the future possibilities of the value of the property.

Gus Arnheim lost $2,000 worth of jewelry when his home was ransacked.

Ramon Novarro and his chauffeur, Frank Hanson, were sued for $50,500 damages by Harold Wisdom for an automobile accident which occurred Sept. 13.

J. B. Kelly, cameraman, was arrested on charge of having attacked Gloria Wiley, scenario writer. He is asserted to have held her captive for 24 hours.

Jewell Hatcher, actress, was arrested for forging a $7 check to buy a doll. Police said she would be released if restitution were made.

After putting on dance numbers for George Olsen's club, Jack Lester returns to hoofing in F & M's "Enchanted Garden" Idea, opening at Loew's State this week.

Pete Smith, Metro studio publicity chief, is off for two weeks under the weather.

Dr. H. Meyer of Agfa here to experiment with a new film process. He'll stay a month.

June Parker, radio singer, was seriously injured in an automobile accident, receiving a broken collar bone and internal injuries. It is feared she will lose her hearing.

A charge of bribery against Courtney Terrett, writer, was dismissed. He was charged with giving two Hollywood traffic officers $20 to tear up ticket.

CHICAGO

Martha Dupierreux, ballet dancer with the Chi Opera, clerking for the summer at a candy shop, held up and robbed at the cash register, handing over $26.

Matt Foley, who as assistant circulation manager of the Chi "Herald and Examiner," operated a fake lottery on the last Kentucky Derby, according to indictments pending in the Criminal Court. He was arrested.

Sunday picture shows approved for Evanston by Master in Chancery George E. Gorman, who reported in favor of granting an injunction restraining cops from interfering. City council intends to fight the order.

Second case of mandamus as a means of getting around censor board resulted in a defeat for Si Griever of Griever Productions, who applied for such a writ, to force the police to issue a permit for "Primrose Path," indie product, which Griever has for states rights in Indiana and Illinois.

Griever claimed that censors were unfair in refusing a ticket, and mentioned other states permitted the picture to be shown. States he has contracted to deliver film to exhib, with contracts worth $100,000.

"Numbered Men" (FN) is being exhibited in Chi under similar writ.

Carrying a gun with which police state he expected to revenge himself on the manager of the Sheridan, northside Fox house, for having fired him, an usher, Walter Bruckman, shot it out last week with two cops who tried to arrest him. Bruckman, 17, was killed.

LONDON

Baird Television have been forbidden to demonstrate their Television apparatus at the Radio Exhibition, Olympia, now current. Reason is companies taking space are only allowed to operate instruments from signals sent out by the British Broadcasting Corporation. This puts Television off the side stalls, as the B. B. C. relay no visual signals.

Empire Marketing Board is being subjected to severe criticism by the Imperial Conference as a result of the flops it has taken on films it has made.

W. H. Berry and Heather Thatcher are to be teamed in a new untitled comedy for the Firth Shepherd—Leslie Henson management.

Martin Henry, who staged "Alf's Button," is producing "Fetters," new play by Vivian Tidmarsh, with Ian Fleming playing.

In the Sunshine

By Grace Green

Hollywood, Oct. 4.

The costumes and performance of "Temptations of 1930," stage revue at the Mayan, cannot be justly criticized, judging from the many apologies the m. c., Robert Emmett Keane, delivered.

Leota Lane, prima donna, was handicapped with a cold and could not assist Fred Scott in several duets. Miss Lane could barely speak her few lines. Must be frightfully nerve racking to pose in spots where one is supposed to sing.

Most of the gowns and costumes were cheap and ordinary. The prima's unusually so. Perhaps those that were delayed were the a la Parisians. The gowns in the opening number by the good-looking ladies of the ensemble had possibilities but were a conglomeration of materials. Bodices of maize satin, the long, full skirts of maize organdy and the large bows of rose taffeta. Garden hats to match very pretty.

The costuming in the "Birth of the Golden West" number was effectively done in silver cloth, gold cloth and lames.

A toreador number was cleverly conceived and costumed. Girls wore colorful velvet matador suits. White bull's costume was of rhinestones and the black one of sequins. Kirby, the matador dancer, did splendid work, using a red-robed girl as a shawl in flagging the bull. Roundly applauded.

Evelyn Wilson's male stooge number was, as usual, very good. Her only other bit, a song, also well received. Miss Wilson could have been used to advantage in a couple of other skits.

From a Broadway angle the show is not there, but to Californians, not accustomed to seeing really good shows, this one grand.

Football Out West

Anywhere east of the Rockies a college football game naturally calls out the femmes in their smartest winter raiment. But not so in California.

They say that last New Year's day out here they were watching the U. S. C. game in shirt sleeves and eating ice cream. Gives you an idea what temperature attends an opening of the season gridiron match in these parts.

Unlike the tang in the air of an eastern game, with its zip and zest of feminine fashion display and the occasional nip-and-tuck at the hip-pocket, they come here dressed as if it were a midsummer tennis match. Men in shirt sleeves, as if watching the Giants at the Polo Grounds, and the cold-drink and ice-cream concessionaires doing boom business. How can one enjoy a football game under these auspices?

It may be a novelty at first to sit in a blazing sun and not freeze, but after the first half hour you lose interest in the game. It's like having Santa Claus move his holiday forward six months. Natives know how to dress, but it was funny to see one eastern-minded tourist couple come all prepared with an ulster and a blanket. They wound up sitting on them.

Football is quite a social institution here. They go because it's chic and also because it gives them something to do.

No especial fashion display. Two or three-piece sport suits, covered occasionally by polo coats.

Charlotte's All-Wrong Clothes

Charlotte Greenwood is a local favorite. In her current revival of "Parlor, Bedroom and Bath" at the El Capitan, while some of the situations are now antiquated, it served perfectly for her. Everything she said or did went over with a bang with this hicky audience.

Miss Greenwood was atrociously dressed. The pajamas (so admired by the wife of the erring husband in the show that she, to hold his love, had to obtain a duplicate pair) were of crimson velvet with silly doodah trimmings in gold tinsel. Blouse was a high neck pink mess. Difficult to imagine a normal husband going ga-ga over that.

Just Wives

Hollywood is a man's town. They have wide open spaces to roam around in, pleasant company whenever they desire diversion, and a tolerant wife to return to when the play-boy tires of playing checkers.

"The wiff" out here is just Mrs. So-and-So. No individuality. Everything in Hollywood's social circle based on who and what your husband is, and what relative standing he commands in the colony in ratio to the next woman's husband.

Intermission Talent

At Frank Sebastian's Cotton Club Louis Armstrong is the whole show. How that colored boy can toot!

Other entertainers are intermission. A dance called the "John Barrymore Wabble"—title caused snickers—was a combination of the black bottom, cakewalk, Charleston, with some buck and wing. It was performed capably enough by the eight chorus girls (colored). Their cerise velvet panties and brassieres were ordinary.

Harry Green's Mother

The mother of Harry Green is still talking about her screen debut. She wanted to appear in at least one talker, to show her friends and neighbors in New York how she looked and "miked." Harry arranged to have her in a picture. It consisted of one line, at $10 a day for the extra work. Needed $100 worth of shooting to finally get to that line which Ma rehearsed daily for three weeks.

When the Big Day arrived the director decided to change the line. Ma says that as a result she had to do her stuff over three times. Harry says 35 times. But Ma finally got it over.

RITZY

Certain significant features of the night life in New York, of recent development, remind the thoughtful of various passages in Gibbon's classic, "Decline and Fall of the Roman Empire." Jean Mallin, formerly conspicuous at "drags," has attracted attention at the Club Abbey, along with Francis Dunn, female impersonator. Arthur ("Rose") Budd and Jackie Maye, also conspicuous at "drags," have gained a following at the newer Club Calais. Patrons there, including Francis Renault and Karyl Norman, who appear in feminine attire on the vaudeville stage, were called on recently to sing for the customers.

Vincent McFarland and Jerry Sullivan are associated with Belle Livingston's new place in the former John Murray Anderson School, in East 58th street. There, as at the previously raided place, at 384 Park avenue, admission will be secured through books of coupons selling at $100 each.

The new Police Commissioner is reported to be less tolerant of "drags" than was his immediate predecessor. Two recent affairs in Brooklyn were raided, and Ramon Strobeck's "drag" at the Star Casino on upper Park avenue, was a fiasco through rigid police regulations. Nevertheless, Jack Mason of Greenwich Village, has arranged to have a "drag" at the Clover Gardens Oct. 17. Mason ran the affair at Madison Square Garden last winter.

International Romances

Various romances are reported as having recently developed in Hollywood. Jack Buchanan, English musical comedy star, who was doing pictures there, became devoted to his compatriot, June Tripp, who was known on the stage merely as June. She has separated from her husband, the wealthy Lord Inverclyde, who was previously divorced by Olive Sainsbury, now married to James T. Pearce.

There is a rumor Buchanan and June will be co-starred in Tom Weatherley's musical comedy "The Gay Divorcee," with a score by Cole Porter.

Also in Hollywood developed the reported interest of Ronald Colman (long separated from Thelma Hayes) and Evelyn Laye. These two are also English. She divorced Sonnie Hale, English actor, naming as co-respondent Jessie Matthews.

Miss Matthews, to complete the complications, was simultaneously divorced from Alva Lytton. Miss Matthews came from London to New York to appear with Jack Buchanan in "Wake Up and Dream." For a time Evelyn Laye was seen with William Rhinelander Stewart, New York society millionaire. Then she was reported engaged to Carlisle Rowntree, wealthy Texas cotton broker, who lives in New York and has become a race horse owner.

Oversights

In "Variety's" interesting series, "Razzing the Home Town," numerous local celebrities were recorded until Bob Landry dealt with Chicago and confined himself to Jim Colisimo and Al Capone!

Show people born in Chicago include Madge Kennedy, Irene Fenwick, Louise Closser Hale and the late Loie Fuller. Rachel Crothers and Margaret Illington hail from Bloomington, William Le Baron from Elgin, Louella O. Parsons, sob-sister, from Dixon, and William Hurlburt, playwright, from Belvidere, Ill.

Other Bidders

Dr. Preston Pope Satterwhite, who recently paid $610,000 for Martin Hall, the Great Neck estate of his late wife, one of the Brokaw heiresses, had plenty of competition from show people. Not only did Nicholas Schenck seek the property, Frances Alda, opera singer, offered $100,000 for five acres, and bids were made by Eddie Cantor, Buster Keaton and Thomas Meighan.

2 ENGLISH GIRLS AND DRESSES AT PALACE

Remaining for a second week at the Palace, Gracie Fields has changed her ill-advised opening program.

Also from England comes Hilda Mundy who, with Billy Caryll, participates in an act described as "Just Nonsense." It is that and nothing more. Miss Mundy is a striking blonde, beautifully clothed in a beige lace and a second gown of gorgeous orchid-pink satin. The turn is typically English music hall. Received quietly by Saturday's audience.

Miss Mundy's gowns seem new, something Miss Fields evidently didn't consider necessary over here. Miss Fields' clothes left a very poor impression both weeks over here. Her gown is better than the first week's, but its material looked badly worn.

Odali Careno, dramatic soprano, sings, with gestures. Her act is the sort vaudeville considers high class and is really good stuff on a program. Her dress is of pale green velvet with enough classical drapery to give any audience. The gestures could be eliminated.

The Schnozzles, madder, funnier, more lovable than ever, complete with a News Reel of Jimmy's New York reception after his famous "Mauretania" arrival.

BIRTHS

Mr. and Mrs. Larry Shean, at the Park West Hospital, New York, Sept. 27, son. Parents are the former Shean and Anger.

MARRIAGES

Mrs. Marguerite Clayton, picture actress, to Major Victor Bertrandias, aviator, in New York Municipal Chapel Oct. 2. Mrs. Clayton was divorced from Claude Clayton in 1915.

Harry Van Hoven to Helen Quandt Hammon, non-pro, Oct. 1 in Baltimore.

Lawrence ("Deacon") Jones, trombonist, World theatre band, Omaha, to Harriet T. Hunt (non-pro), recently.

Steve Trilling, Warner vaude booker, to Wilma Schaffer, dancer, at City Hall Chapel, N. Y., Oct. 3.

Harry Van Hoven to Helen Quandt Hammon, non-pro, Oct. 1.

BOISTEROUS FRANKIE AND JOHNNIE FILM

"Her Man" borrows the names and occupations of those two evergreen sweethearts Frankie and Johnny. It fashions about them a tale of love and adventure in a locale indefinitely designated as "The Islands" (Cuba). Film is hearty and boisterous and gives Helen Twelvetrees a chance to prove that she has more than a pretty face to recommend her to picture fame.

Marjorie Rambeau, in a mother role, surprisingly subjugated for the screen, gives a sodden drunken performance that occasionally stands up.

Ricardo Cortez seemed ordained for the role of Johnny.

Laughter Wins Against Gold in New Par Film

In "Laughter," Paramount's screen original (not yet released), Nancy Carroll, put to the sophistication-test, comes off with high honors. Starting her career as an innocuous ingenue, the petite star achieved dramatic rating and now appears as one of those "charming people" who can banter nonsense and take life's blows on the chin smilingly.

The kind of chatter in the Stewart film is harder to deliver than the most dramatic line. For all its flippancy, it must be read sincerely and with an utter lack of self-consciousness. Miss Carroll, as the ex-chorus girl with a gift for gay chatter who finds that a life of luxury does not compensate for lack of laughter, rings true.

The film's preachment will find sympathetic ears. It is comforting for feminine spectators, who may long for silks, sables and satins, to learn that riches are not everything and that laughter is more to be desired than gold.

The film also has the distinction of presenting a composer who actually acts as though he could compose, discussing the orchestration of his big symphony with the mad enthusiasm that makes songwriters such lovable fellows. As played by Frederick March, he's a knockout feminine spectators will adore.

Adenoids Help

Chicago, Oct. 7.

Those who can say "Thar she blows" with the proper salt air nasal intonation can get a job telling the merits of pickled whales.

Helen Hayes Choked to Death Now for Finish; Last Time, Suicided

The life of a successful actress is not happy, on-stage at least. As soon as she proves her dramatic worth managers bestow upon her tragic sorrow-laden parts that know no happy endings.

Katherine Cornell, having established herself among foremost American actresses, ran into a series of doleful plays, starting with "The Green Hat" and ending, one hopes, with the macabre "Dishonored Lady."

It now appears that Helen Hayes is in for that sort of thing. Having committed suicide poignantly in "Coquette," she has been reincarnated as a pathetic Dublin waif who wanders through the dimlit passages of "Mr. Gilhooley" until a jealous lover chokes the life out of her.

There is little that's bright in the Irish piece except the inspired, tender acting of Miss Hayes. Her most becoming costume is a henna suit and hat of matching felt trimmed with a cocky little feather.

WOMEN WASTED IN TALKING SHORTS

A survey of recent shorts is not heartening. Such excellent comediennes as Helen Broderick and Daphne Pollard are wasted in two limping attempts at comedy. Miss Broderick's droll delivery fails to find humor in a long-drawn-out "For Art's Sake," at the Hollywood, and Daphne Pollard, who can be very funny, is given no opportunity to score in the stupid bridal-night entanglements of "Broken Wedding Bells" at the Globe.

Ina Bourskaya, Met mezzo-soprano, brings operatic arias to the screen in a conscientious short featuring Martinelli. Most Met pantomime is stilted, but when magnified on the screen it grows ludicrous, occasioning laughter where none was intended.

Katherine Alexander, legit actress, does not screen flatteringly, but can turn out a good performance if she is not as badly mis-cast as in "Excuse the Pardon." The short, which ambles and reaches no climax, was removed in mid-week from the Hollywood program.

Containing interesting shots of native dancers, "Fire Worshippers" includes an undramatically filmed story about an Indian girl, about to be sacrificed to flames, and saved at the last minute by a posturing hero. No one in the audience cares a hoot. The best comedy short of the week was Smith and Dale's "Accidents Will Happen," to which a group of unprogramed girls add style and English accents.

This and the animated cartoons, which occasionally show startlingly bad taste, are the only short items long on entertainment.

"Lady Surrenders" to Wrongly Gotten Laughs

Universal didn't mean to put comedy into "A Lady Surrenders," but Paramount's payees are having a grand time laughing in the wrong spots at a film aiming to be a serious treatise on married life. The plot leaps under way through an article on marriage, written by a bored wife and printed under an assumed name. It is discussed as searching, brutal and censorable, but its quoted excerpts, stupid and bromidic, couldn't wreck even the unhappiest home.

The screen shows two Genevieve Tobins. One is seen for a brief scene, as a charming comedienne, at natural ease. But the rest of the time, Miss Tobin flavors her carefully measured speech with saccharine and is laughably intent on being every inch a lady. Rose Hobart as the authoress has excellent diction but plays unsympathetically.

The accompanying stage-show is quiet, nice entertainment, giving unit production to the familiar vaude act of Morton and Arthur Havel.

The Parisian Front

By Christine

Paris, Sept. 27.

This week in Paris opened with a bang. Sunday night who should show up at the swank dinner dance at the Ritz but the Prince of Wales in person. He had been at Ciro's the night before, though an expected guest at a dinner given by Lady Furness, the former Thelma Morgan, and the Benjamin Thaws.

But Wales arrived at the Ritz entirely unexpected. Supposed to be traveling incognito, but everybody recognized him. He certainly is more democratic than Henry Ford, who—here the week before—sniffed at any attempt made to entertain him.

Henry Didn't Show

Henry had promised one night to go to the Lido after dinner with a party. The management, trembling with expectation over the great man's arrival, were all day getting ready. They drilled the orchestra through hours of Virginia reels and barn dances, and got together every known kind of mineral water and set it out between bouquets of flowers on Hank's own table. Newspaper men and photographers were draped negligently here and there, ready to spring to action the moment he arrived. But the kid didn't arrive, nor did he ever even send an excuse. At 2.30 a. m., time to close up, everybody felt flatter than a dumb joke.

Up Stage

Terrifically high brow musical given by Victor Prahl. It had everything—white flowers, candles, folding chairs, weak-chinned men with wing collars and striped pants, intense women with bad figures, champagne and composer playing his own songs at the piano. His name is Gabriel Grovlez and his work is very beautiful, resembling Debussy in its delicacy and weird discordancies. Victor Prahl sang a number of his songs, and Mary MacCormick, who came simply to listen, obliged with the "hit" of "Louise."

To give that Oscar Wilde touch, Broadway's handsomest son, Paul Swan, arrived with a very young boy, whose hair was too long and whose neck was quite dirty. But at least the boy had no make-up on.

Speaking of clothes, or no clothes, Miss Florence, who came from "Artists and Models" to dance in this revue, designed her own costumes for all her numbers. Even without seeing them they sound extremely original. Her first dance is a speedy affair and is to give the impression of a high-powered motor car. She wears in this a very brief costume of glossy black satin with a long tight waist and a stiff round skirt, lined with metal cloth. Then there are two metal wings attached to each shoulder. She wears wings in another number also, called the Flying Ballet. In this the costume is entirely of brilliants with the wings of nile green. The most gorgeous costume, however, is in the Fur number. In this Miss Florence wears a real ermine coat over a white dress, the bodice with white stones sewn on the net, and the skirt made of black and white crystals with a band of wired black and white ermine tails. All this sounds as though the revue were to be fully dressed, but don't believe it. The French can use more plumes, feathers, brilliants, ermine, velvet and lace than anyone else in the world and still have most of the scenes "tout nue."

The Make-up Lady

A curious thing about a revue over here is the manner of getting makeup to all the cast. A patient old dame installs herself at the stage door as soon as the revue is well under way and lays out wares from bath salts to eyebrow pencils. She has a graveyard manner but a complete line, besides patience.

It's a far cry from the brisk druggists on Broadway, but it's the only thing there is so far in a city where a drug store means exactly what it says.

Pepi Lederer Studying

Three theatrical children have come over here to study this year. One is Pepi Lederer, Marion Davies' niece, who decided to remain after her aunt left. Pepi's head is quite level and it is her intention to really get something done. She is going to Geneva and bury herself in French and art. Judging from Pepi's determined air, she will come back to Paris next spring speaking French like a native. Thats' a laudable thing to do when you are young and pretty, used to having a good time and born into a background with scarcely any effort of your own, might make you a picture star—yet shake it all because you want to learn something besides pictures.

Two other young girls, though no less determined, are less rigid about the discipline. They are going to take a studio among the artists on the Left Bank, studying sculpture and literature, respectively. The sculptress is Sam Goldwyn's daughter, Ruth Turnbull, and the writer is the daughter of the authoress, Beulah Dix.

Takes the Veil

Still on the subject of young girls, the French theatre had a shock this week when one of the most promising young actresses, Yvonne Hautin, of the Comedie Francaise, suddenly announced her determination to become a nun. She will enter the Convent of the Benedictines in Paris at once.

The French are pretty upset. They keep repeating that the last play she was in was called "Amoureuse" ("The One in Love"), also that the thing hasn't happened in the Comedie Francaise since 200 years.

ASS'T WHO IS NOT

Doreen Does Her Share in Opening Turn at State

When an aerial-act assistant does not confine her portion of the act to handing out props and taking pretty bows—that's news. Doreen, appearing with Rector at the State, is that unusual type of opening act assistant. She risks her neck as often as does her partner in a series of spectacular stunts that apparently put her life in jeopardy. Her costume is a cunning and appropriate page-suit in white flannel and rose velvet.

Also on the bill is Dotty, with Joe May, as the familiar vaude comedienne who always wants to recite a piece, tell a story or sing a song. At least two of their jokes break longevity records. Audiences, however, still laugh at them.

Among the Women

By The Skirt

At the Rivoli is Eddie Cantor with "Whoopee" and the picture is very much like the stage play. It was a good show, and as all good shows should make good pictures when handled properly by the proper people, this picture can be labeled a musical talker par-excellence. There is room for many such.

Eddie Cantor is even funnier on the silver than in person. Here's hoping he does many more. Eleanor Hunt, from the chorus, a bit insignificant for so important a role as given her. The one error in the cast although Ethel Shutta seemed screen conscious.

Costuming superb. Very like the Broadway production.

From the first scene when girls and boys on horseback dashed into a patio, "Whoopee" was in.

Stetson's sombreros and white kid boots played an important feature. The wedding scene was splendidly done, with the taller girls in ruffled dresses and plain satin bodice and silver ribbons. The regular chorus were in short ruffled frocks with bonnets. Miss Hunt made a nice bride. Later she was in a blue sport dress, made with eton jacket effect and cleverly scalloped. A green sport outfit with a caped coat followed. Miss Shutta, as on the stage, was a nurse and then a cow girl.

The gathering of the Indians, a number as done at the Amsterdam theatre and never-to-be-forgotten, just as beautiful on the screen. Not as much nakedness probably, but in Technicolor, a gasping sight.

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15 YEARS AGO

(*From Variety and Clipper*)

Picture release schedules were prodigal in 1915. Variety for this week reviews 15 subjects, one of them being "Tillie's Tomato Surprise," Lubin six-reeler starring Marie Dressler. It was written by Acton Davies, former dramatic critic of the N. Y. "Sun."

Triangle was all ready to start its scheme of $2 pictures at the Knickerbocker theatre, New York, program made up of two dramas, couple of comedies and other shorts. For the first screen bill stars were to be Frank Keenan, Dorothy Gish, Eddie Foy and Hale Hamilton. Also Polly Moran in a farce.

An elaborate fashion show given earlier in the year at the Palace, New York, had started a vogue for that idea, which was being promoted for several Broadway houses.

Three-cornered musical comedy fight on in New York with the opening of Dillingham's "Hip, Hip, Hooray" at the Hippodrome. Ned Wayburn had made a splurge with "Town Topics" at the Century and the Shuberts' Winter Garden show was between both fires. Reported Winter Garden would cut top from $2.50 to $2 to meet competition. All three houses also gave Sunday evening specialty shows.

Irish question was boiling over due to the war. John McCormack cancelled a concert in Toronto. Reported he had refused a request to sing "Tipperary," English marching song, in Kansas City. Toronto management made an inquiry and asked him to open his Canadian program with "God Save the King." McCormack cancelled, explaining he had no objection to English national songs, but wanted to avoid a controversy.

50 YEARS AGO

(*From Clipper*)

Commenting upon tendency toward simpler professional stage names, Clipper records the champ stage monicker. A "walking" gentleman" playing the butler in an English melodrama some years before, Clipper recalls, appeared on the program as "Mr. Horatio Ingram Woolsingham."

A group of sports in Topeka got an injunction restraining betting pool operator from paying off until the court had decided who had won the Kansas City vs. Topeka baseball game. One umpire had given the game to Kansas City on a default decision. Both teams voted to discharge that umpire and elected another. The game went on and Topeka won, 4—3.

"Buffalo Bill" opened at the Windsor, New York, in a new melodrama, "The Prairie Waif," based of course on heroine stolen as a child by the Indians. Show had a band of real Cheyenne redskins and "Buffalo Bill" did his sharp shooting act as a specialty.

Walter L. Main advertises he is "at liberty for the Fall and Winter and seeks engagement as contracting and advance agent."

Another advertiser is James Owen O'Connor, seeking engagements at $50 a night or $150 a week for "My well known costume recitations."

First recorded national tennis tournament in progress on Staten Island. Singles matches completed and first four ranking players foreigners—England, Canada, Bermuda and Canada, in that order. Apparently it was an elimination tournament, but where ties in matches won occurs, rating goes to player with most "aces" (apparently service aces).

Inside Stuff—Pictures

Fox theatres (east) has been out of the red for the past six weeks. Week before last the net is said to have been $80,000. Black has come up on the Fox theatre statement through economies in house operation placed in effect by Harry Arthur, Fox operator, and increased grosses from pictures, mainly for big money Fox's "Common Clay."

Previously the Fox eastern house string was reported to have shown a loss of nearly two millions in 1930 up to the last of August. Some of that may have been contributed through the theatres being saddled with film rentals still owing from last year.

The City of 14th street, on a 15c. grind, has been turned into a profit maker of around $500 weekly. Before taking on the cheap grind policy, the City had been dark and a rent loser. Dark houses on the Fox New York circuit are reported now costing the Fox theatre department around $4,000 weekly in rental. That amount had reached over $10,000 weekly when Arthur assumed charge, from the inside accounts.

First time on record where a press agent asked a daily to take a story off page one happened last week in Pittsburgh, with Dick Powell, m. c. at the Enright, the innocent victim of the unintentional hoax. Seems Powell was set to start a flying course at one of the aviation fields. Two of the dailies had been informed and promised to send photographers. Camera boys failed to show and p. a., not wanting the entire thing to be a flop, rushed to a newspaper friend, told him something about Powell flying and asked him if he couldn't fix something up. The friend wrote a story, turned it into the city desk and it made page one on the first edition.

The story, when it finally appeared in print, had Powell taking a plane ride to cure him of deafness. P. a. made a mad dash to the daily offices and fixed matters.

Par is trying to keep Marlene Dietrich, its German star, from being called "a second Garbo." It will discourage comparison with the Metro star in every way possible, but whether Miss Dietrich will be asked not to pose as Miss Garbo does isn't mentioned.

Stills of the German star make her a dead-ringer for the Metro star, for whom she is even mistaken by some. Starting the discouragement stunt, Par thinks Miss Dietrich looks more like the late Jeanne Eagels and is sticking to its story. Par is behind Miss Dietrich in a big way, with a view to building her up as a star within a year or so. First picture, "Morocco," will soon be released.

When Par first brought over Maurice Chevalier he was being called "a second Jolson" for a time, but Par killed that comparison finally.

Superiority of American made films, casts and direction plus planted rep of years' standing with "names" are of themselves calculated to swing a change in German kontingent rules at proper time, by American producers who have been sounded. No change looked for until about a year.

As explained by one foreign department head in New York, Germany is now seized with a native talker craze which American producers cannot overcome until it wanes. This with the financial inability of the German producers and lack of talent will change the tide in favor of American product.

It is figured that within a year the present German enthusiasm will wear off for native product and the natives will go shopping for films.

On the one angle you hear something should be done to bring back the children to the picture theatres, and at the same time you can read reports that "Little Accident" is being advertised all over as "this picture is not recommended for children."

Fine for parents, who may still control their children's amusements.

In Chicago it was found that "pinking" a picture by the local censors and advertising it as a "pink" (not for children) in that city brought more business than might have been ordinarily expected. "Little Accident" doesn't wait to be officially "pinked." It's pinked by the home office or local theatre.

The Hays office has muffed that of course.

For a year or so a daily anywhere, and even the news services, has selected Mayor Jimmy Walker of New York to succeed Will Hays as the film czar. Each time the mayor denies it and Hays says nothing.

It's a foolish pipe and the dailies should not fall for it. Not the slightest chance of Hays being succeeded before his contract expires, and then the decision will probably remain only with Will Hays.

No one who knows the inside of the picture business attempts to gainsay Will Hays, or what he has done or is doing for the film industry.

The following was an idea of the not unsound advice given by one wise egg, well-versed in West Coastese, to a prospect for a berth with a picture company. The executive head had arranged for a golf date with the prospect and the advice given the latter was: "Now don't be a chump; be sure to lose to him. Of course if you wanna make it look right lose to him on the last two holes.

"He just wants to look you over with a No. 2 iron, but if you boot a few it's not gonna hurt you."

The unique book of filmdom now reposes on Harry Warner's library table. It's over 200 pages and contains letters from every Governor of every State in the Union as well as the penmanship of all the important Mayors in the largest cities. Every writer has something nice to say about the Brothers' 25 years in the picture business.

A. P. Waxman figured the official congrats were so unanimous that the only thing to do was to get some real leather and join them in one de luxe scrap book.

With the prominence British International Pictures is coming into with its first serious foreign invasion of the American market the similarity of its corporate title with that of a British distributor is confusing the two as being related. Captain Auten, representative for the John Maxwell organization, declares M. A. Schlessinger who has control of the distributor outfit has no piece of or interest in the B. I. picture company; also, that the Schlessinger distributing end in England is regarded as a small indie concern.

Probably unique among the millionaire methods of Howard Hughes is the way in which he is keeping his New York office informed on the progress of his Hollywood color hobby.

Every three days the Manhattan boys receive "photographs of progess," as they have gotten to be known here. The stills are of new bits of machinery, etc., added to the Multicolor plant.

Western's announcement of its special acoustic department is hardly a week old when Warners remind the trade that they have a Vitaphone sound adjuster for exhibs which is enjoying its first birthday anniverysary.

No competish, say the Brothers. No idea to curb Western's new move, they add.

How the public knows pictures, good or bad, was best exemplified last week when the Radio Pictures "Dixiana" played the R-K-O houses around New York for the first time. That picture had previously played the R-K-O Globe, New York, in for a run and remaining there one week.

The R-K-O business in the houses "Dixiana" played last week is said to have been the poorest in them of 1930 so far.

Inside Stuff—Legit

Tom Howard's engagement with Ziegfeld's "Smiles" was made through the Jones & Green office. Latter firm has Howard under contract, with three years to go. Contract dates from "Rain or Shine."

Producers' feeling that the only producer to satisfactorily handle Lenore Ulric is David Belasco seems to have been disproven by Lewis Gensler and Morris Green (with Erlanger in) who are producing "Pagan Lady," starring Miss Ulric. Business reports on "Lady" show grosses of about $25,000 in Newark, and $16,000 in Washington. Buffalo and Pittsburgh are left on the outside route.

Stafford Cherry Campbell, legit actor, facing serious charges on the Coast by girls who answered ads for sculptor's models, was divorced by Dulcie Cooper last July.

She complained that he considered her earnings half his, and balled her up when she was trying to study parts at home.

"The Street Singer," Shubert musical which had a medium run on Broadway last season, is now featuring "So Beats My Heart for You" as a part of its score. The number is being named in the newspaper ads of the show as a part of its music.

Unusual for a pop hit to be stuck into a book musical. Its score used in New York was the work of three composers.

Aarons & Freedley were probably unaware that "Girl Crazy" (opening at the Alvin next week) was used as a show title about 15 years ago. Charles E. Blaney had something with that label at the 14th Street theatre for an in and out engagement. Understood he took the matter up, with the firm reported paying Blaney $500. Only reason for the deal was to protect the title for picture rights.

No day in an agent's office is complete unless the rubber stamp conversations listed below are given a complete work out:

"See me the first of the week....

"Now, listen honey....

"Sorry, dear, but that thing has been delayed a few days....

"The money is good but....

"The book is shaky in spots, it needs comedy....

List of productions tied up with the Erlanger office in a financial way include Green & Gensler's "Fine and Dandy" and "Pagan Lady"; George Lederer's "Pajama Lady"; Max Gordon's "Three's a Crowd"; Arch Selwyn's "On the Loose" and Paul Streger's "Sweet Stranger," making three drama and three musical now headed for Broadway.

Of the six productions, one, "Fine and Dandy" has hit Broadway, and that's a smash hit, while two of the other shows, "Pagan Lady" and "Three's a Crowd" drew rave notices out of town last week. "Pagan Lady," a one-set play, with Lenore Ulric, starred, getting $20,000 in Newark last week.

The Shuberts on a still hunt for musical producers with previous successes to their credit are lending financial support to E. Ray Goetz' "The New Yorkers," which goes into rehearsal shortly with a high priced cast of principals. Goetz was previously reported to have the backing of Paramount, through the Charles Frohman office, but negotiations in that direction were called off, with Goetz interesting Lee Shubert.

Goetz is the second musical producer the Shuberts have lined up, they having previously taken a piece of Connolly & Swanstrom's "Princess Charming."

Inside Stuff—Music

Sloughing has started in Paris. Five hundred musicians, aired by talkers from theatre pits, are cruising around trying to find American orchestras at class spots with papers not in order, so they can ask the cops to throw them out.

They got after Hal Kemp's Carolinians and told them to "get out." Not merely out of Les Ambassadeurs, but the country. Kemp was over from the London Kit Cat for three weeks, booked through the Morris Paris affiliation and due in New York Oct. 4. He had a week still to go when the muscling began. He got out.

The languid lad went to "Variety's" Paris office. Manager had told him if his band played the house would be fined 200,000 francs—$8,000. "Variety" told Kemp to report for work anyway so the management wouldn't have that "out" for breaking the contract. He did, but cops and Lacour's Musicians Union stopped the boys at the door.

The next morning Les Ambassadeurs was running half page ads, placing Kemp at the Restaurant de la Michodiere opening the following night and doubling Noble Sissle at Ciro's and the Ambassadeurs, with no mention of the French band substituting for Kemp.

This can't really heal the wound as Sissle, colored, is American too. Ambassadeurs, figuring it has chiefly a non-French clientele, can't see why it can't hire the kind of jazz its patrons want, but when these issues become economic struggles, all liberty goes overboard and the patriotic plug usually carries the day.

Lacour says one theatre chain has released several hundred musicians and 3,000 to 4,000 will be out of jobs by mid-winter in Paris alone.

Naturally they're looking elsewhere for work and go in a lather on seeing foreigners in the class restaurants and nite clubs, not realizing that pit orchestras and jazz bands are wholly different kinds of entertainment and not easily substituted one for the other.

They might go after over-zealous agents who hurdle labor permits and other legal requirements—anything to get a commission, even if it's only on paper.

Kemp is home, but the sour note lingers on in Paris.

A similar snarling a few years ago on the part of English musicians trying to use the Government as a club reacted in the end against the English.

Maybe the French too will learn that the public pays for entertainment, not for national labels, and will walk before accepting something it doesn't like.

Sloughing a fellow-artist, even a foreigner, won't help. Give better entertainment than he does. That is how Paris sees it.

Oscar Straus' six months in Hollywood netted nothing musically but headaches aplenty for the composer and the studios which engaged him. Originally he was brought over by Warners. Within three weeks the studio and the composer couldn't agree and Straus walked. Metro engaged him, allegedly agreeing to pay him $50,000 for six months.

Straus went to work on music for "The Great Day," but there is little chance of much of his efforts appearing in this picture, due to the present b. o. disregard of music. Metro is said to have paid Straus $42,961 in all.

According to Straus' civil court complaint just filed in Los Angeles he lived up to his end of the contract and did not violate the clause suspending payment "if incapacitated from full services or refusal or neglect to perform."

REAL REASON FOR FLOPS

Shuberts' Latest Try to Muzzle Critics Flops with 'Herald-Trib'; While the A. P. Doesn't Carry Ads.

Shuberts and the newspapers are having their troubles again.

Principal items concern the Shubert squawks against Richard Watts, Jr., of the "Herald Tribune" and Mark Barron of the Associated Press.

Watts' offense is said to say one of the prized Shubert comedies, "Up Pops the Devil," wasn't the hottest yet, and Barron's sin was to interview Ethel Barrymore, quoting her in saying she considers the newspaper profession the lowest in the world.

Claude Greneker, Shubert p. a., who tells the newspaper boys he's a good guy in a tough spot, wrote letters to the business manager of the "Herald Tribune" complaining against Watts, who is highly rated. Greneker said Watts was rapping Shubert shows and that moreover, he was often reversing, with his later comment, the opinions of Percy Hammond, the "Tribune's" regular drama critic.

Watts, who does films principally, runs a twice-weekly column on the "Herald Tribune's" drama page in which he is at liberty to comment on anything on the stage or screen. Since the "H. Trib" has plugged and pays Hammond well, it is felt Hammond thoroughly approves of the space which the paper gives Watts, as he and the younger writer are firm friends.

Two letters went from the Shuberts via Greneker to the "H. Tribune," it is reported. The business manager was asked to see if Watts couldn't be "toned down." The business manager just passed them along to the editorial department and nothing was done. Watts has been on the "Herald Tribune" for 10 years or more. He is regarded about Broadway as a scrupulously fair critic. His interest in the theatre is very great, which accounts for the bi-weekly column.

Barred Hammond

Several years ago the Shuberts barred Hammond and he stayed away. Lee finally invited him back, and Hammond now attends their shows when he feels like it. Gag is that the first Shubert show Hammond was invited to attend was "Countess Maritza" some seasons ago. He sent someone else on the paper. Unlike the "Sun," "Mirror," and one or two other papers which bow pretty low before the Shubert advertising sledge, the "Herald Tribune" has always allowed its critics freedom and protected them, especially against the Shuberts.

The Shubert plaint against Mark Barron, who works for the Associated Press, which doesn't carry ads and is an independent news service, came after papers over the country began carrying a three episode interview with Miss Barrymore. It was and is a highly laudatory interview and crackerjack publicity, since the news tieup of this interview and the debut of Miss Barrymore's daughter fitted. One paragraph had Miss Barrymore saying she considered acting the greatest profession in the world and that she considered newspaper work the lowest.

Okayed Quote

When she said this Barron told her that he intended quoting her. Ethel said it was okeh with her. Since Barron had asked Greneker to get him the appointment with Barrymore and Greneker didn't, thereby losing a slight chance of regulating what it might be, Barron felt under no obligation to consult the Shubert publicity office about what its star might say.

The fireworks began when Walter Winchell, who is touchy on behalf of the whole newspaper profession, began razzing Eth again. She had just opened in a flop show, "Scarlet Sister Mary," and was taking the worst newspaper raps of her life. Heretofore Miss Barrymore has been able to razz the press boys and get away with it, because she has had fairly successful pieces. Her last two plays, however, "Kingdom of God" and "The Love Duel," were small grossers and "Scarlet Sister Mary" looked so punk in Cleveland Miss Barrymore wouldn't even take a curtain call alone. It is staying out for some time longer.

On top of her trouble with the show came the Winchell thrusts, which burned her once and are now burning her again. Her manager wired Lee Shubert and Lee presumably spoke to Greneker and Greneker spoke to Barron. The Shuberts wanted the series killed but the Associated Press refused their request. A. P. doesn't carry ads. Barron was commended for the series.

Winchell is one of Lee Shubert's disliked newspaper men. With Winchell, it's mutual.

This is the third Barrymore fuss with the papers in three years. Some time ago in the defunct "American Sketch" she wrote a piece denouncing the critics and not so long ago in an interview in "The World" she called the boys "rock men," meant in the Ervine manner, i.e., something which crawls from under rocks. In that interview she said she wondered how such people as Winchell were allowed to live. Later at a fight in Madison Square Garden, Miss Barrymore smilingly said "Hello" to Winchell, but his resentment at the blanket Barrymore charge at the whole newspaper profession, which always has been pretty good to the Barrymores, has caused the news of her most recent statements to reach many newspapermen.

Maybe Ethel just hates reporters who seem to print only what she says or does rather than what they hear about her.

Ethel had the photographers up when she announced that her daughter was going on the stage with her....that is, when the Shuberts announced it two weeks after "Variety" had printed it.

Helen Hayes' Monolog

Sunday evening on the "Collier's" radio hour, Helen Hayes did a sorta of monolog with a Charlie MacArthur sound.

Miss Hayes, who received glowing notices from the New York reviewers for her "Mr. Gilhooley" performance, followed Commissioner of Emigration General Hull. The general mentioned that some means should be taken to slow down emigrants coming into this country. He thought a fair start would be by keeping out "bricklayers, actors and hod-carriers."

Miss Hayes started the MacArthur findings by stating she was pleased to hear Gen. Hull place the actors between the critics.

Last night on the Wise radio hour, Walter Winchell made answer, referring to both talks, and "hoping that Miss Hayes' 'Acts of God' will grow up to become dramatic reviewers and live in plenty."

Hollywood, Oct. 7.

Miss Hayes' slightly sarcastic radio plea for playwrights to desert Hollywood and its gold and return to New York, created mild furore locally but no playwrights are reported breaking contracts to hurry east because of it.

The boys frankly admit they like being on a weekly salary, even though it is vulgar.

ANY OLD SCRIPT MAY BE A TALKER

Legit Producers Only Have Screen in View—Produce on Stage for That Ending—Pictures Getting All the Best of It.

LEGIT'S SALVATION

About 75% of all new legit shows are produced for the picture possibilities they might hold. Nowadays the legit producer aims at a sale to films and considers the legit run chances for profit secondly, as a matter of luck.

Sale to pictures is the chief aim, and about the only benefit the legit theatre has gained from its lost battle against the talkers.

Rather than continue its impossible fight with pictures, the legit is fanning another flame for life—itself as a source of material for film producers. Through that condition, a large portion of the legit producing field is now realizing

(Continued on page 65)

B'WAY HOPELESS TO COHAN; ROAD FOR 35 WKS.

Geo. M. Sees 1-Nighters as Lark and Vacation

For the first time in 20 years George M. Cohan is going on a barnstorming tour which will include many one-night stands, with most of them booked in town halls and city auditoriums instead of theatres.

Already 22 weeks have been set, which will take his company of 12 in "The Tavern" as far as Omaha, with a week of one-nighters in both Michigan and Iowa.

"I see no hope in Broadway this season and have decided to take this opportunity and enjoy a real lark," Cohan stated. "Out of the 78 legit houses here, not over 30 are open, and the Hudson, over which producers have fought in the past, was dark for 18 weeks.

"The only place I can get a real vacation and rest is on the road. This time I'm going to invade St. Paul, Minneapolis and other towns where I haven't played for years. I'll be gone at least 35 weeks and will produce nothing on Broadway this season."

After a two-week run at the Broad, Philadelphia, Cohan will close "A Well Known Woman" Saturday. He will bring it to New York next year, after some doctoring and cast changes.

Midnight Legit

Hollywood, Oct. 7.

Latest spot in town to go for the Saturday midnight shows is The Playshop, little theatre.

Starting next Saturday (11) a series of mystery plays will be given each Saturday at midnight. Plans set for a short comedy to be rung in occasionally.

"Little Show" for Road

Brady & Wiman's "Second Little Show" will close at the Royale, New York, and take to the road in six weeks. It is now in its sixth week in New York.

Notice has been posted for week-to-week running during remainder of the New York stay.

Bonds for $2,500 by Equity Agents Is Proposed as Chiseling Forfeit

A bonding arrangement for agents operating under Equity permits similar to that now obtaining for producers, may be invoked by Equity as a means of security for its membership. It will be also effective in the elimination of a number of more or less inactive agents now holding permits, through having gotten in under the wire when Equity invited all casting agents in.

The plan submitted to Equity by a group of recognized agents suggests an immediate amendment to the present permit form, requiring all agents operating under permits to post a bond of $2,500 as security for abiding by the regulations and forfeited if caught cheating as well as having their permits lifted. The forfeited amounts would be turned over to the Actors' Fund.

Those proposing the idea figure that such a condition would have its effect immediately in eliminating chiseling and prove a stronger whip than mere expulsion.

The matter will be submitted to Equity Council to act upon later.

Paying Rent!

Inside on why one legit actor is devoting his spare moments, which are plenty, to peddling meat pies is that his landlady makes the pies. Agreement is that he takes his commission in rent.

He figures walking the streets with pies is better than no roof.

MRS. HARRY BOND WILL GET $25,000 DAMAGES

Albany, N. Y., Oct. 7.

A judgment of $25,000 against the Schenectady Railway Co. in favor of Doris K. Bond for the death of Harry Bond, owner of Bond Stock Co., and its leading man, must be paid to the widow. Appellate Division at Albany last week refused a motion of the company for permission to go before the Court of Appeals.

Bond, who operated his company at Schenectady in 1926 was killed May 26 of that year when an automobile he was driving was struck by a Schenectady railway company trolley between Albany and Schenectady. Edward Brackett, member of the Bond company, was killed in the same accident and an action against the company for his death is pending.

The original judgment of $20,000 awarded Mrs. Bond was set aside in the Supreme Court. Appellate Division affirmed the Supreme Court's decision to set aside the award, but the Court of Appeals ordered a new trial. At the second trial Mrs. Bond was awarded $25,000.

MILLIONAIRE LEADER WITH NEW 'SMILES'

"Smiles," Ziegfeld musical, opens in Boston, Oct. 20, coming into the iZegfeld, New York, two weeks later.

Tom Howard, comic, went into the show, in rehearsal, last week.

Paul Lannin, millionaire musical conductor, will direct the pit crew for the Ziegfeld show. Lannin, owner of the Garden City, L. I., hotel, patronized extensively by aviators and the adjacent witn Salisbury golf courses, makes a hobby of music. His last pit assignment was with Vincent Youman's "Great Day" last season.

Economy Hits Equity

Chicago, Oct. 7.

Equity is clipping down on the overhead, with one man trying to do the work formerly done by two.

Along with orders to clip comes the first lay-off in local Equity ranks.

Clarence Sterling, for many years road man out of this office, goes on an extended furlough with J. E. Black slated to switch between the road and desk tasks.

'Dirt' Satire

"Obscene and Lewd," which Murray Phillips was to have produced, has been taken over by Harry Norman. He is readying the piece.

It is a satire on dirt shows by Tiffany Thayer, feature writer for the New York "World."

'Light Wines' Revived

Al Sherman will make a return to legit after a number of years as star-producer of "Light Wines and Beer," for a road tour first.

It's a revival for the play.

Trying to Sell Trio of B'way Stage Plays at $7.50 for All in Minn.

Minneapolis, Oct. 7.

Mrs. N. L. Scott, manager of the local Metropolitan, has started the soliciting of subscriptions to three more road attractions booked for her house. These are "Topaze," week Nov. 3; "Death Takes a Holiday," week Dec. 1, and a third show not yet determined for week of Dec. 29.

The local public is asked to have a chance on the third show to the extent of signing up for the trio at a special price of $7.50 a seat as against a top price of $3 each for the single plays. The public also is informed that if it comes across satisfactorily "Nina Rosa" and some other shows will be sent here by the Shuberts.

Since its opening early last month with "Strictly Dishonorable" the Metropolitan has had nothing. Local theatregoers were informed that if they responded adequately for the Brock Pemberton show all the Broadway stage hits would be sent here. Public turned out for "Strictly Dishonorable" in a way that exceeded expectations, but not another show since.

MAUDE ADAMS NEEDS STAGE LEADING MAN

John D. Williams of the Frohman office is reported beset for a leading man, opposite Maude Adams in the latter's return to the stage.

It's reported that an offer has been cabled Godfrey Tearle, English, and now in London, to take the part.

And Another 'Producer'

Harry Silvers, producer, and Alden Chase, lead, left "The Stork Is Dead" last week. Latter quit after 6½ days as no bond had been posted at Equity.

Silvers left to make room for another "producer" with dough. Silvers retains an interest in the production.

Charlotte Earle's Debut

Hollywood, Oct. 7.

Charlotte Earle, pianist and musical critic, makes her debut as an actress next week in "The Undaunted Woman" at the Hollywood Playshop, semi-profesh little theatre. Play was written for her by Leighton Osman.

Shannon Day, Betty Hooper and Roy Winborn are supporting Miss Earle.

Over $400,000 Burned Up in Flops So Far This Legit Season in East

With the present legit season still young, estimates on losses taken by legit producers range from $400,000 to $500,000, the smaller figure probably more accurate.

Closing of Arthur Hammerstein's "Luana" Saturday added the biggest red mark, $200,000.

Eleven outright flops have so far been scored, marking up losses for 10 producers and their "angels." Flivvers to date were "Through the Night," "The Long Road," "Roadside," "The Rhapsody," "Suspense," "That's the Woman," "The Cinderelative," "Cafe," "American Tempo," "Almost a Honeymoon" and "Luana."

Of the flops recorded, two, "Almost a Honeymoon" and "American Tempo" never showed on Broadway. Shuberts and George Manker Watters were the respective producers.

"Honeymoon," English importation by Shuberts, left a red spot of about $11,000. Watters' piece, one of his own writing, nicked him $20,000. In a week's tryout, "Tempo" is said to have grossed $1,000. Watters, who wrote "Burlesque" has since returned to pictures.

Wall St. Backers

Biggest dramatic blister was by Herman Gantvoort on his war play by Hugh Stange, "The Long Road." Reported $70,000 loss.

Gantvoort's angel for his flivver is said to have been Jerry Milbank, from Wall Street.

Smallest loss was taken by Lionel and Jack Hyman on that thing called "The Cinderelative." Doubtful if it cost over $3,000. In three days it didn't gross $100. Hymans have since been blacklisted by Equity for not paying off.

Other estimates on producers' losse so far are:

Pilgrim Productions, ("Through the Night") $15,000 to $20,000.

Arthur Hopkins, ("Roadside") $25,000 to $30,000.

George M. Cohan, ("The Rhapsody") $35,000 to $40,000.

Charles Dillingham, ("Suspense" and "That's the Woman.") $40,000 to $50,000 for both. Dillingham is associated with Erlanger's financially.

Wm. A. Brady, Sr., and John Tuerk, ("Cafe") $20,000 to $25,000.

Not included in total is $3,000 dropped by Tom Kilpatrick who called off his "When Johnny Comes Marching Home" because of theme similarity between "Johnny" and Gantvoort's "Long Road." Kilpatrick's angel is said to have been Colonel Green, an official in the New York State administration.

U. S.-BRITISH LABOR RECIPROCITY SOUGHT

A unit of six men, all representing the National Association of Theatrical Employees of Great Britain (No. 759 P., allied with British Trades Union), has arrived in the United States to spend at least six months in bringing about a closer relation on international stage labor conditions with the International Alliance of Stage Employees of the U. S. and Canada. Heading the party as chairman is Andrew (Andy) Carlin, who is accompanied by Thomas O'Brien, Robert Smiley, H. B. Sheehan, Walter McTigue and Joseph McPert.

The N. A. T. E., unlike the I. A., comprises both the managers and all branches of theatrical trades, including the women workers, claiming a total membership of 280,000.

To a "Variety" reporter Mr. Carlin stated traveling British companies as well as American outfits in foreign territory had encountered some conditions which had worked hardships to all concerned. It was the present plan to work out a form of working reciprocity.

The visitors will spend several days in Boston where they will be guests of the A. F. of L. now convening there. Friday will return to New York and then proceed to Montreal.

All the key cities will be visited.

Mrs. Coburn in Chi. Co.

Chicago company of "Lysistrata," now shaping up, "still" casting under way.

Mrs. Charles Coburn, whose husband is in the New York company, may take the Chi lead.

Tellegen Squawks and Phillips Ordered to Pay Actors or Else

Murray Phillips, producer of "Love Technique," which folded in Jamaica, L. I., two weeks ago owing salaries, has been posted on the bad boy list at Equity. He has been given two weeks to meet the outstanding obligations or else. That means his Equity casting agent permit will be revoked.

Phillips, casting agent, taking a flier as legit producer, had the show out eight weeks when it blew in Lansing, Mich., prior to the Jamaica flop. Cast had waived a bond, but petitioned Equity to bring them back to New York. Equity did and ordered them out of the show.

The Carlton, Jamaica, lifted the former claims so that Equity would permit the troupe to play the Jamaica date, after an understanding with Phillips the amount advanced would be deducted from the show's intake on the week. After house money and the $833 advanced by Brandt had been taken out of the gross, there was but $160 to be divided among the 10 actors of the cast, with nothing for Lou Tellegen, star.

Tellegen's Kick

Tellegen advised Equity he had been a victim of a trick contract with Phillips and had gotten practically nothing for his services for the 10 weeks the show was out. Tellegen was in on a split of the profit, according to his statement, and there weren't any. Phillips drew down a weekly salary of $100 for duration of the run.

Phillips tried to get Equity's consent to permit the piece to reopen at the Belmont, New York, last week upon a promise he would square everything from the New York run. Equity refused.

"GULLIVER" WASHED UP AND PAID OFF

"Miss Gulliver's Travels" folded after two weeks in Boston, with the cast paid off from the bond money up at Equity.

The piece, produced by George Ford, was bankrolled by Ethel Taylor, actress, who authored it and also was to have played the lead. Helen Ford opened in it instead.

Miss Ford has been rehearsing in "Maid in Erin," musical, which Ford is also producing, when inducted into the cast of "Miss Gulliver" at short notice occasioning suspension of rehearsals of the musical until "Miss Gulliver" folded last week.

Both Ford and Miss Taylor claim everything is amiable. Others say no.

Changeable Stock

New Britain, Conn., Oct. 7.

By arrangement with Warner Brothers, Lawrence J. and Julian Anhalt have taken over the Capitol for legit. Season starts Oct. 13. Promoters say plan is to present shows with Broadway reps and to make cast fit the play.

Charles Vaughn manager. Capitol has been dark this summer. Previously film house.

"Broken Dishes" Wrong

After six weeks on the road, "Broken Dishes" closed Saturday (4) in Washington. Donald Meek headed the cast.

"Dishes," Marion Gering producing, is reported losing $3,500 on its tour.

"Not Yet" Without Bond

"Not Yet" goes into rehearsal next week. Harold Silvers, newcomer, is producing.

Cast is on salary basis, but with waiver of bond.

"Deadline" Called In

"The Deadline" will not steer into New York next week as per scheduled, but has instead been withdrawn for repairs.

2 EQUITY SUSPENSIONS

Renault and Norworth Disobeyed Rehearsal Instructions

Francis Renault and Ned Norworth have been suspended by Equity.

Equity had ordered both to quit rehearsing with "Hello, Francis," revue, in which Renault, femme impersonator, was to have been starred, when the backers of the venture were unable to post salary security.

According to the charges brought against the players before ousting both had continued rehearsing after having been ordered out.

The show blew up without opening.

B'WAY'S MIDNITE REVUE IN C. B.'S FULTON

A regular stage revue, to start at midnight nightly, is contemplated by Charles B. Dillingham, at C. B.'s Fulton, New York. It will take place on the stage in the usual theatre manner, and not at all linked with the nite club scheme.

Marc Lachman, p. a. for C. B., sold the producer the idea. Marc's strong selling point was the lapse from nite club attendance by New York's better classes, with no place to go now after theatre.

The midnite revue, if taking form, will be composed of smart skits, bits and songs, with a cast recruited for frothy entertainment, only, as the night starts toward dawn.

5 OUT OF 30 STOCKS WITH SALARY BONDS

Only five of the currently operating 30 stocks are actually bonded at Equity.

Most are operating on obligatory letters of security from veteran stock producers with a previous clean slate from Equity. Others have the companies in on waivers of security.

Newcomers to the stock producing field are required to post security. Several recent attempts by unknowns to organize companies sans bond were tabooed by Equity.

Next Summer's Plans Worries 'Em Already Out There in Chicago

Chicago, Oct. 7.

Taking a lesson from the long summer run of "Sisters of the Chorus" at the Apollo, where it continued through the hottest months to nice trade due to its being the only production in town, plans are being made for another such play next summer.

George Marshall, stage director with "Sex" at the Garrick, and John Garrity, Jr., assistant, will present a sex-theme play at the Cort this coming summer. Expect to get along on cheap nut, two-for-one tickets, little or no competition, and the old s. a.

Garrity is the son of John Garrity, Shubert representative here.

12 CAREERS START

Twelve members of Chorus Equity moved up to Actor's Equity classification this week through being cast as minor principals in shows now on tour or in rehearsal.

Playing speaking parts in "On the Loose" are Jane Laurell, Betty Darling, Helen M. Donald, Ward Bishop, Ruth Morgan and Evelyn Crowell.

Others assigned bits are Mary Christie, "Land of Smiles"; Robert Calle, "Elizabeth the Queen"; Maxine Arnold, Fritz Lieber repertory; Bonnie Fox, "Corned Beef and Roses"; Ann Minor, "Strange Interlude"; Sybil Davidson, "Nine Till Six."

ERLANGER TAKES 'MODERNS'

"The Frantic Moderns," sex play by Stanley Whitman, is now an Erlanger show. Office got the booking rights and 25% interest. Jud Kline is producing "Moderns" after Roland Greenway, original producer, vamped.

Show opens Monday (13) in Jackson Heights, L. I. Edward Marr directed.

Can't Line Up Over 8 Weeks in West; Rep. Mgrs. Won't Gamble

Chicago, Oct. 7.

Inability to secure consecutive bookings for any sort of tour, rep show managers are quitting the business entirely.

Dozens of standard managers, with long established reputations, who have put shows out regularly for the last 15 and 20 years, are remaining in retirement this year and may never go out again. This list includes rep names as Chase and Lister, Frank Winninger, John Winninger, Clint and Bessie Robbins.

All of these managers report that, in spite of tremendous efforts, they were not able to arrange consecutive tours of more than eight or nine weeks. For this reason, Frank Winninger, for the first time in 18 years, will not have a rep company out this season, but will spend the year in his home at Wausau, Wis. And the same goes for others.

Circle Stocks

Other managers, looking for some out, and in an effort to get around this extreme shortage of houses, are organizing circle stock companies in the small towns, where theatres are usually available. Also where the cost of putting on shows is not so steep as in the larger spots.

Circle spots have been increasing in number steadily, and it is estimated that the total has jumped more than 300% in the past three years.

These circle stock organiaztions include from seven to 14 towns, all small, and within motoring distance of each other. Nearly all are one-night stands, the show compliteing a tour in from one to two weeks, then coming back to the first town with a new play.

Former standard shows, forced into circle stocks, are reporting business oke. There are the Darr-Gray Players, with headquarters at Jacksonville, Ill.; Chick Boyes, around Hebron, Neb.; the Saunders Players in northern Minn., and the Addison circle company in Iowa.

Scarcity of houses in larger towns is explained by all the managers in unison, to their being gobbled up as picture stands, or under the control of picture companies. In many cases, the managers charge, circuits prefer to keep a house dark rather than permit the legit competition to come into town.

Producers Unable to Understand Why Bad Shows Get Pannings

Arthur Hopkins is reported surprisedly disappointed at the manner in which "Roadside" was rated by the critics. Only one reviewer viewed the play with the same eyes as the producer. The others thought the piece unworthy of the manager and said so. Hopkins stated that the critics had choked one of the finest stage writing prospects (Lynn Riggs) by the notices. Impression among other first nighters coincided with the critics. "Roadside" was taken off at the Longacre Saturday.

"Luana" was generally panned by the critics. Few costly musicals have drawn as severe critical comment, although there were a few favorable notices. Arthur Hammerstein, who produced "Luana," said word had come to him that the critics had gotten together either on their own or by publishers' orders and agreed to pan shows which were dirty. "Luana" had a couple of rough bits but was anything but raw.

Critics Right

The report appears to have had no basis. Reviewers asked about it, said it was all news to them. One pointed out that if a raw bit or line called for such treatment every show on Broadway would have been picked on. That several such attractions drew critical favor disproved the Hammerstein idea.

The number of poor plays at the season's start is the logical explanation of the adverse notices. The critics appear to be right from the records and are expressing themselves regardless of who the producer may be.

STARS AND REVIVALS FOR STOCK, PASSED UP

Oakland, Cal., Oct. 7.

Fulton has elected to follow a straight stock policy, with all new plays instead of stars and revivals.

Jane Urban and Neil Buckley will head the stock, opening in "Nancy's Private Affair," which was done by Duffy in San Francisco but not in Oakland.

Now 'Kept'

"Kept," another novel of Vina Delmar, author of "Bad Girl," is being adapted for the stage. Edmund Simmons will produce.

"Kept" ran as a serial in "Liberty" and was later published in book form.

IATSE-Backed Stock

Sacramento, Oct. 7.

IATSE-backed stock at the Plaza has "Dear Me" for its second bill. Opened last week with "Salt Water."

The troupe has Cameron Prud'homme, Ione Dennis, Rupert Drum, Roland Parker, Alice Holcomb, Edna Ellsmere, Ray Lawrence, Milton Owen, Arthur Wellington and Harry Payne. Rupert Drum directing.

Partners Now Solo

William A. Brady, Jr., back in town Monday (6) after several weeks' vacation, starts his solo producing with "The Frontier," by Richard Stevens.

Dwight Wiman, with whom Brady split, has "The Vinegar Tree," his first, in rehearsal.

Casting 'Show Girl'

"School Girl, dramatization of the novel of same title, is set as next for Henry Forbes.

Forbes is now casting.

Healy Staging Dances

Dan Healy will stage the dances for E. Ray Goetz' musical, "The New Yorkers," which goes into rehearsal shortly.

Healy will also be in the show's cast.

4 FILM NAMES IN R-K-O'S FIRST LEGIT PROD.

Los Angeles, Oct. 7.

Four picture names, Irene Rich, Olive Tell, Frances Beranger, Wilfred Lucas, in the cast of R-K-O's first legit production, opening Oct. 27 at the Mason.

Others in the cast of Jane Murfin's play, "Women Who Take," are Howard Ralston, Louise Macintosh, Morgan Wallace, Leyland Hodgson, Lee Shumway, Kitty Kelly and Fred Hargrave.

SPANISH SEASON IN BAD WAY FOR PLAYS

Madrid, Sept. 25.

Theatre season has commenced in Madrid and Barcelona. There are more companies in prose than musical.

Up to date nothing of importance. Managers complain of the necessity of something "pushing."

The Spanish author, Jacinto Benavente, says he will produce four or five works, but as yet nothing in sight.

It has been a bad season in the Provinces. Public has not patronized the theatre and there is a general crisis all over the country.

Crane Wilbur 'Spot' Lead

Crane Wilbur is reported having been chosen by the Shuberts as the lead in Edgar Wallace's English play for New York, "On the Spot."

In London Charles Laughton is playing the highly important role of that play.

Lee Ephraim, English producer, is associated with the Shuberts in the New York production.

'BREAKING' BIG LONDON MGR

Mary Ellis Impresses London In Renamed Light Play—'It's a Boy' Hit

London, Oct. 7.

Of three new shows, only "It's a Boy" seems in the hit class. "The Breadwinner," at the Vaudeville, and the Mary Ellis-Basil Sydney piece, "Knave and Queen," at the Ambassadors, don't appear likely for prolonged runs.

"It's a Boy," at the Strand, is an adaption from the German. An impossible farce, it was accorded an extravagant reception. Efforts to duplicate Leslie Henson's drunk scene from "Funny Face" and kindred sure-fire hokum were successful. Judging by constant uproarious laughter and comment, the show is in.

Maugham's "Breadwinner" is a poor play, replete with brilliant dialog of unclean cynicism and magnificently acted by a competent cast. Cordial reception by the first night audience, but no run indicated.

For New York the Maugham play will be either a big success or an instantaneous flop. It's no in-betweener.

"Knave and Queen" was a personal triumph for Sydney and Miss Ellis, but as a show doesn't appear due for money. It was done in New York last year by the same team as "Children of Darkness."

Miss Ellis was particularly admired for her charm and comedy gift. Sydney is regarded to have greatly improved in style during his 10 years' absence from the London stage.

SUBSIDIZED HIGH ART HOUSES WAY IN RED

Vienna, Oct. 7.

European managers who for years have cast slurs upon American impresarios who, they say, worship box office dollars and disregard art, have just received a moral setback in the financial statement of two Austrian State theatres which show a staggering deficit.

Official report of the Vienna State theatre budget, just issued, shows that art and idealism cost the Austrian taxpayer plenty last year.

The Burg theatre reported a net deficit of $250,000, and the State Opera went into the red $500,000.

The moral seems to be that a community of 6,000,000 people cannot support a subsidized opera organization with 26 men and 23 women soloists and a large ballet and chorus, be it ever so artistic.

Act in Mexico

Mexico City, Oct. 7.

First American vaude act to appear here in long time been booked by Teatro Imperial, picture house, for solid week, three shows daily. Act is Phil Coleman and Olive La Londe.

Understood team will be booked by other picture houses and expects about a couple of months' work around here.

'Glitters' Doubtful

London, Oct. 7.

"All That Glitters," Lancashire character comedy, opening last night (6) at the Duke of York's, is mildly amusing, but without sufficient substance to sustain interest for an entire evening. For that reason it is unlikely as a major success.

Piece is an adaptation from Octavus Cohen's story of the same name, made by Sydney Blow.

Cochran's Scotch Break-in

London, Oct. 7.

C. B. Cochran is breaking in "Evergreen" at Glasgow, beginning Monday (13), for five weeks.

Cochran never had a premiere in the Scotch city before.

'Lives' Did $17,000

London, Oct. 7.

"Private Lives," Noel Coward's new piece at the Phoenix, did nearly $17,000 last week.

It is $5,000 better than the next nearest competitor among the straight dramatic offerings in London.

NEW PALLADIUM BILL JAMS UP AT OPENING

London, Oct. 7.

New Palladium bill yesterday (6) ran smoothly in spite of last minute difficulties. One good break was that the headliner, Evelyn Scotney, Australian coloratura soprano, scored splendidly.
tura soprano, scored splendidly.

Management was in a dilemma when learning on the eve of the week that Nervo and Knox would be unable to show, owing to Jimmy Nervo suffering from a heart muscle strain. The act uses 40 minutes. It was necessary to fill in with three turns, including the Digitanos, doubling from the Holborn Empire.

Further trouble was encountered when George Dormonde walked out upon learning he had been spotted to close the show.

Business good.

Show at the Coliseum had "Ole Ole Espana," imported Spanish revue with 15 people, which took up 40 minutes with native Spanish songs and dances. Act proved tedious and resulted in many walkouts.

Vera Pearce, back to vaude from the Shubert flop, "Dear Love," renamed "Artists and Models," did fairly well with songs.

Manuel Vega returned after an absence of six years, using a wrestling dummy bit reminiscent of Deso. Nicely received.

Doing a French 'Lindy'

Hollywood, Oct. 7.

Coste and Bellonte, stated Rene Racover, their manager, when here with the trans-Atlantic fliers, will eschew all theatrical or show engagements.

Racover, known to Broadway in class nite clubs, says that his charges will do a French Lindy by conducting themselves in dignified style.

They sail from New York Oct. 24 on the Ile de France for Paris.

"Street Scene" Gets Over in Copenhagen

Copenhagen, Oct. 7.

Royal theatre here opened its season successfully with an adaptation of Elmer Rice's "Street Scene."

Production was directed by Svend Gade, who is now returning to Hollywood.

Newspaper comment lauds the power and originality of the play which looks like a long run prospect here.

Spokane Girl's Honors

Paris, Oct. 7.

Elaine Kenwell, Spokane girl who has sung in opera here and also admitted to the French bar, has won new honors.

The legal profession has voted her the decoration of the Palmes Academiques.

In Paris

Paris, Sept. 26.

In Paris: Mr. and Mrs. Melville A. Shauer, Mr. and Mrs. E. J. Zukor, Mr. and Mrs. Morris Greenberg, Jeanne Gordon, Algert Spalding, Alexandre Kurganoff.

FEUD DECLARED IN HIGH CIRCLES

Family Affair Behind It—Father Tried to Protect Daughter Against Married Man and Failed—'Squeeze' Already Started

SNOB LOSES SYMPATHY

A story of a London feud between two men in high circles over there, with one a theatrical producing manager, has been bruited around Broadway for some time. It now is given added confirmation with reports the theatrical man is on his way to going broke, "squeezed" by the wealthier Londoner who has declared a vendetta against him.

The affair hinges upon a family matter, with the wealthier man having told the manager, who is married, to keep away from his daughter. The manager did not heed the good advice. It estranged father and daughter, with the father in a position for influence and money to make the disturber of his family peace suffer.

With the manager regarded for years in England as a snob, there is scant sympathy for him or his im-

(Continued on page 67)

Subscription Theatre In London Is Underway For Lowest Seat at 58c

London, Oct. 7.

Long talked of People's theatre is being organized. Understood membership at 60 cents per annum entitles one to any seat in the house for 58 cents. Membership is valid for one year. To get these concessions, it must be taken up before end of November. Prices of admission to non-members rank from 25c. to $1.85. Privileges of becoming a Founder, with name on program, cost $52.

Although no mention of theatre, play to be produced, or date, understood negotiations are practically settled for leasing Fortune theatre (capacity 500) opening in early December with Galsworthy's "Strife."

The organizers of the venture are J. T. Green, dramatic critic and Nancy Price, actress.

'BREADWINNER' DIALOG ORDERED TONED DOWN

London, Oct. 7.

Following press comments on the strong language in "Breadwinner," the Lord Chamberlain sent for Somerset Maugham and "suggested" toning down. Author complied, thereby preventing loss of license by the theatre.

Original dialog probably will be used when the play is produced in New York.

Opera Stars in Berlin

Berlin, Oct. 7.

Berlin this week has quite a gathering of opera stars, chief of them being the Italian tenor, Titta Ruffo.

Another is Alexander Kopnis, bass of the Berlin and Chicago opera stage, accompanied by his wife and son, Igor.

Baron Buying

Berlin, Oct. 7.

Baron Henri de Rothschild, French millionaire, author and art connoisseur, is making a stay in Berlin for the purpose of buying screen and stage material for Paris.

He is accompanied by his son Philippe, manager of the Pigalle theatre, Paris, which the elder Rotschild owns.

Medley Walks Off

London, Oct. 7

Medley of Medley and Duprey, Americans, walked off the stage at the Holborn's second show last night (6). His partner finished the act by singing four songs, to quite a reception.

Medley claimed the curtain through which he is pulled for comedy during the turn was set too close to the stationery set, and it injured his back.

LEGIT AT NIGHT, FILMS AT MATS

Paris, Oct. 7.

Legit performances evenings but film matinees is the novel scheme proposed by Camille Wyn.

Idea will be started with the opening under her management of the New Ambassadeurs Friday (10).

'MY HEIR,' PARIS HIT; STORY'S FUNNY TWIST

Paris, Oct. 7.

Antoine Bibesco's new piece "Mon Heriter" ("My Heir") is a big success at the Mathurins. Special interest attaches to the event, from the circumstance that the piece is to be done on Broadway by Gilbert Miller. Paris production is extremely well acted.

Story has to do with an old miser who falls in love with a woman physician and marries her. He is overjoyed when she bears a child by his nephew who had seduced her, his rejoicing being due to the fact that the baby's birth deprives the nephew of his inheritance.

Michael Vavitch Dies At Car's Wheel in L. A.

Hollywood, Oct. 6.

Michael Vavitch, 54, Russian stage and screen actor, succumbed to a heart attack while operating his car Oct. 5.

Apparently in excellent health up until then, Vavitch, who was brought here from Europe in 1924 by Morris Gest, and who made his first screen appearance in Paramount's "The Swan," did his last work in Metro's "War Nurse."

Vavitch ranked among the best operetta singers in Europe, originally founded the "Chauve Souris" with Balieff. He is survived by two brothers now abroad.

Interment will be in Los Angeles under Greek Orthodox Church auspices.

Claridge's Cabaret's Name

London, Oct. 7.

The Claridge, London's most exclusive hotel, opened its cabaret Oct. 1 with Robins as the floor attraction. Club is run in conjunction with the Savoy Hotel, under the same management.

"Names" will be played as the floor show policy.

No Opposish

Paris, Oct. 7.

The new vaudeville house on the Boulevards, the Plaza, had a weak opening.

Initial bill is poor entertainment, cheaply put together from local talent. House offers little opposition to the Empire and, is already reported management is considering cutting the $2 top.

Gideon's Symphony

London, Oct. 7.

Melville Gideon is organizing a local symphony orchestra.

He will direct it.

BUTT LEAVING DRURY LANE

London, Oct. 7.

Sir Alfred Butt's imminent retirement from the management of the Drury Lane seems to have inspired numerous rumors about the theatre's future.

It is the present purpose to hold "The Three Musketeers" in until around Christmas, although the piece is not making money. It is to be succeeded either by a pantomime or "Nippy," the Julian Wylie show now touring the provinces.

Another story is that the house may get "Victoria and her Hussars," musical, current in Berlin.

"MOZART" SLIGHTED BY CRITICS IN THE HAGUE

The Hague, Oct. 7.

Holland is getting a super-abundance of new legit productions which are generally doing poorly.

At the Municipal theatre in Arnhem Sacha Guitry's "Mozart" translated into Dutch, with score by Reinaldo Hahn and the orchestra conducted by Heuckeroth, was a conclusive flop. The principal newspapers ignored the opening performance.

Piece was staged by the Pierre Mols company, the cast being made up of actors outside the leading companies of which Holland has a great surplus.

At the Scala, a Dutch version of an old French operetta "Gilette de Narbon" turned out to be anything but a sensation, while a Russian cabaret troup under the management of Manager Jushny is making its seventh visit to Holland at the local Gebouw.

On top of all this new material the local Theatre Royal offered the premiere of the Belgian play "The Wonder Doctor," by Jansen, male leads being Schwab and Roemer and the leading woman Dressel Huys.

Rotterdam, Oct. 7.

Two leading attractions current here are a revival of "Chu Chin Chow," at the Casino, with Stephanie Desto starred, and at the Pschorr cabaret, the German Schaefer Lilliput company.

Latter troupe has the reputed smallest midget in the world, a performer only 38 inches in height. Members of the group range in age from 17 to 36 years.

Coue Comedy Weak

Paris, Oct. 7.

"Coeur" ("Heart"), four act comedy by Henri Duvernois, dealing with the Coue day-by-day-in-every-way fad, was poorly received at the Theatre des Nouveautes, despite nice production by M. Deutsch.

A doctor who uses the Coue system on his patients agrees to change a light minded young man into a serious thinker at the request of his sober minded sweetheart.

What he does is to transform the man into a sad young thing who is aghast at the opposite transformation in his lady friend.

In the cast are Regina Camier, Roger Gaillard, Saturnen Fabre, Mlle. Dohelly, Mlle. Mais and Carett.

Rich Hayes Better

London, Oct. 7.

Rich Hayes is convalescing in a provincial nursing home, reported well on the way to recovery.

Inquiry at the hospital by phone was made upon a report in the London Rialto that he had suffered a relapse.

Mundin-Brady Act

London, Oct. 7.

Herbert Mundin and Veronica Brady have teamed for vaude.

They open Oct. 27 at the Coliseum.

No Protection by Ticket League Against B'way Legit Producers Raising B. O. Scales for New Hits

While the Theatre Ticket League is listening to complaints of brokers and considering problems which the new system of ticket control has raised, a point about prices at the box offices has intruded. The question has been put, that if the League primarily aims to protect the public, has it not missed the angle of holding down the scale charged for successes by the managers themselves?

At least two successes, "That's Gratitude" and "Fine and Dandy" boosted their scales after opening on Broadway. The managers' right to raise prices had apparently never been considered by the League and it is doubtful whether the managers would stand for any such restrictive provision. Some of the managers are reported souring on the League but sticking with the idea of winning Sunday night performances. Several handicaps make that objective illusive, inclusive of double wages for stage hands and musicians and the assent of Equity. Latter appears still needing a lot of convincing on the Sunday thing.

Monday's League meeting was a long, windy affair. The brokers again presented a string of squawks anent allotments, several successes refusing to allot more than 60% of the tickets they claim they are entitled to. They said gyp agencies have been digging choice locations including the 4th to 8th row seats, sold direct by the box offices. Brokers feel they are not getting protection and at their own session planned to induce the League to enforce all rules strictly.

Managers' Views

The managers were of the opinion that the agency men exaggerated the facts. Producers say they are entitled to interpret the rules in the matter of allotments, since in one place 50% of the lower floor is the maximum for the brokers, while another states the brokers may call for 75%.

There seems to be a difference of opinion among brokers as to how ticket matters stand with the League operating. Some say that with business generally bad as it is, under the former custom they would have been loaded with buys and stuck with many tickets. Others scoff at that, declaring that they would make more money on a few real hits than any losses from bad buys would amount to. Latter viewpoint is judged to be correct.

Some theatres have permitted a change in the time for making returns from the agencies to the box offices and accepting returns at 8 instead of 7:30. That gives the agencies a better chance at last minute sales. It is claimed as under the League's system tickets are really out of circulation for an hour each evening. That is regarded as one of the most important faults recently discerned.

Hammerstein's Complaint

"Luana" closed suddenly Saturday, with Arthur Hammerstein declaring the league all wrong, particularly concerning musical productions. He is quoted as saying the league is directly responsible for the loss on "Luana," reputed to have cost more than $150,000. Hammerstein said that otherwise he would have had an agency buy of 400 tickets nightly, arranged in advance, and with that support might have been able to carry the show along until it attained some measure of popularity.

The producer pointed out it is quite a different matter of producing a drama at $20,000 and a musical show entailing 10 times that much.

The test of a hit opening outside the league failed to come off with "Mr. Gilhooley." Show did not live up to out-of-town reports. On the morning after the premiere 14 independent agents who make a buy advertised "Gilhooley" at 50c advance. "Gilhooley" exhibited a rather mild demand.

The charge against the league of reputed restrain of trade by an independent broker, Jack Pasternack, was dismissed by Magistrate Leonard McGee Friday (3). The court apparently, was not disposed to make comment on the decision. The indie brokers said later they would present the matter direct to the district attorney. With the league saying it will stop tickets bought from the indies at the door, the activities of the indies appears to have not been impeded.

Status

The status of the league is still in the hands of the state attorney general's office. Robert S. Conklin, who told the league to reorganize and become a stock company, said last week he would decide on what action shall be taken with respect to the league's alleged commercial activities. Not having received "any very enthusiastic response to our efforts to examine your officials . . . if you still have the disposition to submit to an examination we shall fix another date for your appearance."

The league thereupon denied it is trying to balk an inquiry by the state. It told the attorney general it is ready to supply any information requested. The hitch in the previous hearing was over Conklin's suggestion that the league's secretary submit to an examination by the attorney for the "disgruntled tickets scalpers." That has been refused, and O'Brien, Malevinsky & Driscoll, attorneys for the league, say they fail to see where the law provides for any such procedure.

The charge against McBride's on a non-stamping matter in one of its hotel stands was dismissed. A youth in an independent agency was arrested for failure to stamp tickets bought by the league. Bernard Sandler, for the indie brokers, charged illegal arrest, and said the lad named was ill abed on the date the omission was claimed.

4 Shows Out

Four shows on Broadway's closing list. Two were sudden withdrawals over the week-end.

"Luana," presented at Hammerstein's by Arthur Hammerstein, was taken off. Played less than three weeks and one of the most costly failures in seasons, estimated above $150,000. Panned by critics. Minus agency support because buys are out, pace was only around $15,000 for a $6.60 musical.

"A Farewell to Arms," presented by A. H. Woods at the National, will close Saturday. Book play drew mixed opinions. Started at $10,000 pace but eased off second week. Three weeks.

"Millions," a play in Yiddish with the Adlers, opened late last week at the New Yorker. Was withdrawn Sunday and sent to Newark. George Jessel sponsored Broadway try. Five performances.

"Garrick Gaieties" lays off after Wednesday for a week to rehearse added material and people. Will resume next week, going on tour Oct. 27. In present form has played 18 weeks, average from $12,000 to $14,000 at a profit.

Rose's 'Mendel' on Road

Murray Rose has taken over 'Mendel, Inc.," for the road.

Will send it out this month with Smith and Dale, co-starred.

"Mendel" was produced by Lew Cantor, but later diverted to other interests.

Shumlin's 'Hotel'

"The Last Mile," Herman Shumlin's first run production, will leave the Ambassador after another week, going to Philadelphia and reaching Chicago at the Harris Nov. 3.

Shumlin's next production will be "Hotel," going into rehearsal next week.

Fitchett's 'Abie" Sequel

George Fitchett is going on his own as a legit producer. He has "Abie's Children," sequel to "Abie's Irish Rose," as his initial fling.

"Abie's Children" was authored by Ann Nichols. It had been announced as her next before she retired temporarily from producing.

Duffy Play in L. A.

Hollywood, Oct. 7.

"Michael and Mary," opening Oct. 9 at the Alcazar, San Francisco, comes to El Capitan, here, after four weeks upstate.

Henry Duffy and Dale Winter have the leads.

Shows in Rehearsal

"The Queen at Home" (John H. Mears), Booth.

"A Month in the Country" (Theatre Guild), Guild.

Smiles" (Florenz Ziegfeld), Ziegfeld.

"Cherries Are Ripe" (Arch Selwyn), Times Square.

Chinese Bungalow" (Ray Payton), 110 W. 47th Street.

"As Good As New" (C. B. Dillingham), Fulton.

"Made in France" (Laura Wilck), Bijou.

"Vanderbilt Revue" (Lew Fields), Vanderbilt.

"Corned Beef and Roses" (Billy Rose), Jolson.

"Solid South" (Alex McKaigg), Lyceum.

"These Frantic Moderns" (Stanley Whitman), President.

"New York" (J. J. Bartlett), President.

"Roar China" (Theatre Guild), Beck.

"Sweet Chariot" (Michael Mindlin), New Yorker.

"The Love Boat" (George Lederer), Cohan.

SALARY AS ACTOR FOR KAUFMAN, $400 WKLY

George S. Kaufman, playwright, scribe and the new actor in "Once In a Life Time," came to an agreement with Sam H. Harris over his salary. It is $400 weekly. In addition, he gets part of the royalties (with Moss Hart). Kaufman also has a piece of the show. He previously had an interest in "The Royal Family" in lieu of royalties, also "The Front Page," which he staged.

When "Life Time" opened in Philadelphia, Kaufman let the salary thing slide. Last week he went on the payroll.

Kaufman finally resigned as dramatic editor of the New York "Times." Despite his playwrighting success he retained the connection, going on leave at various times. Now that he is on the stage, Kaufman has little time for news writing.

At the "Times" it is said Kaufman is on a year's leave of absence and that his desk is still ready for him any time.

John Byram is now dramatic editor, with Sam Zolotow, assistant.

Coit Succeeds Robbins

Sam Coit has been appointed by Equity to succeed Edward H. Robbins as Equity representative in charge of casting agency permits. Coit takes over his new post this week.

Robbins withdrew to return to the stage in Sam H. Harris' production of "Oh, Promise Me."

New Casters "Licensed"

Briscoe & Goldsmith have been granted a casting agency permit by Equity.

Although newcomers to the casting agency field, the permit was issued on the strength of John Briscoe's experience as casting director for Winthrop Ames.

Wallack's Non-Union

Wallack's theatre, New York, has gone non-union back stage, due to a jam the regular No. 1 crew got into with the management over salary payment last week.

The entire union layout was discharged Saturday night, with the non-union crew engaged Monday.

SWITCH OPENINGS

Sam H. Harris's latest "Oh, Promise Me," which bowed in at Newark, N. J. this week will go to the Booth, New York, Oct. 20.

Crosby Gaige's all-femme cast show "Blind Mice" originally set for the house will be spotted at the Little instead.

Owen Davis Better

Owen Davis, taken ill suddenly at his home two weeks ago, was about last week. An examination by physicians found his heart in good condition but the prolific playwright has decided to ease up on all work.

Davis contemplates an extended trip to Europe.

Belasco Takes Lait's Play

David Belasco has bought a play by Jack Lait for late production.

FUTURE PLAYS

Arthur Klein has James Crane to head the cast of "The Guilty Generation," melodrama by Kirby Hawks and Joe Milward. Other players are Melita Lane, Theodore Hecht, James Meehan, Owen Martin, Valerie Bergere, Madame Gatti, Fred Sullivan, Charlotte Orr, William Shaw, Helene Sinnot, Douglas Blackley, Richard Thorne, Helen Blair, Robert Barrett and Eugene Head. Frank McCoy will stage.

"Rock Me, Julie," farce, will be given production next month by Morris Green and Lewis Gensler; financed by Erlanger.

"Headlines," by Warren Lawrence, is set by Brock Pemberton to start next month. He will follow with "While There's Life," by Donald Davis, son of Eugene Davis, veteran playwright. It's Donald's first play.

"Parasites All," which Tom Taylor is producing, opens at Baltimore, Oct. 20. Its cast has Howard Hull, Martha Lynch, Frank Carroll, Katherine Mahoney, Charles Farwell, Arthur Graham, Ralph Jonas and others.

"An Affair of State," due to go into rehearsal next week. Benjamin David, new in managerial field, named as the producer.

Herman Gantvoot is forcing "French Dressing" to catch up on time lost by "The Long Road," his first, which flopped. "Dressing" is a musical by Howard Miller, Walter Craig and Kenneth Burton. Burton, of the authoring trio, plays the piano in "Frankie and Johnnie."

Production of "Another Language," by Rose Franken, listed as Philip Goodman's first, is being held up on casting trouble.

"Dr. Axe" and "The Hilton Woman," both by Howard Comstock, are slated for production by George Staten and Jack McKaig. "Axe," mystery, comes in first, shortly casting.

"The Woman Hater," by Eleanor Gaites, marks entry of Dr. C. A. Lenox, wealthy medico, into legit producing. Now casting. Lenox has been associated with Jones and Green.

"Schoolgirl," by A. W. Pezet and Saraman Barnes, went into rehearsal Monday (6), by Henry B. Forbes. Cast includes Charles Waldron, Peg Entwhistle, Michael Barr, Helen Brewer, Annot Willingham. Pezet directing. Show opens Oct. 25 in Great Neck.

Shuberts are reviving "The House of Mander," casting now.

"Chinese Bungalow," starring Walker Whiteside and produced by Ray Payton, will open at Washington Oct. 13. Aimed for Chicago. Support has Gilbert Douglas, Donald Wilson, Florence Hedges, Cledge Roberts, Natan Sack, Michael Hall, Helen Tucker and William Wagner.

"A Smart Woman," by John C. Brownell, has been acquired by William A. Brady. It will be given production in December.

"Cherries Are Ripe," in which Arch Selwyn will project Vilma Banky as star, is in rehearsal. Support has Gavin Muir, Rod LaRocque, Richie Ling, Peggy Allenby, Julie Chandler, Bert Whittley, Juan Varro and James Hogan. Due to open Oct. 13.

"As Good as New," Charles B. Dillingham producing, opens at Philadelphia Oct. 13 and at Fulton, New York, two weeks later. Cast includes Otto Kruger, Vivienne Osborne, Kenneth Haviland, H. Ben Smith, Anna Thomas, Lionel Pape, Billy Quinn, Sardie Lawrence, Dorothy Libaire, Gladys Hopetwon, Faye Martin, Fred Lennox, Allen Nouse, C. M. Shaw, Walter Scott.

"The Queen at Home," by Shirley Warde and Vivian Cosby, with John Henry Mears as producer, went into rehearsals this week, cast consisting of Arthur Aylesworth, Harold Elliott, Clara Palmer, Rosemary King, Elizabeth Mears and Clara Thorpe.

"Taxi Fare," farce by Martin J. Mooney, is set as next for Robert V. Newman and will reach production next month.

Newman, who recently branched out as an individual producer, is currently represented as producer of "Bad Girl," current at the Hudson, New York.

"Fish Gotta Swim," R-K-O's first legit production under the direction of Fred Latham. It's a comedy by Bernard Shubert, to be tried out on the coast, starting Dec. 1.

Bobby Connolly and Arthur Swanstrom lining up another operetta, music by Vernon Duke, to come in after "Princess Charming."

Raymond Payton brings his "Sisters of the Chorus" to Broadway Oct. 20 week at the Booth.

GUILD'S 'GAIETIES' ON ROAD WITH 40 PERSONS

Theatre Guild's new edition of "Garrick Gaieties" opens at the Guild Tuesday, Oct. 14. It will play two weeks in town before beginning a road tour in Pittsburgh at the Nixon, Oct. 27. Show is being enlarged for the road.

It will have a new chorus of 14 girls and many new principals, among them Doris Vinton, William Holbrook, Nina Godell (blues singer new to Broadway), Rosalind Russell and Neal Caldwell. Of the New York troupe the leading members are staying, Philip Loeb, Albert Carroll, Sterling Holloway, James Norris and Imogene Cocia. The troupe on travel will number about 40. The present edition closes today (8).

The Guild will keep the Lunt-Fontanne show, "Elizabeth, the Queen," on the road for two weeks after the Philadelphia date, which means Baltimore and Pititsburgh. The show had 25 minutes cut after the opening in Philadelphia, with cast changes and some rewriting now being attended to.

It did a heavy first week in Philly, around $20,000.

2D 'TEMPTATIONS' AND THAT 8-WEEK LAPSE

Hollywood, Oct. 6.

Franklyn Warner, producer of the "Temptations Revue" at the Mayan theatre, posted a fortnight's notice when the cast refused to accept his proposal for cuts.

It is Warner's idea to reopen with a different line-up as a "second edition."

Warners' idea is to change editions monthly. Equity people in the cast declare Warner seemingly doesn't know about that organization's ruling that eight weeks must elapse between new editions.

Frank Morgan Full Star In Legit After Films

Chicago, Oct. 7.

Billing in the newspapers and marquee for the Dramatic League's first piece, "Topaze," has been switched and now reads 'Frank Morgan in 'Topaze'," instead of "'Topaze,' with Frank Morgan."

Morgan has lately been prominent in Paramount pictures.

From Coast to Stock

Hollywood, Oct. 7.

Midwest dramatic stock draws a couple of leads from Hollywood this week.

Gladys George is on her way to Minneapolis to go with John Bainbridge's company, and Victor Jory has accepted a call from Walker's Cincinnati troupe.

Belasco's 2 at Once

David Belasco is readying two new productions which he will place in rehearsal, practically simultaneously within the next few weeks.

They are "Tonight or Never" and "Lady of Veils." Beth Merrill will be starred in the latter.

"Impassionate" Stopped

"Impassionate" was stopped in rehearsal this week by Equity when D. McLevy, producer was unable to post bond at Equity.

McLevy had the show in rehearsal several days when Equity hopped on it for the customary bond.

L. A. FRENCH LEGIT

Hollywood, Oct. 7.

Group in the French colony here is talking about a language theatre along the lines of the German company. Jacques Feyder and Maurice Chevalier interested. Three things lacking: an angel, a theatre and authentic talent.

German group uses the Windsor Square one week a month. Possibility of working in a French troupe for another week and a Spanish troupe for a third is under consideration.

DE PUTTI SUPPORT

Laura D. Wilck has completed cast which will appear in support of Lya de Putti, pictures, making her legit debut as star of "Made in France" currently in rehearsal.

Suport will include Joan Blair, Stanley Ridges, Helen Carrington, Hobart Cavanaugh, Leslie Austen, Dood Meehan, Arthur Stenning and Renick Hayes.

Hits on Broadway Doing Well, but Not Many of Them in New Season

Broadway's successes are doing good business, but the new season's crop of productions seems to continue well under par.

Out of eight premieres in the past week or so, only one or two appear likely successes. "The Greeks Had a Word for It" should make the grade at the Harris, indicated with better than $11,000 for its first full week; "Bad Girl," at the Hudson, figures to be a box-office show; "Mr. Gilhooley" in seven performances got $12,000 at the Broadhurst, but is doubtful of scoring a run; "One, Two, Three," at the Miller, started poorly with an initial pace of $7,500; "Nine to Six" estimated around $5,000 at the Ritz; "Frankie and Johnnie," less at the Republic; "Mrs. Moonlight" might do at the Hopkins; "Millions" (Yiddish) lasted four days at the New Yorker.

Trade generally moved downward last week. Broadway appears to reflect the bad business and sagging stock market. Run musicals may have felt the entrance of "Fine and Dandy," which bettered $40,000 at Erlanger's last week, and tops the list; "Vanities" slightly behind that mark, with "Fying High" and "Nina Rosa" next, around $33,000.

Non-musicals also have a new leader in "Once in a Lifetime," which got $23,000.

"Luana" stopped at Hammerstein's; "A Farewell to Arms" will close at the National. Due in next week: "Solid South," Lyceum; "Princess Charming," Imperial; "Girl Crazy," Alvin; "Three's a Crowd," Selwyn; "Twelfth Night," Elliott. Possible added starters are "Blind Mice," Times Square; "A Well Known Woman" and "Blackbirds."

Estimates for Last Week

"Bad Girl," Hudson (2d week) (D-1,094-$3). Opened Thursday (2) with some notices okay and the balance mixed; on title and book rep should do business; trade first four times indicates pace of $11,000 or more.

"Brown Buddies," Liberty (1st week) (M-1,202-$3.85). Presented by Marty Forkins; colored musical reported having chance out of town; opened Tuesday (7).

"Dancing Partner," Belasco (10th week) (C-1,000-$3.85). Excellent box office trade continues; somewhat affected last week, but still big at $17,000.

"Farewell to Arms," National (3d week) (D-1,164-$3). Final week; best seller play has third act weakness; business only moderate with distinct drop last week.

"Fine and Dandy," Erlanger's (3d week) (M-1,520-$6.60). Went into money leadership; agency demand for tickets abnormal; gross first full week over $40,000.

"First Mrs. Fraser," Playhouse (40th week) (C-870-$3.85). New attraction may follow in late this month; holdover averaging $8,000, but dipped with others last week.

"Flying High," Apollo (32d week) (M-1,168-$5.50). Popularity of holdover musical hit should carry well into new season; off bit last week, but approximated $33,000.

"Frankie and Johnny," Republic (3d week) (CD-901-$3). Appears to have attracted little interest despite police interference prior to opening here; cut rates with $5,000 estimated; Helen MacKellar in cast Monday.

"Garrick Gaieties," Guild (19th week) (R-914-$3). With "Elizabeth the Queen" staying out of town, Guild's season delayed; revue laying off after Wednesday and new edition will be offered next week.

"Greeks Had a Name for It," Harris (3d week) (C-1,060-$3). First full week indicates new comedy has chance; very good agency demand; about $12,000, and should improve.

"Green Pastures," Mansfield (33d week) (CD-1,050-$4.40). Affected somewhat, but still very big last week at around $22,000; best chance among holdovers.

"Hot Rhythm," Waldorf (8th week) (R-1,100-$3). Guaranteeing house modest sum; cut rates giving plenty support to colored show; $7,000 last week, and may break even.

"Ladies All," Morosco (11th week) (C-893-$3). Slipped last week, with estimated gross $9,500; had been getting between $11,000 and $12,000.

"Last Mile," Ambassador (35th week) (D-1,000-$3). One week more before starting on tour; business had been okay at $11,000 up to last week, dropping to about $7,500.

"Luana," Hammerstein's. Taken off Saturday, playing less than three weeks; loss upward of $150,000.

"Lysistrata," 44th St. (19th week) (C-1,323-$5.50). Figuring on sticking well into winter; $22,000.

"Marigold," 49th St. (1st week) (C-708-$3). Presented by Lee Shubert; another British piece; written by Allen Harker and F. R. Pryor; opens tonight (8).

"Nina Rosa," Majestic (3d week) (M-1,717-$5.50). Rated among good things and should make run; claimed better than $32,000 last week.

"Nine to Six," Ritz (2d week) (C-945-$3). One more English show that looks like quick flop; into cut rates after opening; doubtful of bettering $5,000.

"Ninth Guest," Eltinge (7th week) (D-892-$3). Guarantee arrangement with house for several more weeks; said to be breaking even at $7,000 to $8,000.

"Once in a Lifetime," Music Box (3d week) (C-1,000-$3.85). Broadway's new comedy leader with indications of real smash; first full week at standee pace over $23,000.

"One, Two, Three," Miller (2d week) (CD-946-$4.40). Something of a disappointment and impeded by reviews; initial week's pace about $7,500.

"Mr. Gilhooley," Broadhurst (2d week) (D-1,118-$3.85). Critics and first nighters expressed divided opinion; chances of Irish drama in doubt; first week around $12,000.

"Second Little Show," Royale (6th week) (R-1,118-$4.40). Picked up slightly last week and may make stay of it; fairly good for musical at $18,000.

"Stepdaughters of War," Empire (1st week) (D-1,099-$4.40). Presented by Charles Frohman office (Chester Erskin); opened Monday.

"Stepping Sisters," Forrest (25th week) (F-1,015-$3). Made run via cut rating with average gross of $5,000; "On the Spot" due soon.

"Strictly Dishonorable," Avon (56th week) (C-830-$3.85). More than holding own against incoming card; last week finished strongly at $15,000.

"Symphony in Two Flats," Shubert (4th week) (CD-1,395-$3). A London importation failed to draw; cut rates; estimated at $7,500.

"That's Gratitude," John Golden (5th week) (C-900-$4.40). Prices went up last week which accounts for increase to $17,000 or over.

"The Up and Up," Biltmore (5th week) (C-1,000-$3). Hanging on; last week claimed bit over $4,000; week to week.

"Torch Song," Plymouth (7th week) (CD-1,042-$3.85). Dipped under $10,000, after making fairly good showing first six weeks; said to show profit at present pace.

"Up Pops the Devil," Masque (6th week) (C-700-$3). Peculiarly lower floor show, but balcony should develop; bit under previous pace; $12,000 estimated and making good money.

"Vanities," New Amsterdam (15th week) (D-1,702-$3). "Fine and Dandy" may have affected this one somewhat but biz generally off too; about $32,000 last week, now in second place.

"With Privileges," Belmont (4th week) (C-515-$3). Moved here from Vanderbilt Monday; cut rates principally account for $3,000.

Other Attractions

"Mrs. Moonlight," Hopkins; mixed reviews but business good.

"Millions," New Yorker. Yiddish comedy drama closed Sunday.

ALL LEGIT HOUSES IN BOSTON NOW OPEN

Boston, Oct. 7.

"Blackbirds" and "Sweet Adeline" two legit shows in Boston doing business last week. Former now in fifth week at Lyric and latter closed Saturday after three weeks.

Legits found going better last week. Weather cooler and American Legion early comers filling many houses.

"Bird in Hand" at Majestic fifth week. Last week fair. Will probably hang through until Legion crowd moves.

Down at the Plymouth this week has seen the entrance of a new show. "Miss Gulliver's Travels" ended two weeks Saturday with biz not so hot.

Shubert, dark since closing of "Princess Charming," opened Monday with Carroll's "Sketch Book." Wilbur theatre started "Uncle Vanya" Monday.

All legit houses now open.

Estimates for Last Week

Hollis—"Subway Express," 3d week. $11,000.

Plymouth—"Death Takes a Holiday," opened yesterday (6). $5,000.

Colonial—"Sweet Adeline," out.

Majestic—"Bird in Hand," 6th week. $6,000.

Lyric—"Blackbirds," 5th week. $7,000.

"Overture" First

"Reunion," by S. K. Lauren, listed as first for Bela Blau's producing, temporarily tabled, "Overture 1920," posthumous play by William Bolitho coming in first and casting.

Show goes into rehearsal shortly, Oct. 20, with Marc Connelly directing. Colin Clive is cast lead.

Pittsburgh Grosses

Pittsburgh, Oct. 7.

Legit trade here last week ordinary, with nothing to kick over or get excited about.

"Brown Buddies," at Nixon, squeezed out $17,000, principally on strength of balcony turned over to race trade. Show not thought of highly, with Bill Robinson carrying brunt of battle.

At Alvin, "Candlelight" received some nice notices but couldn't better $9,000. No name.

Sharp stock, with mystery comedy, "The Wasp's Nest," at Pitt, about average.

FLOCK OF $5 FILMS DENTS L. A. LEGITS

Los Angeles, Oct. 7.

Trailing along with but three shows last week, with two more coming in on the tail end of the week, legit trade failed to show any burst of speed. Besides the Jewish holiday on Wednesday night and Thursday there was the $5 picture opening of "The Big Trail" and the first week of grand opera. All of these elements contributed against the legits.

This week two more premieres at a fin a throw is not going to help the faltering stage any. With two shows in Hollywood and another brace in Los Angeles it's bound to be tough sledding.

Chief interest centers around "Temptations," week old revue at the Mayan, which got off to a fast start opening night at $5, getting four grand on the $2.50 increase over the regular scale. Being the first revue in town for a long while, the Franklyn Warner production figured to attract some attention, but fell off on the initial week's take.

Running at an estimated nut of $16,000 weekly, the Mayan just about broke even. Present plans are to run the show from four to six weeks, if holding out that long, when the producers will chance another edition of the revue. First edition represents around $90,000, of which some $35,000 was spent for drapes and curtains alone, not counting the rest of the production cost.

Next door at the Belasco "Crimson Hour" made a good start, with Pauline Frederick responsible. Another two weeks though will pull this one out for "Young Sinners," opening Oct. 20. Following that Dorothy Burgess comes in with a new one, "Bird of Flame."

In Hollywood, "Parlor, Bedroom and Bath" held out to about the same figures on it's second week at the El Capitan. With no competish in the sector that's only fair. Probably another couple of weeks for Greenwood, then Henry Duffy and Dale Winter take possession of the house with local edition of "Michael and Mary," which ran a stretch in New York last season.

Late entrants were "Kongo," at the Vine St. Saturday night and "Death Takes a Holiday," at the Biltmore, downtown, Friday night. Former piece is receiving a stock revival presentation, with the owners of the house in back of the project.

Outside of one evening, next Monday (13), "Orchid Annie," at the Hollywood Playhouse, the legit horizon in town doesn't look so forte.

Estimates for Last Week

"Crimson Hour" Belasco (1st week). Rated in the money, coming down from 'Frisco. Take of $12,000 indicates healthy condition.

"Parlor, Bedroom and Bath" El Capitan (2d week). Slight drop from initial week to around $6,500. Okay for this stand but should have done better.

"Temptations" Mayan (2d week). Couldn't better than even break at $16,000 after discounting ten grand the first three days with a $5 opening. Doesn't figure to hang on longer than four weeks.

Mgrs. as Agents

Hollywood, Oct. 7.

Edward Belasco and Homer Curran, producers, will do a little agenting on the side.

Their contract to manage Ethel M. Jackson, 18, for five years on a 10% basis has been approved by the Superior Court.

FIXING "PARIS"

Shuberts have called in Adrian Samish and Ken Friede to doctor up the last act of "Hello Paris," musical starring Chic Sale. Samish and Friede are a songwriting team.

Show opened in Brooklyn Monday (6).

Chicago Now Normal, 10 Shows; "Dishonored Lady" Got $21,000

Chicago, Oct. 7.

With 10 of this town's 15 houses now open, and two others set to get going shortly, the legit season here can be said to be officially open. It is 30 days, and better, behind that of any other Chicago theatrical season. Everything, however, is again normal. Snipers are out after 7 p. m., in the Loop, stealing each other's daubs; critics are running daily columns of theatre gossip, picked up in town, and city editors are getting the birdie, and no ducats, from p. a.'s, who think stories of actresses should take precedent over Chi's delightful murders.

Past week, however, things slipped somewhat for the old standbyes, such as "Artists and Models," which has been holding the lead. Yom Kipper is credited with causing some of the falling off.

New Openings

Opens, occuring over Sunday and Monday were "Lost Sheep" in its new home, the Adelphi, having left the Selwyn to make room for "Strike Up the Band," and Blackstone and Princess, opening the 6th with "The Apple Cart" and "Topaze" respectively.

"Artists and Models" still leads the field, but suffered a drop of $5,000, with "Dishonored Lady" at the Harris, leading in top biz and getting around $21,000.

Estimates for Last Week

"Artists and Models" (Grand, 5th week). Dropping off with $27,000, and not hot for this show with the heavy nut.

"Three Little Girls" (Great Northern, 2d week). Down to $17,000, a drop from last week, but getting music lovers and building in popularity steadily.

"Sex" (Garrick, 6th week). Still running along to good profit with $12,000.

"Lost Sheep" (Selwyn, 5th week, and moving to Adelphi). Around $10,000. "Strike Up the Band" that opened the (5th) had a fair opening.

"House of Fear" (Playhouse, 6th week). Still a comfortable $5,000.

"Young Sinners" (Apollo, 1st week). Around $20,000 considered good. Seat sale prospects, however, not so hot for this week.

"Dishonored Lady" (Harris, 1st week). Excellent $21,000. Piece is in for three weeks, with Katherine Cornell, star a strong favorite in town.

"Apple Cart" (Blackstone). Opened the 6th, with fair biz).

"Topaze" (Princess, opening the 6th, likewise).

Guarantees for Legits on St. Paul—$11,000 Gross

St. Paul, Oct. 7.

With opening of Shubert for stock playing "Nancy's Private Affair" and civic associations backing the Metropolitan, road show house, things are assuming normalcy in the legit field here.

"Strictly Dishonorable," which just left the Met, got $11,000 on the week, good. As a result the Shuberts have promised two of their shows and perhaps a third, possibly "Nina Rosa," which may arrive early in 1931.

"Topaze," Nov. 10, and "Death Takes a Holiday," Dec. 8, are the two under guarantees and subscriptions, same as demanded for these shows in Minneapolis.

TWO MUSICAL HITS IN PHILLY UP TO $26,000

Philadelphia, Oct. 7.

For the first time this season some real signs of activity in local legit business. Cold weather and world series helped.

Real factor was presense in town of several shows people wanted to see.

Max Gordon's new revue "Three's a Crowd," which brought the Erlanger theatre back to the legit after a year of pictures, got the most attention and built up to capacity at end of the week. It played at $3.30 top, a shrewd move and in this second and final week. The revue gives every indication of being a smash. Last week was reported at $25,000, okay all around at this low (for a musical show) scale and started the big house off on the right foot.

Another new show that clicked was the Aarons & Freedley tryout, "Girl Crazy," at the Shubert. It got the most benefit from the world series crowds, at $3.85 top; about $26,000.

First Theatre Guild show of the year and first play ever opened by the Guild in this city was "Elizabeth the Queen," at the Garrick last week. Notices were uniformly lukewarm and even unfavorable. The Guild directors have decided to keep the Maxwell Anderson costume play out on the road for another two or three weeks after the Philly run. Despite notices and admitted raggedness, the fine subscription nestegg held up the week's gross to about $15,500, better, by considerable, any dramatic show has done here this year.

Attendance figures in other local houses straggled off to some champ low totals. Fourth opening of last week, George M. Cohan's new comedy, "A Well-Known Woman" liked by the critics and apparently by those who saw it, trailed the other three, getting only about $7,500 in its first week at the Broad. Three holdovers fared as badly. Best was "The Street Singer," in 3d week at the Forrest, to $16,000. Departure date now held for Oct. 18.

"June Moon" a big disappointment here. Figured to pickup in 2d week at the Lyric but failed to hit $9,000. "Apron Strings" a total bust in fortnight. Got hardly more than $3,500, if that in 2d and final week at Adelphi.

This week sees two more houses open, making nine in all or the same number as last year, despite the report Philly's quota of legit theatres would be radically reduced this year. Chestnut has "Sweet Chariot" with an all-Negro cast of about 80. It was suddenly booked in late last week. Walnut, unusually late in the starting, has "The Blue Ghost," which may get a lucky break on being the first mystery thriller of season.

At the Adelphi the professional players (subscription) group start a 2d season with the latest Shubert importation "The Man in Possession." Next week again has four openings, three new shows. Garrick gets "As Good as New," with Fanny Brice; Broad has Mrs. Fiske in "Ladies of the Jury."

Estimates for Last Week

Adelphi—"Man in Possession" (1st wk). Subscription. "Apron Strings" terrible at $3,500 last week.

Broad—"Well-Known Woman" (2d wk.). George Cohan's comedy liked but light. $7,500.

Chestnut—"Sweet Chariot" (1st wk). All-Negro drama.

Erlanger—"Three's a Crowd" (2d wk.). $25,000. Fine for $3 top. "Pajama Lady" Monday.

Forrest—"The Street Singer" (4th wk). Nothing startling but $16,000 through strenuous work in tie-ups, etc.

Garrick—"Elizabeth the Queen" (2d wk). Notices not good, but subscription held up to $15,500. "As Good as New" Monday.

Lyric—"June Moon" (3d wk). Disappointment, $9,000.

Shubert—"Girl Crazy" (2d wk). New musical liked. $25,000 at $3.50.

Walnut—"The Blue Ghost" (1st wk). Reopened this week. Indef.

Nothing Big in Frisco; Dorothy Mackaye Back

San Francisco, Oct. 7.

Plenty of sex evident in all three of the legit theatres last week, but none hit a box office pace above fair.

Belasco & Curran brought in "Young Sinners" to the Curran and got off to a nice start but not big. Critics panned the show because of its hot scenes; $9,000.

At the Geary "Little Orchid Annie" made her bow with Betty Bronson, from pictures, starred. Her performance was colorless. Business light at opening. Fair balance of week, to $8,000.

Dorothy Mackaye in "A Cup of Sugar" at Columbia hit about the same stride as its competitors; $8,000.

Mt. Vernon Musical Rep

Musical repertory company to play Victor Herbert and Gilbert and Sullivan operettas is being assembled by George Blumenthal, who has leased a theatre in Mount Vernon, N. Y. First production goes into rehearsal this week.

Rob't Vogel at Studio

Hollywood, Oct. 7.

Robert Vogel is at Metro, coming from the home office as assistant to Joseph Polonsky, in charge of the studio's foreign publicity department.

Fulton, B'klyn, Stock

Dramatic stock relights the Fulton, Brooklyn, Oct. 20, with Leventhal & Saxe operating.

Plays on Broadway

NINE TO SIX

Comedy in three acts presented at the Ritz, Sept. 20, by Lee Shubert; written by Aimee and Philip Stuart; staged by Auriol Lee.

Mrs. Pembroke	Auriol Lee
Miss Roberts	Gwendolyn Hammond
Freda	Norah Balfour
Gracie Abbott	Prunella Page
Mrs. Abbot	Elwyn Harvey
Clare Pembroke	Viola Lyel
Daisy	Merle Tottenham
Violet	Audrey Cameron
Lady Avonlaye	Lenore Chippendale
Bridget Penarth	Ann Mac Gregor
Gwladys	Sybil Davidson
Carry	Edith Harcourt
Beatrice	Wyn Clare
Judy	Jeanne Stuart
Helen	Petra Charpentier
M'selle	Eliz Gergely

Third of the English plays secured by the Shuberts and shown on Broadway this young season. London reps rarely mean anything over here however. Whether the attractively titled "Nine to Six" clicked over there, this all-female attraction impressed as too talky. A comedy with very little fun, too little to give it a run chance.

Perhaps a play with the intimate stuff of a smart American modiste's shop would provide an effective background, but in Mme. Pembroke's Regent street establishment, chatter is principally shop talk. The girls must come at nine and work until six. No diversion. Wages small and girls are hardly light-hearted.

Two scenes with attractive mannequins help the performance. An unintentional first night laugh had one mention, a date with the boy friend. They planned seeing "A Symphony in Two Flats" (also English, current at the Shubert), but there was only standing room. That show is doing only so-so.

Auriol Lee staged and plays the lead in "Nine to Six" as Mme. Pembroke, a kindly, middle-aged, softly spoken and tolerant person. Attractive personality. Viola Lyel, also from London, is Clare, efficient and though inclined to bear down at the end understands the viewpoint of Freda and wishes her luck in wooing a man. Ann MacGreagor, Wyn Clare, Jeanne Stuart and Petra Charpentier are the lookers as mannequins. Norah Balfour very good as the discharged Freda.

A certain satisfaction in listening to the clarity of speech of English players. "Nine to Six" has that advantage, but not enough to carry this for more than a short time.

The Shuberts have more imported plays. None has clicked this season so far. No one is disappointed. *Ibee.*

MR. GILHOOLEY

Drama in three acts presented at the Broadhurst Sept. 30 by Jed Harris; adapted from Liam O'Flaherty's novel of same name by Frank B. Elser; Helen Hayes and Arthur Sinclair featured; staged by producer.

A Beggar	Joseph Shea
Seumas Hanrahan	Charles Kennedy
Mick Friel	John A. Butler
Sean Macaward	P. J. Kelly
Mr. Gilhooley	Arthur Sinclair
A Street Walker	Eileen Burke
A Girl	Helen Hayes
Cissy	Marie O'Neill
Pollard	Barry Macollum
Tom Shaughnessy	Clement O'Loghlen
Mrs. Davin	Dorothy Walters
Mr. Davin	Ralph Cullinan
A Trunkman	James Scott
Maggie	Peggy Doran

More was expected from "Mr. Gilhooley" than its premiere performance provided. It was known to be Irish tragedy even by those who had not read the novel. But Jed Harris' rep as a producer helped create an illusion that dissolved rather disappointingly.

"Mr. Gilhooley" is drama of the kind that the Irish Players brought over here. Sort of pall pervades that sort of play. Highly regarded by some, no doubt. Perhaps the Harris presentation will outdraw its like predecessors but that it will even approach the rating of the manager's real successes, not a chance.

The acting of "Mr. Gilhooley" seems much better than the play itself. Natural players like Helen Hayes and Arthur Sinclair are supported with unusual competence. Some of the smaller parts are handled by people who, like Sinclair, first appeared on this side with one Irish group or another. Their ability to follow direction is an indication of their worth.

The story of Larry Gilhooley of Dublin is a December-May romance, culminating in a dire end. Gilhooley is 50 or more. He had made enough money in South American railway pioneering for a competence, present occupation being to loiter around the corner saloon with less fortunate cronies. He is approached by Nellie Fitzgerald, come to Dublin from Belfast, broke. Cold and hungry she appeals to Gilhooley who at first tosses her aside with disdain for street walkers.

But Nellie isn't that kind. Her ravenous appetite convinces Mr. Gilhooley that she told the truth. He takes her to his room for the night. When suggesting they retire, Nellie flares up, then consents but warning Larry there is no love in the affair.

The scene in Mrs. Davin's boarding house in the morning when she and her maid, Cissy, learn that Mr. Gilhooley "has a tart in his room" is the amusing bit. Marie O'Neill's Cissy, Barry Macollum's boarder, Dorothy Walters' landlady and Ralph Cullinan, her husband, provided the brogues and Celtic manner so true that they almost highlighted the performance. Same for Peggy Doran as a maid later on.

Then "Uncle Gilhooley" as the girl Nellie liked to call him, set up housekeeping in a flat with her and for a couple of months go along all right. She had told of an affair with one Matt Reardon, fiery redhead who had taken her around the continent and finally walked out in London. Nellie had an idea that Matt was in Dublin, the real cause of her trip from Belfast.

Comes a night when Mick Friel, a real estate fellow, lets slip that Matt is around and cutting capers. Nellie agrees to go off in Mick's car at midnight to find Matt. Gilhooley has retired to his little room aside. Unable to sleep he stumbles around the flat calling for Nellie, finally realizing she has gone. Before then his jealousy of the straying Matt had provoked high anger.

Nellie and Mick finally return, drunk. Gilhooley takes their explanations with outward calm and inward rage. Nellie admits she had gone to see Matt, to say goodbye since he was to marry a lady. Gilhooley throws Mick down the stairs. In response to Nellie's exclamation that she had come back to him, he strangles her, then rushes into his room and suicides with a gun.

There is no violent quarrel leading to the killings, so that despite the excellent playing of Miss Hayes and Sinclair, the tragedies come as a shock.

Book plays are usually hazardous, few actually getting across. "Mr. Gilhooley" is better than most others, but it still impressed as an attraction of limited appeal. *Ibee.*

BAD GIRL

Comedy drama in three acts presented at the Hudson Oct. 1 by Robert V. Newman; adapted from novel of same name by Vina Delmar and Brian Marlow; staged by Marion Gering.

Eddie	Paul Kelly
Dot	Sylvia Sidney
Edna	Charlotte Wynters
Jim	William Pawley
Maude	Sascha Beaumont
Sue	Joan Winters
Pat	Lawrence Bolton
Ted	Walter Vaughn
Miss Parsons	Eleanor Merlin
Miss Brown	Grace Morse
Miss Lambert	Joan Harmon
Dr. Stewart	Martin Howe
Mrs. Lensky	Angela Jacobs
Mrs. Vernon	Emily Graham

After looking at "Bad Girl" there is an indication of suspicion that the interference of the cops in the Bronx had something phoney about it. They say that after several members of the cast were summoned to court (no pinch) the show was cleaned up. But "Bad Girl" isn't bad. It's rather an interesting display of obstetrics before and after the birth of an infant. Feminine draw indicated for a moderately successful engagement.

"Bad Girl," by Vina Delmar, was a best seller a year or so ago. Miss Delmar conceived several novels with selling labels but this one tops the group. She collaborated with Brian Marlow in adapting it for the stage. It is presented by Robert V. Newman, comparatively a kid producer. His best try for coin to date.

The people of "Bad Girl" are of the lower white collar class not very literate but honest enough at $40 a week. That's the wage Eddie Collins gets in a radio store. It is enough for Eddie in his one room and seems to be ample when Eddie settles down in a flat with Dot. He was for waiting a year or two but they are staked to the furniture by her friend Edna who had married a wrong guy and had stored the extra stuff.

Dot and Eddie are in love. They are affectionate but not quite demonstrative, especially the boy. One rainy night she comes to his room, he being late for their date. On fire with kisses—they don't go to a picture show. After that Eddie promises to marry Dot, who thinks she is a bad girl because of the step.

They are married. "Bad Girl" differs from other plays with a similar situation. Instead of a sordid development, Eddie and Dot continue very much in love with each other. Dot is to have a baby. Eddie isn't keen about that, but birth control is not intruded.

The girl-wife is in a quandary, Edna having had a child has told her she should not fear confinement. But Maude has a different idea about it, saying the pain is unbearable. Maude tries to convince Dot she should have an abortion. She finally makes up her mind to have her baby.

A semi-private ward in the hospital finds Dot ready to leave the hospital with her son, having come out of it like millions of other young mothers. But again she has a problem. She thinks that Eddie doesn't like the babe and is for leaving him, to live with Edna. When Eddie finds that out, her imaginary troubles are over for it was his idea that Dot didn't want the kid and wouldn't like him. They are happily riding home with the infant in a taxi at the curtain.

The big scene in "Bad Girl" is the delivery room at the hospital. The young mother is rolled in, nurses bustle about and the doctor reassures the painfully laboring patient she will be all right in a few minutes. This is carried out behind scrim with the figures exaggerated at times. Perhaps it's the nearest to the real thing tried, however, and the idea among the feminine part of the audience tabbed the scene quite natural. This bit of realism may attract women, whereas the fatal agony of the girl in "A Farewell to Arms" may tend to repel.

It is a very good role for Paul Kelly, the uncouth Eddie, but a loving, faithful young husband. Sylvia Sidney, who has developed and rounded, made an appealing Dot, one who understood her man, listening to others but following her instincts. Charlotte Wynters gained nearly as much attention as Edna, not exactly cynical but sane, practical and at times wise cracking which helped the play's few lighter moments. Sascha Beaumont is the Maude who advised against having the baby. Several other smaller parts, some of one appearance, three being in the good hospital scenes.

"Bad Girl" was probably aided by publicity during its two subway weeks. It got $12,000 in the Bronx and as much in Brooklyn. That indicates this book play has a fair chance on Broadway. *Ibee.*

MRS. MOONLIGHT

Drama in three acts, presented at the Charles Hopkins, Sept. 29, by Charles Hopkins; written by Benn W. Levy; Edith Barrett, Guy Standing and Haidee Wright featured; staged by Charles Hopkins. Acts in order denote periods 1881, 1898 and 1928. Designed by Thomas Farrar.

Tom Moonlight	Sir Guy Standing
Minnie	Haidee Wright
Sarah Moonlight	Edith Barrett
Percy Middling	Leo G. Carroll
Jane Moonlight	Katherine Standing
Willie Ragg	Vernon Kelso
Peter	John Ross
Edith Jones	Kathryn Collier

Logical entertainment with suspense, interesting comedy and imaginative action. Clincher dramatic spot, good for mass attack, despite offsetting title, is an unsuspected moment in the middle of the play. A mother, "cursed with a beauty spell," runs away and after 20 years returns to save her daughter from marrying the wrong man by enticing latter away—harmlessly. Climactic yet whimsical and charming that. Assured of prolonged life at this almost miniature playhouse without need of new subscription season idea that's coming, anyway.

Back in the '80's America was still subduing Indians. Not hard thus to kick back that England may have been tramping narrows of a rigid social life among ideas of witches, charms and spells in an aurora of spawning sentiment and religious fostering.

This British setting and theme is aim of the play. Astonishing knitted allegory and realism. It's spidery thread of circumstances that spans a lifetime of action.

An astonishing piece of knitted allegory and realism so well written and staged no doubt of its prolonged life at this almost miniature theatre. Not all at first may divine the spidery thread of circumstance that spans a lifetime of action, but after the first few audiences later customers won't have to. It's logical entertainment with suspense, interesting comedy and imaginative action.

An uncommon occurrence that a producer or director, here one and the same Charles Hopkins, can take up a subject that borders so on the fanciful, and blend it into a realistic panorama. Certainly more difficult than in the writing.

It's a period play that runs the gamut of almost 50 years, and starts way back in 1881. Then two developing periods of 20 years each. Interest sticks with not a single character omitted and only one added in the closing half of the third act.

Maybe there are spots in the first act and one or two in the second act that might be questioned by the observant as to the realiability of the theme and its people, but just when the thoughs become doubtful along comes some line or some movement to swing everything back into reality. When that realism comes it arrives in the way of cause and brings understanding. Then technicalities dwindle in the curious mind.

Back in 1881, were spells and witches. The beautiful young wife of a happy middle aged Englishman runs away from a happy home because she is spellbound. Her beauty is dangerous.

Hopkins shows his stage technique most eloquently in the second act. When at the most curious moment after the runaway wife has returned under a relative's identity and suspected by the audience worked the curiosity for what may follow, the curtain suddenly descends for a "lapse of time." Couldn't have been designed better.

Strikes as if the author, Ben W. Levy, must have had plenty to work out in trying to maintain the curiosity angle and suspense and leaving all action to imagination. There are evidences of such a struggle in

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OUT-OF-TOWN REVIEWS

THREE'S A CROWD

Philadelphia, Oct. 4.

In the course of the still very new season, Philly has had its second new show with the ear-marks of being a potential hit. The second is Max Gordon's new revue, "Three's a Crowd," which brought the Erlanger back from films to legit.

"Three's a Crowd" was a good show when it opened here, and by yesterday it was just enough better to make it a top-notcher. They're still rearranging, sifting and substituting, but the frame-work is there—in every department—and the only danger lies in too much tampering.

The new revue has the three principals of the first "Little Show" and all the smartness, individuality and sophistication of that show, with much added pictorial beauty. It lacks a sketch quite as outstanding as "The Still Alarm" or a song number like "Moanin' Low," but the Gordon revue has a higher standard of comedy sketches and skits. Also more potential song hits. In the latter it has five tunes that should click.

Opening number is a tip-off. No dancing chorus, no gorgeous set, no loud orchestration. Just a bedroom set, with the old beginning of the husband going away and telling his wife to be a good little girl. On his exit, lover comes in and the petting starts. Husband returns. At that moment Fred Allen enters with stage hands and has bed removed. "You ain't gonner have no bed," says Fred. "What, we ain't gonner have no bed?" query the others. And in a minute most of the company crowd on the stage, repeating those phrases in the manner of a Negro spiritual, with Allen leading. It's a wow opening.

Allen could have more material in this show, but what he has is surefire. A skit called "Commander Allen" and showing the return of a famous Antarctic explorer who insists that his men get the credit is his high-light. Allen's lecture, with slides (all the same), is a howl. He also has two monologs in front of the curtain, using his wife, Portland Hoffa, of "The Little Show" as a capital foil. Allen also appears in a number of the sketches and he has already (in six days) built up his lines 50%.

Clifton Webb's number, "Night After Night," song of a guy with a hang-over, followed by a dance, is a novelty, and his dance with Tamara Geva, reprising Libby Holman's song, "Body and Soul," is another hit.

Miss Holman has three songs. One is "Body and Soul," London hit, goes nicely. Another is a little out of her line. Miss Holman's last number, "Yallar," is more in her corner and should go over.

Margaret Lee impresses with her three or four numbers, especially "Out in the Open Air" (another song hit probability). Miss Geva does a solo spidery dance.

The California Collegians click with their burlesque college number and also work neatly in several sketches.

Albertina Rasch has staged the dances with taste and skill. Howard Dietz wrote most of the comedy sketches and worked with Arthur Schwartz on the music and lyrics. Hassard Short staged the show. *Waters.*

Death Takes a Holiday

(Coast)

Los Angeles, Oct. 4.

Presented and directed by Arthur Greville Collins. In cast: Nora Gardiner, Harry J. Leland, Carmel Myers, Philip Strange, Nan Harper, Helene Sullivan, Alfred Hickman, Brenda Forbes, Kenneth Treseder, David Loring, Betty Ross Clarke, Henry Daniel and Crauford Kent. At the Biltmore, Oct. 3; $2.50 top.

Ambitious effort by Arthur Greville Collins, but not destined for a long spree, local production of "Death Takes a Holiday" can only be reckoned with as another "Coast Defender."

Collins has been dabbling with a number of legit trys here, and if running into trouble with this one needs no alibi. A difficult play to cast from the start. First produced in New York last Christmas, the far-stretched and imaginative theme of Albert Casella and Walter Ferris was then fortunate in the dominating presence of Philip Merivale.

While comparisons should be overlooked, the characterization of the nebulous shadow by Henry Daniels is not that of Merivale's. Daniels, from England, is a good actor. He has a sense of dramatic values, correct deportment and a very pleasant voice. In fact, too pleasant for the lines emanating from a supposedly unearthly being, whose mortal experiment allows for subtle, even sardonic humor that Daniels does not measure up to most of the time.

Essentially this is a one-character play, although the other parts are important in theme if insignificant. Betty Ross Clarke, another English trouper, finds herself in tough spot handling the ephemeral Grazia, originally done by Rose Hobart. It's the kind of role easy to lose and for Miss Clarke an obvious effort to control her demeanor.

Perhaps the most significant thing about this production will be Carmel Myers, who makes her first legitimate appearance and gives evidence of making the grade with further experience. In Miss Myers' favor is a modulated speaking voice and a nice pair of singing pipes. She gets an opportunity to warble a few bars offstage. Opening performance was a little hard on Miss Meyrs, with the nervousness she displayed in spots not unwarranted.

Of the remainder in the cast Phillip Strange's performance of the second role in importance, that of the Duke, outdistanced the others.

Collins' staging was intelligent and careful. Only one set.

A brief play from the intelligenzia mob may be expected, but at $2.50 the majority of the burghers will give it the go by. *Span.*

EVERYBODY'S SECRET

Baltimore, Oct. 3.

By Attila von Orbok. Adapted by Frederic and Fanny Hatton. Staged by Stanley Logan with settings by Rollo Wayne. Presented by Joseph M. Gaites (Shuberts) at the Maryland, Baltimore.

Andre Dornik	Theodore St. John
Mrs. Dornik	Gertrude Maitland
Lilly Dornik	James Bromley
Ernest Dornik	C. H. Crocker-King
Robert Bardon	Edward Crandall
Peter Hahn	Hugh Mille
Miss Marks	Lillian Brennard
Madeleine	Marcella Swanson
George Sapo	William Kershaw
Reporter	Emile Littler
Cameraman	Wells Richardson
Major Domo	James Dunn
Mitzi	Peggy Conklin
Strohn	Herbert Standing
Von Werden	Arthur Barry
The King	Anthony Kemble-Cooper
The Baroness	Louise Bateman
The Countess	Isabel Atwill
Alvarez	Roman Arnoldoff

Early in the first act of this importation a minor character declares the theatre is vanishing. There's something to what the fellow says, judging by the lack of cash customers for this season's try-outs. It's the calibre of these try-outs that is hastening the legit's disappearing act.

A layman, dropping in on this one, might well imagine that it was a musical comedy, the score of which being misplaced at dress rehearsal, the producers decided to go ahead and open as straight comedy.

A variant of the Cinderella theme, the plot idea is not bad. The adaptation is without distinction, the casting so-so and the direction reveals most of the characters as caricatures suggestive of journalistic comic strip.

The said idea has to do with a little blonde stenog in a Central European city who is mistakenly believed to be the young king's new flame. Her suitor, a journalist, appoints himself her manager, and press-agents the fictitious affair. Then she meets the king and he falls. A Molnar idea bungled in the writing or the adaptation, or both.

The one portrayal of distinction is that of Anthony Kemble-Cooper as the King. He doesn't make his entrance until late in the second act, too late to save the show. Wayne's sets are pictorial.

A good operetta libretto, and will make an interesting screen musical of the Lubitsch school. As a straight comedy for Broadway, it's anybody's secret that it won't do.

That leaves Gaites' name on as producer of the flop. If it had gotten over, the Shubert name could have officially appeared. *Tall.*

ON THE LOOSE

Rochester, N. Y., Oct. 4.

Comedy-drama in three acts and five scenes by Benjamin Glazer, based on story by Forrest Halsey. Produced at the Lyceum Oct. 3 and 4 at $2.50 top. Directed by Lionel Atwill. Colleen Moore starred.

Anne	Colleen Moore
Tracy	Ben Lackland
Senora Garrison	Jean Newcombe
Mr. Norton	Robert Strange
Mrs. Norton	Pauline Denton
Patricia	Evelyn Crowell
Steve	Francis F. Moran
Jeffe Politico	Mario Majeroni
Miguel	Raymond Barrett
Peddler	Richard Clarke
Chiquita	Helen MacDonald
Pedro	Ward Bishop
Judge Saunders	Raymond Barrett
Mrs. Parker	Mary Elizabeth Forbes
Mr. Parker	Richard Clarke
Martha	Jean White
Dolores	Ruth Morgan
Marquita	Anne Teeman
First Dancer	June Leslie
Second Dancer	Jean Laurell
Third Dancer	Florence Jason

Benjamin Glazer has written just a fair talker programer for Colleen Moore's first appearance on the legit stage. As a stage piece it succeeds in being entertaining most of the way, but it lacks suspense and a big punch. Undoubtedly, though, there are plenty who will want to see Colleen Moore in person on the boards. Lyceum was well filled on the opening night and the audience seemed to like the show. Plenty of applause for the star at every curtain.

It is probable Miss Moore will gain in stage power and assurance before the play reaches New York. About all she had were the mannerisms and cute tricks associated

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MRS. MOONLIGHT

(Continued from page 62)

the last act, which runs longer than the others. Also maybe some doctoring by the astute Hopkins in the second act for comedy relief. That comedy is subtle and sometimes just naturally frank. But never heavy.

When "Mrs. Moonlight" returns after 20 years or so in the second act and says to the only person who knows her, the aged housekeeper, "Don't I look older than my daughter?" or something like that, the play suddenly becomes most real.

That's dramatic essence and the poignancy note struck by Edith Barret in the first act when she leaves her home is maintained throughout. Women and men will both go for it, but women especially. A woman's tears spell b. o.

Haidee Wright as the old Scotch housekeeper who bosses and cajoles but keeps her mistress' secrets could never have been better. Vernon Kelso and Leo G. Carroll rode along heights, and between them all helped Katherine Standing along handsomely, until in the last act as the middle-aged woman and mother she fits strongly.

One set for the Scotch in it.

Miss Barret sings in the play a little bit of homey tune, spotted excellently. It's incidental, but serves to both heighten and lighten a dramatic punch each time—if it be described that way.

Maybe the play is highfalutin'. But a welcome piece in this modernistic tendency of frankness in virtue. Virtue is also touched upon here—so it must have been in the '80's—but, then, life was ever the same. Why not then?

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PRIVATE AUDITIONS GRATIS

Stepdaughters of War

Drama in three acts. Presented at the Empire Oct. 4 by Charles Frohman, Inc. Adapted by Kenyon Nicholson from novel of same name by Helen Zenna Smith. Staged by Chester Erskin.

Georgine Toshington	Olive Reeves-Smith
Madge Meredith	Viola Frayne
Etta Potter	Dorothy Patten
Bertina Farmer	Lucille Lisle
Kit Evans	Katherine Alexander
Patricia Hammond	Ellen E. Lowe
The Commandant	Eda Heinemann
Geoffrey Hilder	Warren William
Sarah	Alice Belmore Cliffe
Tony Farraday	G. P. Huntley, Jr.
Audrey Farraday	Florence Vroom
Aunt Katherine	Ethel Griffies
Fanny Evans	Winifred Fraser
Barbara Evans	Mary Arbenz
Martha Edwards	Phillippa Bevans
Florence Preston	Enid Menhinick

One of the bitterest of war plays is "Stepdaughters of War," a novel dramatized. In play form a sort of female "Journey's End," but unlikely to win stage popularity. Brutally raw at times, which should attract attention, but generally a very quiet performance, considering the subject matter.

The second book play detailing experiences of English women at the front, recently, either as nurses or ambulance drivers. "A Farewell to Arms" ended in tragedy for the heroine. Conclusion of "Stepdaughters of War" is not much brighter. Both stories oppose war in essentials.

In a cast of 16 players there are 14 feminine roles, about as near to an all-woman show as could be. Some of these are girl ambulance drivers with the British army in France. It is drudgery for the most part, with little chance to sleep. These girls become demoralized with it all. One tells another at the close that they have lost all the feminine virtues and assumed all the male vices.

The conversation living room of the ambulance unit in Flanders ranges from cooties to affairs with men, officers in particular. Anger makes them reckless. Kit Evans, the senior driver on a long overdue leave, gets as far as Folkstone, there to be recalled before she can go home to Wimbledon. She meets Geoffrey Hilder, an officer who is going across the channel in the morning, too. He proposes they spend the remaining hours in her room, and she calmly agrees.

Back at Wimbledon, Kit is recovering from nerves. She amazes her mother and aunt by declaring she is out of the service and won't go back. But Sister Babs, who was in a unit, too, is to have a baby. Babs pleads for money, that she can have an operation. Kit borrows it from the aunt on the promise of returning to the front. Babs come out of her plight all right, only later to be killed in an air raid.

Kit's Geoffrey is back for a time slightly wounded. He proposes marriage and Kit breaks off with her intended, the only other man in the play. Last act has Kit driving Geoffrey back from a dressing station. He is wounded in the shoulder and mutilated, saying he can never be the father of children. Geoff says the marriage is off for that reason. Armistice, with Kit and Geoff together at the unit's quarters. She sees nothing in the future, but they agree grimly to wed, anyway.

That swell actress, Katherine Alexander, is Kit Evans, an indelible figure fed up with war for the rest of her days. Warren William as Geoffrey had not as much chance, but stood out. Olive Reeves-Smith got over nicely as Tosh, one of the best liked drivers. Eda Heinemann did the strict commandant of the unit, and "lovingly" referred to by the girls. Viola Frayne, Dorothy Patten, Lucille Lisle and Ellen E. Lowe contributed to the drab existence of ambulance drivers at the front.

"Stepdaughters of War" is Chester Erskin's first production for the Frohman office. It is an excellent job in most respects, showing vision and skill as a director. However, the dialog was pitched entirely too low, and first-nighters found it difficult to hear, especially in the first act.

Second act rather talky with its old women at home in England. Third act better and effective. However, it seems too quiet a show to catch popularity for more than a limited period.

Ibee.

ON THE LOOSE

(Continued from page 62)

with Colleen of the screen. Jean Newcombe as Senora Garrison nearly took the show away from her. Rest of cast only fair.

Play opens in a typical film setting, interior of Senora Garrison's cantina (saloon and brothel) in Mexican California. One of the "entertainers" is engaged in keeping a drunken politician there until the return of Mr. Norton, a crooked American, who wants him to sign certain information which will aid in diverting a fortune from charity to himself. When the girl fails to keep him contented, Anne (Miss Moore), another "entertainer," is called. She keeps him—with the aid of knockout drops in his liquor.

Then it develops that Anne is sick of the life there, but she owes Senora Garrison $116, which must be paid back before she can leave. She says she is going to pay it up soon and go away, but a moment later she adds $50 to her bill by buying a bright Spanish shawl, fan and slippers.

Tracy, a rich young American waster, and heavily intoxicated, comes in with three girls and a bodyguard. He offers to take her away, but is carried off by his friends while she is packing. Then Norton decides she will do to pose as his niece so he can get the fortune and he whisks her away to the Berkshires. There she meets Tracy again. He doesn't recognize her as the brothel girl. They fall in love. But Steve, Tracy's bodyguard, recognizes her, and on her wedding day brings Senora Garrison to identify her and frighten her away from his boss. This is a real film scene and Senora Garrison climaxes it by denying Anne is her girl.

Follows a little scene with Anne and the senora alone in which latter in monolog spiced with profanity tells how to handle men. It's a wow.

A bit later Tracy comes in, starts to tell how unworthy he is, and Anne gets conscientious enough to tell him everything. He rakes her over the coals plenty, but finally decides he is no better than she is and they clinch.

Anti-climax and final laugh is Senora Garrison, after looking over the comely maid, offering her a job in her cantina, "easy work, short hours and great possibilities," with nod in direction Anne went out.

Record.

Concert Artists in Paris

Paris, Sept. 26.

Paris will have a big concert season this winter. Numerous artists have been engaged: Don Cosaques, Lotte Lehmann, Henri Schlusnus, Marcel Ciampi, Teresina, Richard Strauss, Jean and Mark Hambourg, Arthur Rubenstein, Marcel Hubert, Emmy Magliani, Jack Hylton and orchestra, Elly Ney, Albert Spalding, Gaspar Cassado, Magda Tafliafero, Edwin Fischer and Lauritz Melchoir.

Engagements

Clyde Fillmore, Lloyd Nolan, J. Asher Smith, Frank H. Day, Molly Ricardel, Viola Roche, Mel Efird, "Sweet Stranger."

Harry Tighe, "Smiles."

Dan Healy, Hope Williams, Ann Pennington, "The New Yorkers."

Lyle Evans, "Girl Crazy."

Bette Davis, "Solid South."

Florence Eldridge, "An Affair of State."

Janet Reade, "Corn Beef and Roses."

Lester Allen, Jack Barker, Barbara Newberry, Bobbie Perkins, Richard Keene, Mark Smith, Lytell and Kant, William E. Morris, Harry B. Smith, "Pajama Lady."

Peggy O'Connor, "Girl Crazy."

Sylvia Fields, "Queen at Home."

Hugh Cameron, "Passion Preferred."

Paul Everton, "Vanderbilt Revue."

Fairfax Burgher, Robert Hudson, Geneva Harrison, Alexis M. Pollianon, "Brisach's Way."

CAST CHANGES

Evelyn Herbert replaced Danielle Bregis, French prima donna; Robert Halliday replaced Bartlett Simmons and Ray Gordon asigned the role created by Raymond Walburn in "Princess Charming."

Russell Hardie has replaced Welden Haeburn in "The Pagan Lady." Bernard McQuarrie's part, written out. Dudley Digges is restaging the show.

Helen MacKellar replaced Anne Forrest in "Frankie and Johnnie."

AHEAD AND BACK

Frank Halligan, back; Martin Mooney, p. a. ("Bad Girl.")

Thoda Cocroft, ahead, "Uncle Vanya."

John Peltrett, formerly in the Warner publicity department, will take the pub reins on the stage "Lysistrata" road company, opening shortly in Chicago.

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Who Takes a Bow with His Excellent Cast and Chorus

New York Should See "TEMPTATIONS OF 1930"

Literati

Chiseling Cheaters

Growing practice of plagiarism is becoming as annoying—and as costly—to the mags as it used to be to the picture people before they turned thumbs down on free lance contributions as a means to end it. Quite probable that if the situation isn't remedied the mags will follow, refusing to consider stuff unless submitted by a name well known to be reliable, or through an agent.

"Liberty" got through a jam recently when a young lad out West recopied a short story by Zona Gale word for word, and with only a change in title submitted it to the weekly. The mag accepted the story in good faith, and sent a check. The weekly found out about the duplication when Miss Gale wrote how come?

Previously Fiction House, which publishes a number of pulp-paper mags, and "True Story" had the same experiences. In both cases the would-be authors recopied the stories of others word for word, and had them accepted with only changes in titles. The lad who tried the stunt on Fiction House got his.

Way out by "True Story" is for the contributor to sign an affidavit, which must go through the mail, to the effect that the story is original with him. In that case the culprit is subject to violation of the mail regulations, which carry stiff penalties and make prosecution easier because of the federal angle.

The plagiarisms, almost always the recopying of stories word for word, are usually the attempts of a tyro writer, unable to previously land, to learn whether his stuff has no merit or whether the mags are just prejudiced because he is an unknown. Accordingly, he submits a story by a well known writer under his own name. When the check arrives—well, he's never sold anything up to now, and the temptation is too great. Then the blow-off.

Mag editors will tell you this is a common practice. There are even cases of writer-editors who have had their own stories sent in to them under the names of others.

Cutting off P. A.'s

Dramatic departments of the New York dailies are tightening up on outside personal press representatives. Hereafter they will only recognize copy from press agents affiliated with legit producing firms.

The attitude of the d. e.'s is said to have resulted from an order from the business office precipitated by squawks from producing firms spending plenty in the advertising columns and not getting what they figured a fair return, at the same time citing instances where the outside "we boys" horned in for space and for reasons unknown.

With the personal p. a. racket shot, it knocks off another phase of racketeering that has grown to huge proportions within the last few years and has created any number of cut rate press agents. They have been taking personal accounts from minor players in productions from $10 weekly, up. The selling spiel to the client has been that with the show's regular p. a. compelled to concentrate upon the star or featured players, they'd have slim chances of getting any publicity through regular channels. That selling talk usually hit.

Chain Store Book Tie-Up

Sidney Biddell is the publisher back of the Mystery League series of books being sold only in United chain cigar and drug stores for 50c. The fourth book of the series is now out, each of the books running to 200,000 copies, no new book being issued until the previous edition is sold out. In order to do that, Biddell's agreement with the United chain calls for the shipping of the books from stores where there is a surplus to spots where the half-buck novels are in demand. Book stores and circulating libraries desiring the mystery books have to buy them from the chain stores.

Biddell also has an interest in A. H. Woods' "The Ninth Guest," currently on Broadway, he having the publication rights to the novel written by Gwen Bristow and Bruce Manning from which Owen Davis made the dramatization for Woods. The mystery drama will be issued in book form under another name shortly as one of the books in Mystery League series.

Sales of Weeklies Off

Periodical selling for any class of papers has not been any too strong over the summer, with no recovery of note during September. With the exception of "Collier's" it's doubtful if any weekly has increased in circulation.

One weekly that got a considerable gain through radio for a spell later lost nearly its entire increase, it is claimed.

"Variety," a show weekly, had its usual summer drop in newsstand sales and up to now has recovered very little of the loss.

A Times Square weekly scandal sheet with an ambition to have itself accepted as a theatrical weekly, is said to have created a unique record with its circulation, never very big. Report states that paper is having 12 weeks withheld on it by its distributor, due to enormous returns, and that its printer demands a check weekly before the scandal sheet goes to bed.

Radio as Competish

Radio advertisers spent about $13,000,000 in air spiels during the first six months of the current year. Newspaper publishers are giving plenty of thought figuring how much would have gone toward purchasing newspaper space if radio was not in active competition with newspaper advertising, as well as becoming an increasingly important factor in spot news broadcasting.

Newspapers which helped to nourish radio with free publicity in the days of its infancy find a lusty youngster biting the hand that did and still is feeding it. During the prosperous days the radio competish didn't concern the newspaper owners to any great extent, but the depression being what it is, many a newspaper publisher is worrying about the importance and extent of the radio advertising ogre.

Doran Working

George H. Doran, whom William Randolph Hearst weaned away from Doubleday Doran to ginger up his Cosmopolitan Book Corp., has earned his first year's salary already. Doran has lured Louis Bromfield away from Stokes. That's something, considering Stokes gave Bromfield his first break and has been publishing all his books. Bromfield is a terrific seller, and his name on the Cosmopolitan list will be advantageous.

Somerset Maugham reported as also about to go over to Cosmopolitan through Doran's efforts. The Doran coups work two ways, with "Cosmopolitan Magazine" assured of the serial rights to the new stories by these authors.

Pro and Con on Shaw

They say in New York, where they claim to know more about it than in London, that George Bernard Shaw's recent explanation of why he has not been knighted, to the effect that he wants no additions or alterations to his name, is boloney.

Real reason for Shaw's explanation is said to have followed the withdrawal of a long-standing offer of knightship for England's most famous writer, the King not liking Shaw's recent revelations that the elder Shaw used to indulge in too much liquor.

There's hardly any use guessing over Shaw and this or that with him. He's the smartest publicist for himself on either continent.

Recalled "Hell's Angels"

One of the N. Y. dailies had to pay $400 for a picture of the destroyed R-101. It was a photo of the skeleton remains of the dirigible.

An office boy seeing the photo went into the morgue and secured almost an exact duplicate in a still from the picture, "Hell's Angels." That picture has a destroyed dirigible in it, with fire leaving only the frame.

They did not make the office boy managing editor, as it happened on "The Mirror."

Warren Nolan's 2d

Warren Nolan, U. A. p. a., has finished his first novel, "Women Can Laugh." He is now at work on his second, "Phallos in Wonderland."

Latter title was suggested to Nolan by Frank Wells, son of H. G. Wells, noted writer.

Circulation of New York Dailies

Circulation reports by all New York daily publications to the New York post office as of Oct. 1 as required by law.

Comparisons of figures for three previous six months periods are furnished as follows:

	Oct. 1, 1930.	April 1, 1930.	Oct. 1, 1929.	April 1, 1929.
Daily Mirror	502,183	446,462	434,116	453,819
Daily News	1,312,457	1,286,175	1,319,654	1,273,916
Daily News Record	12,311	12,619	12,728	12,896
Daily Racing Form	19,799	18,401	23,536	18,404
Daily Running Horse	16,875	15,346	....	16,388
Evening World	279,042	295,775	294,994	305,738
Exhibitors' Review	6,136	6,112	6,044	5,785
Film Daily	5,469	5,400	5,386	5,365
Journal of Commerce	24,054	24,401	24,374	24,096
Morning Telegraph	....	34,170	36,532	34,328
American	339,846	354,905	341,212	....
Graphic	281,184	308,278	325,662	351,289
Evening Journal	621,154	630,368	628,175	634,483
Evening Post	102,612	109,004	107,678	105,580
Herald Tribune	321,165	323,403	327,725	343,367
Telegram	236,581	224,097	219,354	205,400
Times	469,830	483,213	467,633	482,413
Sun	300,750	316,174	303,997	309,339
Wall Street Journal	52,593	51,502	48,966	45,209
Women's Wear	31,818	32,276	31,181	30,736
World	342,058	359,692	362,181	385,585

Reason for Flops

(Continued from page 57)

more from its position as a feeder for pictures than from its own box office.

That is the usual reported reason for the decrease in the number of flop plays living briefly. When it's possible, and when the script suggests picture adaptability, the run lasts the customary three weeks. A three-week stay on Broadway cuts the producer in on the film rights.

Frequently a smash legit show will turn out to be a mediocre picture, and almost as often a flop show will be a hit picture. The latter is why many flop plays are produced, despite pre-opening odds of 100 to 1 against them on the stage, but odds on them for the films.

More Legits for Screen

Since talkers this has become more pronounced. Home-made scenarios are less desirable now than in the silent picture days, and the number of legits used for talkers has greatly increased.

Most of the time it isn't difficult to gauge the picture suitability of a legit piece, though often the picture men guess wrong. The show's reception by an audience and its exhibition of entertainment calibre or lack, of it through public showing is a handy guide to the picture buyers of legit scripts. This is the natural cause for participation of the picture companies in legit production.

Paramount has been backing legit shows for a long while. Warner Bros. and Radio are now engaged in it.

Saving Legit

The legit no longer adopts the superior and scornful attitude when picture business is mentioned or thought of. Legit's new feeling was arrived at through knowledge that pictures have something to offer legit, after the licking silent pictures started and talkers finished for it.

Many a flop show is produced without regard for legit consequences, and with only the thought of the show's salable quality. The picture makers, by the same token, derive considerable talent and material from what's left of the biz they kicked around so mercilessly.

With the belief still existent in many quarters that the only salvation of the legit is for the pictures to take it over; in that way the deadly hindrances to the legit as they now exist, and the same who have been the major cause of its ruin, will necessarily be removed.

European Runaround

By Frank Scully

London, Sept. 27.

With England's purse as flat as a lifted gag, where's this entertainment dough coming from?

All the unemployed can't be crashing on passes. Some are paying. Forty-eight legits, five vaude, and 36 picture houses are providing paying entertainment at this moment, not to mention the entertainment provided by socks on the nose at the Trocadero and Savoy grills by temperamental takers who've muscled into the show biz.

And these scraps between passion peddlers are not free either. You have to have at least two bucks on you to pay the luncheon fee if you want to see them.

Pony Golf Stymied

One British picture producer drunk with courage, though a cautious Scotchman in all other respects, has even released the same picture simultaneously in two first-run West End houses just as if he had an "All Quiet" or something, and, as this is being written before seeing it, maybe he has.

Across from the Empire where "The Big House" is showing, and facing Alhambra which has "Murder," both jammed so tight you have to kick your way out of noonday shows, you see a sign as big as Palisades, proclaiming that here is housed "the biggest midget golf course in the world."

Or at least the sign was there for one day, with Archie Compton as the featured pro. For causes undiscovered the golf sign has come down in the face of other Leicester Square attractions. Maybe the picture overflows ate it for tea.

Vaude in Sticks

Thinking possibly this big biz was just a lot of dancing with tears in their eyes and not a true index to the country's poverty, your roving mugg hopped out to Edgware road where the grind houses grub along between tailors selling $10 "all-wool" suits.

There he caught a vaude bill. Place was jammed, with as much palm-slamming as if they were hired to do it. Those kitchen mechanics clap like a clout on the ear, though the bill was nothing to send you in a frenzy.

Carl Brisson was starred in a song and dance act with his sister (really his sister-in-law) Tillie, as a sort of warm-up to a new musical he hopes crash the West End with in ten weeks.

A Melody Out of a Squawk

Nite clubs are squawking a bit about bad biz, but even Colonel Elwy-Jones confidentially admits that the Kit Cat's income tax is going to be bigger this year than last.

If this is so to date, imagine what it will be in January when Abe Lyman's band, missed dreadfully for two years by the Kit Cat class clientele, comes back to the Haymarket.

Johnny Hamp is in there now directing his Whispering Harmony, with Veloz and Yolanda from New York, trying to show in dance what Hamp is striving for in his quiet type of melody and rhythm.

Unfortunately the dancers are using stuff that Fowler and Tamara feature at the Cochran Revue at the Pavilion up the hill. The growls of Fowler as he watches this number, then screams across Piccadilly Circus to cable "Variety" about it, is taking a lot of the serenity out of Hamp's syncopated idea.

Or a New Flop House

This town is overboard with new theatres.

Noel Coward has opened the Phoenix with "Private Lives," Beatrice Lillie the new Cambridge with "Charlot's Masquerade," and there are new picture houses, de luxers, everywhere the buses roam.

Every time a stew falls against a window the cops pass him up, figuring the resulting wreckage is just the beginning of a new theatre.

Things are so jake Lloyd George has got a haircut for the first time in 43 years.

Maybe Butt Will Pay for It

Swaff's fatigue-stall has something in it. He looks overtired. His long flowing mane hasn't got the kick in it it had a year ago. Even his wide black bow tie seems to have looked all the world and found it a little weary.

When last seen he was hurrying up two flights of stairs to catch an edition or hell from the Missis for being late—it was hard to tell which. He needs that holiday to the States more than Hoover needs an alibi.

He Lives and Burns

Talkers have so completely unscrambled the set divisions of entertainment-advertising that four of George Atkinson's seven columns, and more than two of Swaff's in the "Sunday Express" are film ads.

Practically no legit splurging in "The Express," though best read paper for show stuff. More jackasses sore at Swaff than at army mule-drivers.

Sophie Tucker's "Star" Okay

Sophie Tucker in "Follow a Star" at the Winter Garden is in. With three matinees they only have to do well in two to keep going through the winter.

This Jack Hulbert is a first rate producer and probably after three months he and Paul Murray will be well enough out of the red to pull off one of those matinees, and so give Soph's overworked vocal cords a little rest. They need it in this climate.

Hulbert and his kid brother, Claude, do a burlesque of a ballroom tango as two goofy cops would do it that is a laugh anywhere. They have a number of chorines laid out as taxis with comics holding derbies in their hands to carry out the chauffeur idea.

When the idea was expanded to a charabanc it went even better. The thing had a light touch which the French mean when they speak of "fantasy."

The S. A. of Gowns

Soph had a flock of dresses, a blue-gray thing that had more s. a. than any robe has a right to have, and something in green and another in white that made it hard to take your eyes off her to appraise the gems of the chorines.

Gags were okay. One about the perfect English gentleman being a man who never speaks to his neighbor until he meets him in the South of France, and another about a dame who was 83 before she had her face lifted and when they sent her the bill it dropped again, seem sure to hold their own against any topicals that might fight for a place in the script.

Hulbert and Drayton kidding American backstage bozos with their "Aw right, aw right, aw right," duet is funnier perhaps to Americans here than to English.

Of songs "The First Week End in June," "No One But the Right Man Can Do Me Wrong" and "I Can Never Think of the Words" seem like better possibilities than the plugged "Follow a Star."

"Going Home," "That's Where the South Begins" and "If Your Kisses Can't Hold the Man You Love" (then your tears won't bring him back) with its line, "Laugh and the World Laughs With You, Weep and You Sleep Alone," got big hands too.

"The First Week End in June" is already on the dance floors.

Concerts

Erich Klieber, Berlin's opera and orchestra conductor, started New York's official 1930 concert season at Carnegie Hill, as the Philharmonic's guest conductor. House was capacity and in dress, completely formal. The women were mostly in black with here and there a sprinkling of American beauty or white in velvets and satins. Wraps were elaborately trimmed in fur of white fox, ermine and sable, making the total luxurious.

Mr. Klieber is short and of stocky build. He has a direct business air, which must detract from the program of high-brow music which usually lends a spiritual atmosphere. He was greeted with mild applause.

His program was varied with a novelty, the Mozart "Serenade in D."

There seems to be a sort of religion in the music world, each artist adhering strictly to it, that of the 800 or more concerts and recitals each season, one can always expect the two best known Liszt's Rhapsodies, Second and Eighth, or the Chopin Concerto. These two great masters could have ended their careers with those instead of giving up their lives to numberless ones as beautiful, if not more so.

The usual drab first group intended only for technique for the press is much too long. Not to be wondered at that the critics find these halls a haven for naps. Easily a spirited number could be played off the reel. It would inspire the critics and maybe the audience and release all from the boredom and restlessness always apparent during the first group.

The big applause came after Mr. Klieber's Strauss' "Eulenspiegel." It brought out the poetic and romantic feeling Straus' music always lends. It appeared to be his best interpretation. The conductor held his men well under control, their phrasing seemed nothing short of perfect and his climaxes were tremendous.

This German conductor has all reason to be completely satisfied with his first American reception, but his business air is quite in contrast to Toscannini's mellow presence and Stokowski's statuesque form and poise.

Organ Recitals New

Eva Wright, who made her first public appearance at Town Hall last week, knows her organ, but this instrument is at a disadvantage in a concert hall. The drop of rose and gray with palms and flowers scattered here and there helped to offset the cold atmosphere always felt in this hall. A small audience showed appreciation with generous applause.

These artists, new to the public, should make it a point to have a capacity house.

Miss Wright's playing of this difficult instrument showed years of hard work. She is a serious artist, her planning splendid with excellent technique and good style.

She seems promising, and looked very attractive in an evening gown, cut V, in black with American beauty splashes.

Italian Actors

The 55th Street Playhouse has a program of unusual interest, with foreign pictures usually on view.

Tito Schipa is heard in his familiar aria, "Ma Furtora Logrina." He's in costume of knickers, sash, bolero coat and velvet tam. His voice is still fine and his range large, but, best of all, he never forces his notes, and is also easy to look at.

The St. Peter's Vatican Choir, singing in the Venetian Gardens, Vanzeti conducting, is heard to fine advantage. The Italians are conservative in effect. A very small portion of these gardens are seen.

The picture, "Perche" ("The Lady Lies"), can convince the American public American pictures are far more elaborate, more varied and minus the monotony of voice, of foreign men and women.

This picture is built on a small stage. Its story is of Roberto Chappelin, played by Livio Pranelli, one of Italy's best known and best looking film stars, in a dress shop falls in love with Anneti Rollan (Marie Jacobini), fashion designer. She is beautiful, intelligent and at all times perfectly groomed. Then the two children, who criticize their father for his attentions to Anneti, as in the American original. Giovanni, the son, is played by Mardella Sabbatini. This boy should have a future.

The cast is splendid. A bit of humor is injected by Bresto Brillancia, who is carrying on a flirtation with Sarah Zardo, both popular in Italy. Miss Zardo is statuesque, with a wealth of blonde hair, bobbed and marcelled. In the drawing room scene she is in an evening gown of black velvet, trailing back and shorter front, cut very decollete, worn with strings of pearls. Over this is thrown a simple cape of white velvet, bordered with black fur.

Miss Jacobini is tall, striking looking, with the large, mellow, expressive eyes and beautiful teeth characteristic of the Italian woman. These women use their hands beautifully.

One daytime costume worn by Miss Jacobini is stunning, of gray velvet, with long sleeves. She is again in an evening gown of white lace, cut low with flounced skirts, while a white chiffon neglige is lovely.

The foreign women most always wear a pearl ring on their second finger. They do not go in for any fad jewelry, their real jewels being chiefly, besides the pearl, of emeralds and diamonds.

Picture is lacking in action, and for this reason the Italian temperament is lost.

Men of the cast register best. They are perfectly groomed, their outstanding outfit being afternoon cutaway coat, colored waistcoat, striped trousers, always a flower, usually a red tie and kerchief, not forgetting the monocle.

"Atlantic" in German

No fireworks in the German talking "Atlantic," at the 55th Street, directed by E. A. Dupont. Action is extremely slow and this picture could stand cutting easily.

The closing glimpses of the sinking, the groans and moans of the passengers not impressive.

There seems little reason for this morbid picture.

The role of wife, played by Elsa Wagner, is trying, her face as well as that of her daughter's, played by Elfriede Borodin, registers tragedy. Their dressing is typically German, the mother wearing the usual black Chantilly lace and the daughter in her sitting room is in a gray taffeta evening gown which shows the outline of her figure to much disadvantage.

10 Best Sellers

Ten best sellers in sheet music for week ending Oct. 4, listed by Richman-Mayer, were:

"Little White Lies" (Donaldson, D. & G.).
"Betty Co-Ed" (Carl Fischer).
"If I Could Be With You" (Remick's).
"When It's Springtime" (Villa-Moret).
"Dancing With Tears" (Witmark's).
"Confessin'" (Berlin).
"Bye Bye Blues" (Berlin).
"Just a Little Closer" (Robbins).
"I Still Get a Thrill" (Davis, C. & E.).
"Kiss Waltz" (Witmark's).

ROBBINS SAILING

Going Abroad With Attorney on Metro's Music

Jack Robbins and Julian T. Abeles, attorney for Robbins Music, sail Friday (10) for Europe to arrange for foreign releasing rights to Metro's picture songs.

Robbins Music only holds the American releasing rights to Metro's songs. Metro's contracts for foreign distribution were arranged separate from that of Robbins for the foreign release of its pop songs. In some countries both are represented by the same publisher, in others different publishers represent Robbins and Metro's picture songs.

HERE AND THERE

Gus Gagel gets a contract renewal at Cinderella Ballroom, Los Angeles, for another six months.

Morris Paul is leaving the Rainbow Gardens, Los Angeles, with his band, to be succeeded by La Rue Hillicker, formerly at Casa Del Mar.

Eddie Curley took over the managership of DeSylva, Brown & Henderson's Boston office Oct. 6. He supplanted Irving Crocker.

Mal Hallett and band are playing dance halls and one-night stands in New York and New England.

Morris Stulmaker and orchestra now at Ambassador Inn on Albany-Troy (N. Y.) road.

Jimmy Williams and Baltimoreans are at Smith's Tavern, near Albany, N. Y.

Del Delbridge is putting a band under his own direction in the Book Cadillac Hotel, Detroit. Booked by Jean Goldkette. After two and a half years as Publix m. c. there, Delbridge wasn't retained when his contract expired Sept. 1.

Art Behim Joins Mills

Arthur Behim has joined Mills Music as general manager, after four months in Europe.

Behim was formerly pro manager for Harms.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
GRANADA CAFE
CHICAGO

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

TAL HENRY
and His ORCHESTRA
Victor Records
Warner Bros.-Vitaphone Artists
Exclusive Management
Orchestra Corp. of America
1650 Broadway, New York

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

AL LYNN
and His MUSIC MASTERS
The orchestra with that railroad opening
Famous Feltman's, Coney Island
Now
RADIO AND RECORDS

GEORGE OLSEN
AND HIS MUSIC
GEORGE OLSEN CLUB
CULVER CITY, CAL.
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

PAUL WHITEMAN
Now at
HOTEL CINTON
CINCINNATI
Personal Rep.: JAS. F. GILLESPIE

Disc Reviews

By BOB LANDRY

PUBLIX SELLS PIPE ORGAN

Omaha High School Buys $10,000 Instrument for $1,000

Omaha, Oct. 7.

Pipe organ of abandoned Rialto, first cost $10,000, sold to Central High school for $1,000.

Ed Kahn School of Music in worse hole with $7,500 practice organ, bought to make $250-a-week show artists when they were at their top, and can't liquidate.

Meroff, in the Lease, Only Quits Marbro Thru Policy Change

Chicago, Oct. 7.

Benny Meroff opens at the Oriental Oct. 24 for an indefinite appearance as m. c. He is expected to bring his entire musical organization from the Marlbro which adopts a straight picture policy on the same day.

Meroff occupied the unique m. c. distinction of being a clause in a theatre lease. So long as either the Granada or Marlbro had a stage band policy the services of Benny Meroff were mandatory. He has been between these two houses, for Marks Bros. and for Publix, nearly five years. Only with the change of policy was Publix permitted to spot him elsewhere.

With the change, Charlie Crafts, now current at the Oriental, will take the important Fisher, Detroit, assignment with that house to get the big Publix units.

CHI. UNION RAISES ASSESSMENT TO 2%

Chicago, Oct. 7.

New ruling of the Chicago Federation of Musicians lifts the assessment from one to 2% of the gross income. This means that musicians fulfilling part time or full time jobs must give the union 2% of their gross earnings. Ruling becomes effective Oct. 13.

Illustrative of this is that a pianist getting $13 for a night's work gives the union 26 cents.

Dep't Store's Theme Song

Theme song, discarded by pictures, has been adopted by the department stores. Here's the theme song of the big Rogers department store in the Bronx. Song, called "Roger's Land," goes:

Oh Roger's Land, our Happy Land,
Our thanks we owe your helping hand;
You'll always be our guiding star,
Should through this world we wander far.
The lesson taught in your great store
Will stay for us forever more;
Your spirit leads us in the fight,
Our beacon of the stormy night.

Pray lead us on to do our best,
Our loyalty will stand the test;
Your standards bright will ever fly,
A stalwart king up in the sky.
Your sons and daughter, every one,
Honor you as should be done.
Oh Roger's Land, our Happy Land,
We give to you our heart and hand.

Page John V. A. Weaver!

Bolger at Par, L. A.

Los Angeles, Oct. 7.

Ray Bolger opens Oct. 16 at the Paramount, where he will master ceremonies. He supplants Jules Buffano.

Bolger will m.c. the first Jack Partington locally produced unit.

Horace Heidt's band opens Oct. 9 for one week only. It remains four weeks in Publix houses on the coast.

Calloway's 2-Year Disc Job

Cab Calloway and orchestra placed under a two-year contract to record for the American Record Co., which issues Pathe and Okay discs.

Aileen Stanley

(Victor 22524) An infrequent recorder of late Miss Stanley here uses "Wasn't It Nice?" and "I'll Be Blue" for pleasant effect.

Red Nichols

(Victor 4877) Wah-Wah combined with experimental syncopation and a minimum of concern for melody is exactly what endears the Five Pennies to sophomores and other disciples of the odd, peculiar and steamwhistle type of music. Reversely it fails to appeal to others. "Peg o' My Heart" and "China Boy" make representative Nichols samples.

Cotton and Morpheus

(Brunswick 4875) This pair produce quality harmony and have an attractive couplet in "I Wonder How It Feels" and "I Don't Mind Walkin' in the Rain."

Chick Bullock

(Perfect 9964) Versatile enough to span the distance from lowdown hotcha to soft melody, this one-man harmony dispenser has "Just a Little Closer" and "So Beats My Heart" as a pip pair that will be liked.

Jeannett MacDonald

(Victor 22514) Paramount's singing leading woman brings her rounded soprano to "Beyond the Blue Horizon" and "Always in All Ways," both from her recent Paramount picture, "Monte Carlo."

Especially good is "Horizon," a probable smash hit if merit counts for anything. Robin-Whiting-Harling as a writing trio have immersed themselves in glory by these numbers, far superior melodically, thematically and lyrically, to Tin Pan Alley's regular output.

Eddie Walters

(Columbia 2290) Inevitably pee wee golf should find its way into sheet music and onto wax. Lyrics are reasonably intelligent, a distinction since the songs which memorize current events are commonly of an overwhelming banality.

Walters sings "Since They're Playing Miniature Golf," with the requisite diction for an idea song, and reverses with the popular "Go Home and Tell Your Mother."

Ted Weems

(Victor 22515) "I Still Get a Thrill" and "Sing" provide but slight appeal. Likely to be snubbed.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
The House of Harmony
Is Chicago's Hotel La Salle
where
Husk O'Hare and His
Orchestra
send their magic music via
Station WJJD
Of course, their favorites
are:
"Go Home and Tell Your Mother"
"Just a Little Closer"
"Here Comes the Sun"
"Singing a Song to the Stars"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
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WONDERFUL MUSIC—ANYONE CAN PLAY
Concertina Plays by Roll
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MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing "There's a Sunny Smile Waiting for Me,"
"I'll Be Blue Just Thinking of You," "Confessing"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.;
every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Pepsodent Burns as Outsiders Cut in on Amos 'n' Andy Vogue

Chicago, Oct. 7.

Pepsodent Tooth Paste, original sponsors of Amos 'n' Andy, are cherishing a peeve at the developments that have followed the sensational nation-wide popularity of the radio pair. They are frank in avowing resentment that so many outsiders are horning in on what the tooth paste company feels ought to be their particular privileges and profit.

It was against the wishes of Pepsodent that Amos 'n' Andy made their talking picture, "Check and Double Check" for Radio Pictures, a subsidiary of the RCA family. Pepsodent, who spent a large chunk of a million dollars annually on radio advertising were against the Hollywood venture for two reasons.

First, feeling that Pepsodent derived no benefit directly or indirectly from such a picture. Second, a fear that the picture would be bad and might jeopardize the value on the air of Amos 'n' Andy. A proposition was made to Pepsodent by Radio Pictures for the dentrifice manufacturers to underwrite the picture's cost in return for direct plugs to be inserted in the picture. This was declined.

Candy bars, toys and others cashing in on the exploitation values that Pepsodent feels they have paid for and created further aggravate what is admittedly a touchy subject with the officers and board of directors of Pepsodent.

SCHOOLS FOR RADIO COURSES THE LATEST

Radio has a new racket in the operation of studios, large and small, for the purpose of training aspiring ether artists the knack of being ready when an opportunity to broadcast arrives.

Nothing is being overlooked in the studio curriculum with diplomas or specially designed diplomas for the students after a certain period.

There's a charge for the radio schooling, but from the way the boys and girls are going into the studios it convinces their operators they apparently see a long-felt want.

The studios are popping up all over N. Y. and Brooklyn.

N. Y. Band at Toledo's Air Station Restricted

Toledo, Oct. 7.

Henry Junior Sutton and his New York CBS broadcasting band have been engaged by Station WSPD as a house band.

It is the first time known for a local studio to go to New York for a band. They were engaged after a long battle with the local union and after an agreement had been reached that the band could not play for local dance engagements.

The orchestra will go on the air twice a week, with WSPD as the key station for CBS.

Geo. K. Spoor's Defense

Chicago, Oct. 7.

George K. Spoor, as an operator and not as the inventor, has filed suit in the U. S. District Court for revocation of contracts made in 1925 with First National, Metro, Universal, Vitagraph, United Artists, Reelcraft, P. D. C., Griever Productions, Associated Exhibitors and the Film Booking Offices.

Spoor took on these contracts in 1925 as operator of the Academy, Waukegan, Ill. The following year he sold out

FREEDMAN'S OWN CO.

Al Freedman, of Harm's pro department, goes into business for himself Nov. 1.

Freedman will operate under the firm name of Columbia Music Publishers, Inc., at 1587 Broadway.

DENNIS KING ON AIR

Denis King goes on the air over the N.B.C. network on the Nestle hour, Oct. 24, booked by Harry Spingold of the William Morris office.

Salary set at $1,250.

RADIO'S PROBLEM IS STILL RIGHT TALENT

Film biz evolution seems to be repeating in radio, unwised to the show biz aim. Radio is being pressed with its biggest problem at present on how to satisfy the advertiser. Latter is beginning to exercise some thought. How to satisfy is Radio's question and it is admitted.

Sizes up like theatre operator versus distributor. Radio advertisers are pretty well up on talent knowledge and becoming choicey. Instead of the stations and chains handing over talent with a "take-it-or-leave-it attitude," and sometimes stronger than that as was, the advertisers are demanding certain talent or else.

Most advertising agencies now have experts detailed especially for radio work. Not new, but that talent quest is. Radio is beginning to learn that the advertisers in many cases know exactly whom they want.

It's especially prominent in selection of m. c.'s. Advertisers are picking them.

Where the rub comes in on the radio end from this selection angle is that talent demanded by the advertiser may not always be up to scratch on mike quality. That's bothersome, too.

—About every advertiser requests a small raid on the legit or vaude world. Like show biz history, the actor holds the bag in the end. Most everybody else is paid for rehearsal, but in these "choisy" tests the actors are not.

Cantor as Geo. Olsen's Goodwill M. C.—for Apples

Hollywood, Oct. 7.

Eddie Cantor doesn't only buy tickets for his own shows. If pal's in a spot he'll work for him, for what have you.

All of which partly explains why Eddie goes in for a week at George Olsen's night club in Culver City to m. c., starting Oct. 13. Olsen doesn't know where the dough is coming from to pay Cantor, and Cantor doesn't care.

Cantor's free will offering is really to show the prohis and locals out here that Olsen is running a class place. Injury was a raid and jamming because Olsen dispensed "accessories"—ginger ale and cracked ice.

Ethel Shutta (Mrs. Olsen) will also appear at the club.

Minneapolis Too Open

Minneapolis, Oct. 7.

Following grand jury investigation of charges that vice is rampant in Minneapolis, Mayor W. F. Kunze and Sheriff Ed Wall have ordered an early closing lid on merriment in local night clubs, chicken shacks and roadhouses. All music and dancing must cease at midnight, although food may be served after that hour.

Grand jury committees have been checking up on the night life. All of the joints have been running until 3 a. m.

Baker's $18 Shadow

Chicago, Oct. 7.

Phil Baker, broadcasting nightly over NBC for 10 minutes, has to pay an assistant accordionist $18 because the union says so.

Assistant comes in, opens his case, takes out his instrument, sets it on his knee for 10 minutes, collects, and blows—but not the sax.

Lindsay's New Club

Picardy Club, Earl Lindsay's new club which opens Oct. 9, formerly the Parody Club, will have for its floor show Joe Herbert, Pearl Twins, Harrison and Fisher, Lucille Johnson and Edith Davis.

All were engaged indefinitely through Lou Irwin.

Radio's Nasal Wailers Panting for Personals

Hollywood, Oct. 7.

Ranch Hands, cowboy warblers over station KTM, are being featured every Sunday at Robert Callahan's Ramona Village. Boys are in on a 50-50 gross split, with admission four bits.

First appearance last Sunday drew $500.

Ranch Hands were organized by James Adams, picture comic. Mobs of Hill Billy and cowboy musical outfits are angling for personal appearances since the Beverly Hill Billies of KMPC crashed the Chinese theatre for $3,500 and a chance at the gross.

Arizona Wranglers, who whoop it up over KNX, are being considered for the prolog of "The Big Trail" to open at the Chinese Oct. 2.

CHESTERFIELD CIGS NEXT TO ETHERIZE?

Chicago, Oct. 7.

Understood that the last of the big-four cigarettes will shortly go over the air. Chesterfield is dickering at present for evening time, and likely to be set within the month.

Looking for something novel, believing that bands are out since they are plugs for Lucky Strikes and Old Gold. Thinking of a talking 15-minute feature for nightly broadcast.

Breaking Big Mgr.

(Continued from page 59)

pending downfall. The manager received substantial recognition in a social way and after he had attained a position of prominence theatrically. Meanwhile he had become known as "a chaser" and was mixed up with several women of the stage with whom he had come into business contact. Reports say there is even a greater scandal with a show woman in his past. It has never been printed.

The manager's present romance that has so greatly and dangerously involved him is with a non-professional. The wealthy man's daughter never has appeared upon the stage, although her father is reputed to have some theatrical interests. He is said to have been at one time concerned in ventures with the very man he is now seeking to financially destroy.

Both Warned

The daughter has been married, but the marriage ended disastrously. The multi-millionaire had objected and warned her not to marry; that she was not marrying the right man. The father held aloof until the marriage was dissolved, when the daughter regained her father's good graces.

He gave her an allowance and she did some traveling, coming to New York shortly after and spending a considerable time, also considerable money, while here. Upon her return to London, she met the theatrical manager. Her father was informed of the misalliance, and is again said to have warned the girl, also the man.

Manager in a Fix

The situation the theatrical manager finds himself in is peculiarly embarrassing, apart from the feud that is slowly breaking him. In England there is a common law, from accounts, concerning a wife and a mistress, after a man has lived several years with either. It is the English "polite" custom, it is said, that a man of any standing after living with his wife for a long term of years never to divorce her, although she may divorce him.

Living with a mistress for a number of years an Englishman is expected also by the country's common custom in certain social stratas to marry her, on the theory that since he has been continuously living with the same woman, and with no reason why they shouldn't marry as he had the opportunity to ascertain, the man should marry her.

The theatrical manager, from the account, might evade the fury of the feud if he married the daughter. Her father, it is claimed, has so informed him. But the manager's wife is obdurate. She will not consent to a divorce for any reason or purpose.

Geiger's Buy

Gene Geiger has purchased the ritzy Samarkand Restaurant on 5th avenue and 52nd street.

He takes it over next week.

Radio Air Line

By Mark Vance

Plenty of free talent. Where the boys and girls get a crack at the ozone in the hope of landing a contract it's a certainty some of the regular entertainers lost out.

The stations don't appear to be worried about what may happen to the entertainers as long as they can keep their hours plugged and commercials satisfied.

Lower wavers in particular seem to be the worst at getting free talent. Their kind of programs as a whole simply blah and react.

Jokesmiths and wisecrackers seem to be running short of material, hewing close to the risque and blue under the impression it is not only funny but adding to their popularity.

Laxity around the stations compared with a year or so ago when the stations would cut off a period without delay.

Plenty of drivel coming through in the announcements made by some of the announcers on the major stations as to the title of "the next number." This goes for NBC and Columbia.

When Pres is On

It's the air custom to drop everything whenever the President of the U. S. is on the air. President Hoover was at a bankers' banquet Thursday night and was heard from both WEAF and WABC at 8:30. It was necessary to cut Rudy Vallee's Fleischmann Hour down to a half.

Herbert Series

If the radio never does another thing it is giving Victor Herbert the attention his works merit. NBC is running a Herbert series that had "The Only Girl" as the revival Thursday night.

Election Hooey

Election hooey early. Not much to the present array of spiels. It may have been a coincident that both Hoover and Gov. Roosevelt of N. Y. were on the air the same evening.

Tough to Follow

That Maxwell House program is getting better and Willard Robinson is making it pretty tough on WJZ for others to follow. Probably a good thing for Lucky Strike orchestra it precedes the MH program for there is quite a diff.

Lucky still mixes the old boys with some of the new ones.

Medicine Show Stuff

Major circuits have nothing much on a steady radio weekly menu to rave about. Programs as a whole are below par and for several days far below the standard of other months. A few highlights with the news events cutting in on the commercials.

So many health talks crowding each other it has gotten so that they are selling patent medicine. And all kinds of health builders. The way they are coming through even to the health spiel on eating yeast would make one think that everybody in the world is sick. Perhaps some of those radio health talks will spread some sickness.

Name Talkers

Not so many Chink bands as formerly. Standout is Joe Morgan's outfit from Palais D'Or.

Gaining in weekly fav is the Coca Cola period. Not only musically but the weekly interview by Grantland Rice with some sport celeb. Next week Irv Cobb is promised and that shows how Rice is keeping up his standard.

Dying

WNYC still terribly in need of entertainment. WMCA sloshing around hoping miracles will happen. A few good spots and that just about lets the station out. Not much worthwhile to lift WHN very high but still doing its bit for Loew. If it wasn't for its pipe organ and recordings no telling what would happen to that station.

Begging for Gags

All kinds of pleas and invitations have gone over the air for all sorts of things but the first to ask the public to send in gags comes from Charles B. Hamp, who broadcasts every a. m. at 7:30 for Quaker Oats. Hamp gags the invite by suggesting any old joke or pun be sent in. A Jersey station is selling birthday cards.

Painful Announcers

Announcers trying to be funny in an effort to sell themselves when some commercial is paying heavy for the period. Stations will have to put on a "don't talk so much" lid.

This palpable funny effort becomes especially apparent during the day periods and the early eve announcements with the Sunday spiels a decided pain.

CBS AND NBC CUT OUT ALL DISCS ON AIR

Columbia and NBC have tabooed the disc from the air. This notwithstanding that NBC is allied with Victor.

Pretty well looks like regardless of who is what, that the chains are using that freedom of action. Angle of objection against discs seems to rate only one way: talent may not be just right.

Beyond this lies the fact though that discs after some usage become defective and chains are unwilling to take the chance of such a record being broadcast.

How the ruling affects the local station allied with the chain is not given. Impression brought forth is that it goes circuit-wide. On that basis disc broadcasts are now limited to independents, and the question of how this affects the disc biz is left open.

From the quality angle the chains take it that, regardless of talent, latter must be okayed by chain experts before shooting over ether. Can't do that with discs, owing to probability of defect arising any time in handling.

Vallee Sings and Plays Girl Fan's Own Song for Him

Of all Rudy Vallee's girl admirers, Miriam D. Waller is the first one known to have written a song for Vallee and have him sing it back to her with her own words and music.

Vallee did just that when he opened his nite club Saturday. He included the Westchester girl's ditty called "Night Winds." Rudy has promised Miss Waller that a lot more will be heard of it.

Phil Kornheiser, Alone

Edgar Leslie and Dick Powers, reported going with Phil Kornheiser as a new music publishing house, have stepped out, leaving Kohnheiser alone.

The latter is proceeding to organize, alone, opening at 745 7th avenue about Oct. 15 under the name of Phil Kornheiser, Inc.

COLLEGE INN

(Chicago)

Chicago, Oct. 4.

Everything to make the metamorphosed College Inn a success is now present with the single but vital exception of service. By the end of the first week a few after-the-show snacks required 45 minutes between the ordering and the delivering. This was not an exceptional instance but the observed experience of most of the tables.

It is the contemplated policy of the Sherman to make a move to win back the theatrical mob that was elbowed out by the visitors from Keokuk, Ia. With the drawing power among showfolks of Ben Bernie, this may be accomplished except on Saturday night, dedicated entirely to collegiates and pseudo-collegiates, and if the service can be made normal.

Practically every bandsman and star playing in Chicago turned out for Bernie's opening. Phil Baker, his former partner, did m.c., and the program coming over the air sounded like a Hollywood opening in the profusion and prominence of the guests. That in itself attests Bernie's ability to do his part. It remains only for the College Inn to follow through.

Bernie is giving off musical heat in approved Chicago fashion, while the years have not altered the vigorous dancing notions of young Chicago. A certain amount of courage and a lot of vitality needed to go up against that Saturday night conglomerate courtship.

In between times young Red Norvo mallets the xylophones. He's a new Bernie member recruited from NBC. Presently the Bernie rhythm trickles through the cosmos via Columbia's WBBM. This should help spread the news it's Bernie and hot. The maestro is in for 12 weeks here with an option.

Indirect lighting, luminous murals and a bragged-about hors d'oeuvres bar are among the constructional novelties of the transformed premises. Band shell has been moved to the east end of the room. Capacity is around 750.

Convenience of location, popularity of Bernie, and memories are in favor of the show mob returning. If the rest of the set-up is there.

Land.

BAL TAB REOPENS

Chicago, Oct. 7.

Bal Tabarin, Saturday night ritz spot in the Sherman Hotel, opened for the season Oct. 4.

Gene Fosdick's orchestra dispensing.

Train Turtles Under Dish Pans To Make Fast Start in $2 Races

Chicago, Oct. 7.

Turtle racing is spreading, with St. Louis, Kansas City and Chicago all down for meets.

A couple of Chicagoans have two mud hens they are trying to train to win all the terrapin money in America. These boys keep the turtles under a dishpan. When they lift it up, every half hour, if the mudders don't immediately do a Gallant Fox they get up a fearful yelling, the idea being that by the time the race opens in Chicago the two turtles, when the pan is lifted, will dash away madly.

American Terrapin Racing Association, recently formed and headed by R. M. Harvey, former g. a. of the 101 Ranch, expects to carry the sport to New York before the winter is over.

Biggest trouble, promoters claim, is getting the public to understand the $2 buys a turtle, entrance fee and a chance to win the capital money, which runs between $3,000 and $5,000.

The association now has about 5,000 turtles of its own, transported from town to town and used in various meets, the terrapin remaining the property of the association, even if he wins the dough.

Outside mudders can be entered for the $2 fee. No limit placed on a spectator having as many as he wishes.

AMUSEMENT ROW

Los Angeles, Oct. 2.

While miniature golf as an industry is reclining horizontally and clutching a lily in its cold right hand, the influence of its heydey is still with us. Consider Amusement Row, so named by its tenants, extending eastward from Fairfax avenue, several blocks on Beverly boulevard in Los Angeles.

Two months ago the south side of the boulevard was a bleak strip of land dotted with oil wells. Today its front is a fluttering maze of pennants, strung by ambitious proprietors of two miniature golf courses, an archery range, outdoor bowling alley, golf range, Balkaro game, fruit stand and a sales headquarters for fancy rocks to be used in golf course construction.

Behind this brave little midway the oil wells remain, pumping monotonously with an air that indicates they will have lived to say hello and goodbye to the boulevard amusement pioneers.

The Gilmore Oil Co. two months ago leased frontage on the boulevard to the two golf courses, and even though the game for No. 2 sportsmen was already beginning to totter, there was enough novelty in the courses to attract crowds for a while.

Inspired by the sight of people walking around with money to spend, other individuals went into the amusement business adjacent to the courses. Balkaro, said to be a combination of pool and golf, installed itself for 25c a round and got a fair play. When visited this week, however, business was so bad an attendant wasn't even present to greet a possible customer. The equipment investment alone was almost $1,500, and if the manager ever gets his investment back he'll be even more surprised than anyone who has tried to play the game. Admission now is down to 15c.

The archery range is operated by two boys just out of college and how they scraped together the $1,800 investment is something only boys just out of college can fully appreciate. For 10c during the day they offer 10 arrows and a complicated lesson in archery, including leather harness for the fingers and wrist. Their day patronage is terrible, as is day patronage all along the line, but on weekends they pull in a couple of bucks. It doesn't take much to live out here.

The golf driving range is doing pretty well, requiring little upkeep and cashing in extra with golf lessons for people with time on their hands. Buckets of balls for 40 and 75c. Lessons are six for $10.

Display of fancy rocks for construction of miniature courses has become so deserted the owner may have given up long ago and left his rocks lying there. Nobody seems to know.

The outdoor bowling alley, under canvas, is a miniaturized version of the real game and peddles for 15c. Open a week, it has its novelty and has heavy night trade.

Elsewhere in the city other amusement rows are springing up, giving the city the atmosphere of a scattered Coney Island. The places are open until midnight and are heavily lighted.

There's everything an amusement park has but the ride. And the operators are about to get that.

Bang.

Zack Terrell Offers for '101 Ranch,' $100,00 When Mix Sidesteps

Chicago, Oct. 7.

Zack Terrell, manager of the Sells-Floto circus, has offered $100,000 cash for the 101 Ranch circus, now in winter quarters at Ponca City, Okla. Terrell made the offer when Tom Mix, who was about to complete purchase of the outfit, withdrew on the death of Fred Warrell. Mix was depending on Warrell to manage the new trick, with the latter having already selected his list of bosses and the program outlined for 1931. His sudden and untimely death on the Sells-Floto show train at Winston-Salem several weeks ago caused Mix to cancel all dealing with the Miller Bros.

Whether or not the Miller Bros. will accept Terrell's offer is not known as the Miller estate is in a bad mix-up at present, with about 15 heirs all pulling in opposite directions. This has caused the banks to stop all credits, with Zack Miller, who managed the 101 Ranch, reported about to move to South Africa.

Zack has long had the South Africa idea, and if he can clean up his ranch and the circus will likely leave.

Terrell Top Man

Whether or not John Ringling will allow Zack Terrell to drop out of his managerial position is a question. At present Terrell is the highest priced manager on the Ringling list, getting some $10,000 yearly with sources from other ends and interests on the circus. This is about top money for the Ringling office.

Terrell has always longed to own his own outfit and this looks like his chance.

VARIETY BILLS

(Continued from Page 50)

Sunkist Beauties

NIAGARA FALLS
Strand (10)
"Seeing Double"
C & C Stroud
Loomis Twins
Miller Twins
Elca Twins, St
John Twins,
Clute Twins,
Falla Twins,
Nolay Twins,
Holly Twins,
Parker Twins,
Maltby Twins

ROCKFORD
Coronado (10-12
"Country Club"
Leonora Cori
Masters & Grayce
Ray Samuels
Louise & Mitchell
Sunkist Beauties

SPRINGFIELD
Palace (10)
"Rose Garden"
Red Donahue & U
Harold Stanton
Hall & Essley
3 Jacks & 1 Queen
Helen Petch
WASH'GTON, D. C.
Fox (12)
"Brunettes"
Armanda Chirot
Slate Bros
Hirsch-Arnold Girls
Hassan Bluestreaks
Jose Mercado
Charles Carrer
WORCESTER
Palace (10)
"Brunettes"
Armand Chirot
Slate Bros
Hirsch-Arnold Girls
Hassan Bluestreaks
Jose Mercado
Charles Carrer

LONDON

Week of Oct. 6

FINSBURY PARK
Empire
"Tout Paris"
LONDON
Hippodrome
"Sons O' Guns"
NEW CROSS
Empire
"Reply to Talkies"

STRATFORD
Empire
Lily Morris
Naughton & Gold
Ben'tt & Williams
Somers & Fell
Gerardo & Adair
Superb Eight
Kimberly & Page
VICTORIA
Palace
"Victoria Vanities"

PROVINCIAL

BLACKPOOL
Grand
"Old-Fashioned W"
Opera House
"Lilac Time"
BIRMINGHAM
Empire
Hello Folks
Royal
"Silver Wings"
BRADFORD
Alhambra
J Hylton & Bd
Leslie Sarony
Leon & Lucette
The Bostons
Morris & Conley
CARDIFF
Empire
Paul Robeson
EDINBURGH
Empire
"Desert Song"
GLASGOW
Alhambra
"Nippy"
HANLEY
Grand
Just Plain Folk
HULL
Palace
"Fine Feathers"

LEEDS
Empire
"That's Good Girl"
Royal
"Rio Rita"
LIVERPOOL
Empire
"Tommy Tucker"
MANCHESTER
Palace
"1st Mrs. Fraser"
NEWCASTLE
Empire
"Rev la Folie P're"
NEWPORT
Empire
Chefalo's R Show
NOTTINGHAM
Empire
"Town Show"
Royal
"Maid of Mts"
SHEFFIELD
Empire
"Co-Optimists"
SOUTHAMPTON
Empire
C Rosa Opera Co
SOUTHSEA
King's
"Love Lies"
SWANSEA
Empire
"Singing Clown"

2 IN ONE WEEK

York, Pa., Shops Increase Force—Carnivals Hear of It

Chicago, Oct. 7.

Because two carny owners heard the York Safe Co. at York, Pa., had put on several hundred men within the past two weeks the town is having two carnivals this week. One, the Melville Reiss, and the other the Ben Weiss.

The town is one of the last fair-sized eastern spots to allow carnivals, and if more lots could have been secured three more outfits now playing through Pennsylvania would also be in town.

RINGLING MOB PANICKED BY SILENCE

Chicago, Oct. 7.

Contrary to the usual circus custom, not a re-engaging executive contract was issued by John Ringling, following the closing of his six circuses. In the past, executive and personnel to be retained for the following year have been notified at the end of the season and given a contract to the effect.

Unlooked-for situation throws the circus world in an uproar and affects about 2,000-odd people who had hoped they would be set for next year.

In a recent statement here, John Ringling stated all six of his shows would again be on the road in 1931.

It now appears they may be some left in the barn. In the meantime many circus people are drifting into other lines, figuring the Ringling method too uncertain.

New Outfits

Truck and wagon shows, of which the following are leaders, are getting a big raft of the troupers: Hagg, Barnett Bros., Gentry, Hunts, Ketrow, Sells-Sterling, Wheeler and others. Several new outfits are now under the course of construction.

GOLFIE SANS CLASS

Shocked by a proposal to establish a miniature golf course next to the Berkshire Playhouse, wealthy and socially-elect residents of the dignified town of Stockbridge have retained counsel to fight the project.

The repertoire season at the Berkshire Playhouse recently came to a close.

CARNIVALS

(For current week Oct. 6-11, when not otherwise indicated.)

Ajax United, Carysbrook, Va.
Alamo Expo., Denton, Tex.
Alabama, Meadville, Miss.
Barker, Huntsville, Ala.
Barlow's, Coffeville, Miss.
Bernardi Expo., Clarksdale, Miss.
Bernardi Greater, Danville, Va.
Boyd & Sullivan, Ridgetown, Ont., Can.
Bruce Greater, Henderson, N. C., 5-9.
Bunts, Cherokee, N. C.
Cetlin & Wilson, Asheboro, N. C.
Clark, Caruthers, Calif.
Coe Bros., Andalusia, Ala.
Coleman Bros., Stafford Springs, Conn., 9-15.
Dailey Bros., Lexington, Miss.
Davis & Sons, Marksville, La.
Douglas Greater, Wendell, N. C.
Ehring, No. 1, Delaware, O.
Fleming, Jasper, Ala.
Galler Am. Co., Parsons, Tenn.
Gray, Roy, Conroe, Tex.
Gray Royal, Pearsall, Tex.
Hall's Greater, Tallulah, La.
Hames, No. 1, Lubbock, Tex.
Hansen, Prentiss, Miss., 9-11.
Hill, Lawrenceburg, Tenn.
Jones, Tupelo, Miss.
Ketchum's, Apex, N. C.
Krause Greater, Hickory, N. C.
LeBruno's Expo., North Vernon, Ind.
Lee Am. Co., Jasper, Ga.
Leggette, Many, La.
Loos, Gonzales, Tex.
McGregor, Franklin, Tex.
Melville-Reiss, York, Pa.
Miller, Ralph R., Natchitoches, La.
Murphy, D. D., Meridian, Miss.
Naill, Oakdale, La.
Page, Sandersville, Ga.
Reading, Camden, Tenn.
Rice Bros., Milledgeville, Ga.
Rice-Dorman, Jasper, Tex.
Rogers & Powell, Forrest, Miss.
Rubin & Cherry Model, Winston-Salem, N. C.
Shugart's, Rosebud, Tex.
Southern Expo., West Point, Ga.
Tidwell, Coleman, Tex.
Weiss, York, Pa.
Williams, Mexia, Tex.
Wortham, John T., Albuquerque, N. M.

CIRCUSES

Al. G. Barnes

Oct. 7, Redlands, Cal.; 8, Alhambra; 9, San Fernando; 10, Oxnard; 11, Santa Barbara, Cal.

Barnett Bros.

Oct. 7, Lumberton, N. C.; 8, Whiteville, N. C.; 9, Marion, S. C.; 10, Conway; 11, Georgetown, S. C.

Obituary

JACK DONAHUE

Jack Donahue, 38, musical comedy star, playwright and producer, died at his New York home, 211 Central Park West, early the morning of Oct. 1 of heart disease. Mr. Donahue had come in off the road from the Connolly & Swanstrom show, "Sons o' Guns," the Thursday before at the advice of his physicians who told him his heart was affected.

Although considered a pretty sick man, Donahue insisted on not being met by an ambulance, and walked from the train to meet his wife. Subsequent reports were favorable, but a turn for the worse on Tuesday night resulted in his death at 5:45 o'clock the next morning.

While heart trouble was the main factor in his demise, he had also suffered from sinus infection, high blood pressure, and a kidney ailment which had affected his feet.

Jack Donahue had risen by his own efforts from the classification of "just a hoofer" to that of a star. In addition to his success as a comedian, and his exceptional dancing ability, he had become a writer for the stage as well as a producer.

His main writing of late had been in the preparation of m. c. librettos and he had adapted, from the London version of "Princess Charming" (Shubert produced). For some time Donahue had been part owner of a dancing studio with John Boyle. Besides the stage work he was doing very well in a series of articles for Cosmopolitan entitled "Letters of a Hoofer to His Ma." His "Letters" were well read and liked. Mr. Donahue was always dancing and at his studios creating dance routines. As an example of his avidity in this respect, he and Boyle evolved a hard, intricate routine for George Gershwin's "Rhapsody in Blue."

John J. Donahue was young in years, but old in stage experience. At 11 he broke into the professional end with Dr. Fleming's Medicine Show (horse and wagon outfit) outside of Brockton, Mass. For that he got $7 a week. His first real stage trial came with the Young and Adams rep company, where he did dancing specialties between acts. The company stranded in Chicago with Donahue landing in burlesque stock and later vaudeville.

He first appeared on Broadway in "The Woman Haters." Later he married and he and his wife then appeared in vaude as Donahue and Stewart. When his wife retired, Donahue continued as a single. It was during these years in vaude Mr. Donahue danced his hardest and probably weakened his heart.

He was in vaude when engaged by Charles Dillingham for "Hitchy Koo." Followed "Angel Face," Ziegfeld "Follies," "Girls in Blue," "Molly Darling," "Be Yourself," "Sunny" and "Rosalie." The last two were Ziegfeld productions.

Then he was starred in "Sons o' Guns" under Connolly & Swanstrom's management. He was reported receiving a salary of $3,500 weekly. It was a New York hit and had been sent on tour. In Cincinnati, Donahue had his attack.

The widow survives as also does three children, Alma, 9; Barbara, 7 and Constance Marilyn, 4; his mother and two brothers, Joseph and Walter (Joe also on the stage), and two married sisters.

Interment in Ferncliff Mausoleum.

DENNIS HARRIS

Dennis Harris, 54, one of the best known theatrical men in the middle-west, president of Harris Amusement Companies in Pittsburgh, and at one time an actor, died Sept. 30 in Mercer Hospital, Pittsburgh, following an operation for appendicitis.

The Harris family is well known politically. Mr. Harris had a brother, Frank J. Harris, who is State Senator. Another brother, Senator John P. Harris, died some time ago.

Dennis ("Dinty") Harris was graduated from Central High School, Pittsburgh, in 1892. His entry into the show business was as ticket seller and then treasurer in the theatres operated by his brother (Senator John Harris) who was just introducing pictures into them.

Six years later Mr. Harris turned to the stage and became a character actor of considerable note. He made his debut with the Harry Davis stock at the Grand, Pittsburgh.

His most notable stage engagement was in support of Robert Mantell in Shakespearean revival.

Mr. Harris, funeral cortege in Pittsburgh Saturday morning (4) was one of the longest ever seen in that city.

WILLIAM S. RISING

William S. Rising, 79, actor, director and radio artist, died of heart trouble at 126th street and 7th avenue, New York, Oct. 5, as he was out walking. Mr. Rising lived at 15 Manhattan avenue. He and a friend, H. A. Vadsworth, living together, had spent the morning fixing up their rooms.

Mr. Rising had been a college man, graduating from Ohio Wesleyan University, and had studied voice culture in Italy. Although he studied for grand opera, he found comic opera and drama more remunerative. Among his most notable stage appearances were with Lotta Crabtree and DeWolf Hopper companies. Later he went into pictures and directed several Biograph pictures (silent).

Mr. Rising had devoted recent years to comic opera revivals and radio broadcasting.

Two sons, Willis S., Jr., and Philip Rising, survive.

PATSY MORRISON

IN LOVING MEMORY OF MY
Dear Mother
Who Passed Away Sept. 24, 1930
GEORGE GIVOT

Patrick Henry Morrison, 55, former manager and booker, known throughout the vaude realm as "Patsy" Morrison and who for 30 years operated Morrison's Rockaway Beach (vaude) theatre, died Oct. 5 of heart trouble at his home in Lynbrook, Long Island.

Mr. Morrison was an uncle of Charlie Morrison, the agent. He was the youngest and first of 10 children in the Morrison family to die, survived by mother, brothers and sisters. Mr. Morrison retired about 12 years ago.

When Patsy wanted to play big time vaude at his Rockaway house he displayed amazing business acumen of his time by playing the biggest of "names" and paying them salaries believed to be impossible for a beach theatre. It was his booking of headline acts for Morrison's that made his name and theatre one of the best known in vaude.

Interment in Lynbrook.

CHARLES PELEKY

Charles Peleky, musician, master of harmony and technique and orchestral conductor, died Oct. 4 after a short illness.

Mr. Peleky was well known in vaude circles. He was for over 25 years connected with Martin Beck when Beck was president of the Orpheum Circuit.

When Beck quit vaudeville to come to New York and build the Martin Beck theatre he brought Mr. Peleky with him. The latter managed the Beck theatre and at the time of his demise held an executive position with the Theatre Guild.

His widow survives.

JACK HUFF

Jack Huff, 46, former performer and agent, died Sept. 30 at Albuquerque, N. M., after an illness of eight months. After some years in vaude he became partner in the Huff and Weston agency in Chicago, later becoming manager of the Gus Sun-Billy Diamond office in Detroit.

Widow and one child survive. Burial in Albuquerque.

JAMES W. PYNE

James W. Pyne, former advance man for George M. Cohan, died at his home at Hartford, Conn., as a result of accidental gas poisoning.

A tea kettle had boiled over, extinguishing the flame of the gas stove. Interment in Hartford.

ST. ELMO BOYCE

St. Elmo Boyce, 31, scenario writer, died in his Hollywood apartment from poisoning Sept. 30. Police are investigating a suicide theory.

He is survived by his mother.

Mrs. Jennie Levison, 73, mother of Mrs. Harry Warner, Morris Levison (with the west coast staff of WB) and Mrs. Robert Nissenson, whose husband is with the WB office in Berlin, died at her home in Brooklyn, Sept. 30, from the effects

(Continued on page 71)

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

A change of managership brings Jonas Perlberg, recently of Publix in Florida but previously a ballroom and theatre impresario in Chicago, to this south side house which, with the closing of the State-Lake Oct. 11, will be Chicago's only vaudfilm house besides the Palace.

By general report the Englewood is a money maker and presumably immune from the fevers of economy that are burning up vaude out here. Without the Englewood there would be no dignity whatever to western vaude. It's the pants and vest of the illusion that there's still hope.

Those who sit by the bedside of the western invalid would be driven to speakeasies or the river if the hollow-eyed spectre of efficiency suddenly took away Tuesday night by dedicating the house to straight sound.

Both as a glimpse into vaudeville history and as a barometer of the present status the Englewood Tuesday night conglomerates of 10 acts are highly educational. There are turns rather hopelessly old-fashioned for whom it is difficult to see any outlet with the drying up of the convenient indie cases. There are other obvious western imitations of eastern ideas and mingled among the hopefuls a few samples of bona fide class.

"Ragland" speaks for itself. For those with weak memories it can be added the wrinkle-smoother wears an artist's smock and has two easels and a patriotic devotion to Col. Lindbergh.

Rick and Snyder have been harmonizing in Chicago cabarets for 10 years or more with intermittent detours into vaude. Boys dress in hammerclaws and toppers and provide a pleasantly innocuous interlude.

Zelaya came out from the State-Lake to guest star for the evening and assured the success of the first half of the long bill. Too often all the merit of the 10 acts is at the tail end. Zelaya's inspired pseudo-extempore developed frenzied glee in the Englewoodites. He was the big bell-ringer of the bill.

Novelty Revue, tritely named, at least tries to inject some comedy specialties. Two girls doing goof are a bit perambulatory in their mugging. With better tempo their efforts might be more richly rewarded.

Rajah Ben Ali (New Acts) with a genuine beard and a good idea did nicely. Frank Ladent and Co. (New Acts) also displayed progressive ideas. Darling and Clarke combine something of Groucho Marx with a regrettable addiction to the more unbearable sort of punning. They possess a possible family time utility.

From Jack Fine's act factory in New York comes the beauteously titian Ann Boland assisted by a girl stepper and six male banjoists. This turn has class but finishes indifferently through lack of a climax. Miss Boland is ultra.

Purveying unmuted noise and nothing else Burns and Kane represent effort wrongly advised that humor and loud voices are synonymous. If presenting themselves with a gift of some worthy material it would be possible for the boys to relax and still do much better. They make nice appearances.

Harriet Naurot and Boys, roller skaters, closed. John McCormick's "Song o' My Heart" (Fox) on screen.

Capacity Tuesday night. *Land.*

Regal

Three acts did their best to entertain a discouraged audience. And when the audience at this house is discouraged, that's news. Maybe it was the picture, "Way Out West" (Metro), with about 40 people for this performance.

There were Bassett and Norris, man and girl hoofers, with an ordinary routine that these patrons have seen oftener than that. And Bob Morris, hoke comic, is taking too long to get to his punch lines, missing completely even with those who think they're new.

Fay Wallace was shoved in here for for one day just because Lou Lipstone wanted Easton and Howell for the loop Oriental show. And Miss Wallace proceeded to sing two pop tunes for the best returns of the evening.

Rest of the entertainment was the band and that fav m. c., Ralph Cooper. In a pinch these boys could deliver enough show to satisfy. The band can play, and act as if they're enjoying, and Cooper can m. c., sing a song and even fake a couple of steps. Keeping to legit stuff this boy is good, though he has a tendency of slipping into blue gags when feeling particularly happy.

Other attractions were an Allan and Canfield (Par) short, Paramount sound news, and an organlog.

A new $25,000 corporation, known as the Theatre Development Corp., has been formed here to build a group of houses in the suburbs, leasing to individuals or chains.

A. G. Spencer, former theatre owner of Sterling, Ill., and Abe Freeman head the corporation.

Metro exchange moves into the former Paramount quarters Nov. 1. Meanwhile the new film exchange building, to have been completed Oct. 1, still remains untouched, with only the basement finished.

Ralph Whitehead, orchestra leader, Cornada, Rockford, goes out Oct. 18, when the house goes into a vaudfilm policy.

Ben Benjamin, branch manager of Radio pictures in Chicago, has been replaced by William Brumberg.

All execs of NBC are having special loud speakers installed in their offices that are costing $600 each to manufacture.

H. W. McCall and Eskel Gifford will bring a musical tab stock into the Venetian theatre, Racine, Wis., Oct. 12. Engaged for leads are Bill Rader, Dorothy Woodward, Beulah Hayes and Gene Darby.

Gifford is also one of the partners in the dramatic stock venture at the Kedzie, Chicago.

Another club and vaude booker comes to try his hand—George Lukes, who opened an office here.

Three stocks in midwest and south report good business; Peruchi Players at Chattanooga; the Senate Players at Springfield, Ill., and the Majestic company at El Paso, Tex.

W. J. Bahmer, for 15 years drama critic on the Pittsburgh "Post," has written two plays, "Air Castles" and "On Margin."

Walker Whiteside's new play, "Chinese Bungalow," will open at the Studebaker on Oct. 12. Originally booked for the Garrick, but "Sex" persists in hanging on at that house.

Changes on Film Row last week include Bill Brumberg coming back as branch manager here for Radio Pictures and Eddie Bricketto moving to Pathe to join the sales force.

Hazel Cass No. 3 company, managed by Cliff Malcolm, closed season last week at Decora, Ia.

Otis Oliver players at Rockford, Ill., received tentative closing notices last week.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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CINCINNATI

By JOE KOLLIN

Shubert—"Hell's Angels" (2d week).
Albee—"Outside the Law"; vaude.
Palace—"Half Shot at Sunrise."
Capitol—"The Sea Wolf."
Lyric—"Liliom."
Keith's—"Dancing Sweeties."
Strand—"Common Clay."
Family—"Shadow Ranch"; "Soup to Nuts."
Cox—National Players (stock).
Empress—Burlesque (Mutual).

Cliff Boyd, former manager of the Albee, has rejoined Ike Libson and is managing Keith's, the only large downtown house not controlled by R-K-O.

Erlanger-Grand may open its season early in November with Theatre Guild plays.

Stuart Walker Co. begins its eleventh repertory season Oct. 20 at the Taft, with Victor Jory and Regina Wallace as leads.

Vincent Lopez and orchestra returned to the Hotel Gibson Monday (Oct. 6) for another two weeks' engagement.

Hotel Sinton, which had Paul Whiteman and band for three weeks, will be without a dance orchestra until mid-November, when Henry Thies' orchestra reopens the Chatter Box.

ST. PAUL

By GEORGE H. BRADLEY

Paramount—"The Dawn Patrol."
R-K-O Orpheum—"Leathernecking." Vaude.
Riviera—"Monte Carlo."
Shubert—(Stock) "Nancy's Affair."
Tower—"Numbered Men."
Strand—"Kitty Bellairs."

With opening of fourth nite club, Casino at the St. Paint hotel, this city now has seats for more than 2,000 nite hawks. Squawks here on two a.m. closing, but no official notice as yet.

Harry Dow, formerly Publix suburban manager at the Uptown, is managing Shubert stock house for Arthur Holman. Theatre opened Saturday, with business good as result of sale of $12.50 worth of admissions for $10.

John Lane's pony golf indoor at Coliseum, largest northwest ballroom.

"Pioneer Press-Dispatch," local daily, has cut out film reviews, with no reason given and theatre men wondering what it's all about. Notices cut in the face of daily column on local theatres appearing every day under signature of Alton Cook in the "News," evening opposition.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Outside the Law."
Davidson—"The Chinese Bungalow," Walker Whiteside.
Garden—"Whoopee" (3d week).
Gayety—Burlesque (Mutual).
Majestic—"Lincoln" (2d week).
Pabst—German talker.
Palace-Orpheum—"Half Shot at Sunrise" (2d week).
Riverside—"On Your Back"; vaude.
Strand—"Manslaughter" (2d week).
Wisconsin—"Call of the Flesh"; stage show.

Fox assignments for new openings include Fred Brown as manager Strand, Green Bay; George Haanan at the Rialto, Marinette, and Stanley Gross to the Lake, Kenosha.

Riverside brought on ten vaude acts for the Friday night show and an extra talker feature. No raise in prices.

New scale at the Riverside runs 25c until 1 p. m., 35c up to six; 50c evenings. Kiddies 15c for the mats. and 25c for the nights.

Arcadia Ball Room advertising for contestants for its National Endurance Dance Contest. No great riot on part of entrants.

Following Walker Whiteside in "The Chinese Bungalow," the Davidson will offer "Mysteries of Birth" (picture).

Milwaukee's newest $4,000,000 theatre and office project all set to go with the Uihlein's acceptance of the city's bid for thirty feet of its frontage for street widening purposes. This was all that held up actual start of operations.

DALLAS

By RUDY DONAT

Majestic—"Danger Lights"; vaude.
Palace—"Monte Carlo"; stage show.
Melba—"Scarlet Pages."
Old Mill—"Men of the North."
Capitol—Dark.
Fair Park—Texas State Fair.

Joe Lubben, new assistant to John Rosenfield, critic for "News," replacing Harry McMahan.

E. Paul Jones handling the p. a. end for Texas State Fair.

A. A. Kaufman stopped here recently to look Publix stands while en route via air to visit sick mother in New York.

Don C. Douglas reappointed head of Dallas Film Board with J. B. Underwood vice-president, Doak Roberts, secretary; J. S. Grove, treasurer.

Eddie Barr, police reporter on the "Dispatch," has become dramatic critic replacing Frank Harting, who has gone with Publix.

For second season town remains stockless, with Hippodrome and Lyric as 10c tab stands.

Palace (Publix) installed new Wurlitzer with Harold Ramsay at console.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"The Office Wife."
Capitol—"Heads Up."
Midwest—"Scarlet Pages."
Orpheum—"The Storm."
Liberty—"Hell's Island."
Empress—"Women Everywhere."

Dale C. Bougham, St. Louis, new manager for Warners' Liberty here, succeeding Wm. Heiner, transferred to St. Louis.

Sam Pedigo is new manager for the Palace, replacing Sol Teeters, resigned.

Ted Jones appointed manager by Publix for Circle and Jack Mayo for Ritz theatres here.

A new film distributing corporation formed here as the Syndicate Pictures Corp. by W. P. (Billy) Moran, Phil Isley and Sol Davis.

DENVER

Aladdin—"Office Wife."
America—"On Your Back."
Denver—"Call of the Flesh"; stage show.
Paramount—"Monte Carlo."
Rialto—"Good News."
Tabor—Closed for remodeling.
Empress—"Saintly Hypocrites"; "Honest Sinners"; stage.

C. J. Feldman, Sioux Falls, S. D., now manager Universal exchange succeeding S. H. Cain, who resigned.

W. F. Gerecke, G. L. Graham and J. L. Herman are here with a Paramount sound truck to take local shots for a month.

E. I. Reed, booker and office manager for Paramount, sent to Salt Lake City as branch manager.

Paul Small (radio) will m. c. at the Denver, subbing for Ted Mack, who returns from the Paramount, New York, Oct. 30.

Publix has contracted for R-K-O pictures for Denver houses account R-K-O will not open Orpheum this winter. Rebuilding. "Dixiana" will be first at Paramount, Oct. 30.

L. E. Orr took the Fox sound truck into southwestern Colorado to shoot a few roundups.

PORTLAND, ORE.

Broadway—"Eyes of the World."
Paramount—"Follow Through."
Orpheum—"Africa Speaks."
United Artists—"What a Widow!"
Rialto—"Top Speed."
Music Box—"Maybe It's Love."

Cal Heilig booking road shows to show at city auditorium this season. Booking through Erlanger.

Eddie Hudson, formerly exchange mgr. at Seattle, back in town in local U. office.

Bill McCurdy plans to reopen the Dufwin with stock legit. Bill was Duffy manager here.

Marc Bowman got his second b. o. portfolio in this town over recent Fox promotions. Marc was a picture critic, then went to manage Duffy stock. Lately p. a. for Fox Broadway.

When in Chicago
Visit These Hits

SELWYN Mats. Thurs.-Sat.
CLARK & McCULLOUGH
In the Musical Comedy
"STRIKE UP THE BAND"

ADELPHI Mats. Wed.-Sat.
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(By arrangement with Marion Gering and Oscar Serlin)
"A Hilarious Comedy with a New Idea"

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The Newest Play by the World's Greatest Dramatist
BERNARD SHAW'S
"The Apple Cart"
With the Guild Acting Company

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A Universal Picture
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Rates for an outside room with private bath:
$2.25 per day, single.
$14 per week, single.
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Large outside room with twin beds (private bath), $3 per day or $18 per week.

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Fanchon & Marco's "Way Back When" Idea opens at the Colorado, Pasadena, Oct. 9. Diane Sisters, Emperors of Harmony, Betty Mooney, Hy Meyer and the Carla Torney Girls are in the lineup.

Fanchon & Marco's "Chinese Idea," which Larry Ceballos is staging, has been renamed "Enchanted Garden Idea."

Warners' new 2,000-seater in Huntington Park, near Los Angeles, opens in November with straight pictures. Warners' four houses in Santa Barbara are also straight flickers but there's talk of the Granada going stage show should the Fox house now under construction in S. B. open with F&M ideas.

William Holman, manager of Metropoltan studio, recovering from an appendix operation.

Blossom Room of the Roosevelt hotel darkened Saturday for redecoration with Johnny Johnson's band closing, reopens tomorrow night (Thursday) with Ted Weems and outfit coming in.

Myron Selznick, Inc., is after C. Gardner Sullivan for 10% of the $57,750 Sullivan is said to have received from U as story department head last year.

Nat S. Jerome, Broadway agent, has become associated with the Al Leichter agency.

SAN FRANCISCO

Peewee golf course operators are making plans for a convention to be held here soon.

Starting this week R-K-O's Orpheum went back to its original price scale, 35c to 50c from 1 until 6, and 65c evening. Scale was dropped to 25-35-50.

Claude Miller is directing the two productions with which Henry Duffy is to reopen the Alcazar Oct. 9 and President Oct. 10.

C. A. Leonard for publicity for R-K-O houses in San Francisco and Oakland. Frank Percy has resigned. Leonard sent from Chicago.

Because he became so interested in the feature picture he forgot to "beat it" after dropping stench bomb in the Hester theatre in San Jose, near here, Jack Sutton, picture operator is under arrest on a felony charge.

Sutton was seen to drop the bomb by Ramona Cooper, usher, who kept an eye on him and sent another usher to summon Milton Samis, owner-manager.

In the accused man's automobile the police found his operator's card and a second bomb. He told a rambling story.

Edith Ransome, ex-legit actress, is still carrying on her legal battle for damages against Richard Tucker, actor, and Theodore Hale, Equity representative here, growing out of the Thomas Wilkes production of "White Cargo" in 1925.

Some months ago Miss Ransome was granted a $10,000 judgment here by Judge Van Nostrand. Later it was reversed by Judge Ward.

Miss Ransome's latest bid for notoriety was to stow away on the liner "Mololo," now on a cruise to the Orient. She was discovered and sent back to Honolulu. In an affidavit filed she set forth that she was in Honolulu in connection with a lawsuit, but intends to return to San Francisco.

Tucker and Hale are both seeking to force the actress to pay the costs of the litigation she forced on them by her suits for damages. Tucker she accused of striking her, and Hale with an effort to ruin her professional reputation.

SAN ANTONIO

By W. E. KEYS

Majestic—"Danger Lights"; vaude.
Texas—"Monte Carlo"; stage show.
Aztec—"Three Faces East."
Palace—"Sweet Mama."
Empire—"Sweethearts on Parade."

All O. K. between theatres and unions.

Ringling-Barnum played to two good crowds in spite of hard times cry.

Newest night club is Plantation, seven miles from the city limits. This and Shadowland only clubs now running. Plantation has Russell Lewis and orchestra, Jack and Betty Baker, Dolly Sterling, and William Ritchie as m. c.

Convention season on with "glorious sunshine and warm weather" catch line.

NEW ENGLAND

The Union theatre, Attleboro, Mass., reopened with a film policy Oct. 4. It recently was purchased by the Attleboro Amusement Co. Albert McEvoy is manager.

Loew's Capitol, Pawtrucket, R. I., will add vaude to its last half bills beginning Oct. 9.

The Phelps building, Southbridge, Mass., purchased by Mrs. Mabel W. Murphy, Southbridge, from Jacob Budish, Worcester. The structure includes a theatre.

N. H. Ware Co., Inc., owner Strand, Peabody, Mass., is selling the house.

SEATTLE

By DAVE TREPP

Fox—"Madam Satan."
Paramount — "Follow Thru"; stage show.
Fifth Ave.—"French Girls"; stage show.
Liberty—"Green Goddess."
Music Box—"Whoopee."
Orpheum—"Africa Speaks"; vaude.
Blue Mouse—"Lone Wolf."
Coliseum—"Sea Wolf."

Metropolitan to open soon with stock in "Her Cardboard Lover." A. G. Bainbridge here from Minneapolis. E. G. Cooke, local mgr. for Erlanger, closed negotiations. Legit drama for Seattle again.

Dick Older new publicity for Paramount, coming from Salt Lake, where he was asst. mgr. for Idaho division of Publix. Succeeds Bob Armstrong, who goes to Paramount studio, Hollywood.

Harry Reed organist at Paramount.

Ted Adams now leader of Butler hotel night club band. Peggy Rollins, blues singer, visiting in Seattle, appearing for short time. Don Graham, tap dancer.

Just on the eve of a plan to lease the President, former Duffy house, for stock, news reached here last week of the suicide of Baron Robert Vogel. He jumped from fifth floor of a San Francisco apartment house during a drinking party. Vogel was heading company which was to present "Let Us Be Gay." Had been in stock as actor. Wife suing for divorce may have caused despondency.

Jay E. Holmes, agent of Pacific Coast Institute, jailed last week. Alleged he made false promises and representations to prospective picture operators. Course of instruction sold for reported $250, with representation endorsed by union and also that theatres had been contacted giving jobs to graduates.

INDIANAPOLIS

By EDWIN V. O'NEEL

Apollo—"Liliom."
Lyric—"Rain or Shine."
Indiana—"Girl of Golden West."
Palace—"Doughboys."
Circle—"The Spoilers."
Ohio—"Anybody's Woman."

Sells-Floto, last circus to arrive, pulled into Peru, winter quarters.

Hagenbeck-Wallace circus filed suit in Miami County court for recovery of $2,700 from Robert Brown. Brown, the treasurer, is alleged to have converted that amount of circus money into his own use during the season, the suit charges.

Rex Theatre Corp., of Dunkirk incorporated: Charles Hurrle, George W. Haskell, John A. Melloy and George T. Whitaker.

Dale Young, former organist at the Indiana, back from Florida and as Circle organist.

WASHINGTON, D. C.

Belasco (Shubert) — "Everybody's Secret"; next, Ethel Barrymore in "Scarlet Sister Mary."
National (Erlanger-Rapley)—"Pajama Lady," next, "Lincoln" (film).

Pictures

Columbia—"What A Widow."
Earle—"Loves of Lil." Waring's Pennsylvanians.
Fox—"Sea God." Stage Show.
Met—"Sinner's Holiday."
Palace—"Madam Satan." Stage Show.
Rialto—"Western Front" (2nd week).
R-K-O (Keith's)—"Africa Speaks."

Marise Gordon of "Ripples," last week at National, got pinched for speeding. Cost her $30.

John Hix, who draws "Strange as It Seems" for McClure Syndicate, making personal appearances this week at the Fox in conjunction with U's one-reeler built around his cartoons. Hix is local boy.

Town has an 11 o'clock Sunday closing law. Rodney Collier, manager Rialto, ran an hour over it Sunday last. Paid fine of $20 and landed on all front pages.

Fox plugging the "Screen Mirror," fan mag.

New music setups in the theatres in force. Fox has 21 minus organists; Palace, same, but with organists, though other Loew house has dropped orchestra entirely.

SOUTHERN TIER, N. Y.

By PAUL M. WILDRICK

The Palace, Corning, N. Y., may reopen as a talker house this fall.

The Star, Addison, N. Y., has resumed its former policy of having pictures every night.

The Temple, Ithaca, N. Y., recently remodeled, has been merged by its owner, Harry G. Clark, with Cornell Theatres Inc., giving this concern complete control of the picture house there.

SARANAC LAKE

By "HAPPY" BENWAY

Alf. Pierce (Pierce and Udell) with extra good okay on X-ray report, due to hit high spots soon.

Lew Powers motored from Detroit for a visit with his wife, Annamae Powers, at the Lodge. Lew, Jr., also visiting "Ma."

Gladys Palmer, New York, newcomer at the Lodge, not much trouble but needs plenty of fresh air.

Fred Rith received a letter from Manila, P. I., stating, "Saw in 'Variety' where you were ill," etc. The letter caused much joy. Try one to your friends here.

Mae Armitage, after a year abed, now seen once a week trying out a little walk, staging a great comeback.

Write to those you know in Saranac.

Weekly Passing Show

Winter is here, temp. near freezing point and occasional flurries of snow...Among I. A. T. S. E. boys, Mike McNamee, much sick, another setback...Tommy Abbott, showing big improvement...Valentine Kincaid doing great...Vernon Lawrence at his best...Al. Downing, okay...Joe Reilly, much well...Walter Daley, holding his own...At the Lodge, Angelus Papulis, now on exercise...Annamae Powers, up one meal a day, much okay...Jack Lewis, great comeback, on exercise...Harry English, up one meal, short exercise...George Harmon, home soon...Charles Libecap, all cleared up...Andreas Erving, okay...Hans Meyer, now using the "fiddle," back in the pit soon...Allie Bagley, much well...George Neville, up, exercise, doing great. Outside folks: Charley Bordley, okay at the Berkley Apts. ...Russ Kelly, at his best...Eddie Diamond putting on weight, okay.

Should you care for personal information concerning your showfolk friends here in Saranac write to the "Variety" representative at the N. V. A. Lodge and news will gladly be sent you.

SARANAC COLONY

N. V. A. Lodge

Fred Rith, George Harmon, Jack Lewis, Lawrence McCarthy, Vernon Lawrence, Bobby Hatz, Edward DeCora, Val. Kincaid, George Neville, Dick Kuni, Chris Hagedorn, Ben Shaffer, Helen O'Reilly, Catherine Vogelle, Ethel Clouds, Nellie Quealy, Xela Edwards, Lilly Leonora, Angela Papulis, Annamae Powers, Allie Bagley, Eddie Voss, William Holly, Julia Kubas, Leah Temple, J. C. Louden, Mike McNamee, John J. Farrell, Andreas Erving, Tommy Abbott, Constance Reeves, Alice Carman, Harry Clark, Richard Moore, Mae Armitage, Harry English, Hans Meyers, Edith Cohen, Al. Pierce, Harry Namba, Dorathy Harvard, Doris Gilltrap, Nell Gordon, Monroe Colmen, Charles Libecap, Frisco DeVere, Doris Moore, Ruby Franklin, Happy Benway.

Showfolks Outside

Chester Rice, Santanoni Apts.; Joe Reilly, 54 Sheppard Avenue; James Haegney, 6 Military Rd.; Russ Kelly, 19 Broadway; Andrew Molony, 19 Broadway; Harry Barrett, 302 Broadway; Charlie Barrett, 302 Broadway; Dave (DDH) Hall, 6 Baker St.; Walter Daley, 10 Baker St.; Charley Bordley, Berkley Apts.; Jim Shields, 41 Park Avenue; Eddie Diamond, 20 River St.; Grant Simpson, Gen. Del.

Left Saranac

Sue Nace, Joan Allen, Tom Creamer.

Newcomers

Doris Moore, Frisco DeVere.

DES MOINES

By R. W. MOORHEAD

Casino—"Lawful Larceny"; presfilm.
Des Moines—"Dawn Patrol."
Family—Change.
Garden—Second run.
Orpheum—"The Squealer"; "Africa Speaks"; vaudfilm.
Palace—Change.
Paramount—"The Santa Fe Trail"; Good News;" presfilm.
Strand—"Old English"; Oh Sailor Behave."

Berchel theatre, opened for one road picture last year to house evangelist, has no plans for the current season.

R-K-O midwestern division held conference here recently and announced addition of Denver to territory. Managers present from Minnesota, Nebraska, Colorado and Iowa. Morgan C. Ames is division manager.

Rosemary and Priscilla Mullican, Indianola, Ia., sisters of Lola and Leota Lane, made their first stage appearance at the Paramount this week.

German Opera Co. at Shrine auditorium Feb. 18. Johanna Gadski to do "Die Walkure."

A. H. Blank, who sold major chain of theatres to Publix but kept his little string as Central States Theatre Corp., now heading Princess Amusement Co., Inc., local business enterprise opening a new type indoor golf course here soon. Country club ideas to be incorporated and patterned after the one in the Congress hotel, Chicago.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"Solid South."
Jamaica—"Sweet Stranger."
Boulevard—"Blind Mice."
Majestic—"Hello Paris."
Strand—"Bad Man."
Fox—"Liliom"; stage show.
Paramount — "Monte Carlo." Stage Show.
Albee—"Way of All Men." Vaude.
Met—"Call of Flesh." Vaude.
Star—"Girls from Follies" (Mutual).
Gayety — "Hi Ho Everybody" (Mutual.

All legit houses with tryouts this week. "Solid South" (Richard Bennett), produced by Alexander McKaig at the Flatbush; Chic Sale in "Hello Paris" (Shubert), at the Majestic; "Blind Mice," with Clairborne Foster (Crosby Gaige), at the Boulevard, and "Sweet Stranger," with Ralph Morgan and Linda Watkins, at the Jamaica.

Next week brings in "That's Life" to the Jamaica and "Oh Promise Me" (Sam Harris) to the Boulevard. "Sweet Stranger" due at the Flatbush and "Street Scene" scheduled for the Majestic.

Folly (Williamsburg) former Fox house, reopened with vaudfilm.

Earl Abel, organist Brooklyn Paramount, leaving.

ATLANTIC CITY

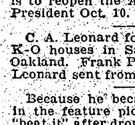
By GEO. R. WEINTRAUB

City Square theatre, closed after the Warner-Stanley merger, has been acquired by the Strand chain (local), and will open following reconstruction as the Roxy. Capacity will be increased to 1,000.

Million Dollar and Steel Piers are installing indoor golf courses, the first along the Boardwalk. Another competitive test for amusement men will be the first indoor football game Saturday night, Oct. 25. Lafayette will play Washington & Jefferson. A 6-inch deep turf will be laid over the floor of the Municipal Auditorium, costing $5,700.

Sam Press, treasurer of the Apollo, has passed the test for pilot's license at the Williams School here.

Mrs. Fiske and rep company are at Apollo this week. Lya de Putti, in "Made in France," will make her American legit stage debut next week.



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MONTREAL

His Majesty's—"Dracula" (legit).
Palace—"Monte Carlo."
Capitol—"Call of the Flesh."
Loew's—"Last of the Duanes."
Princess—"Whoopee (3d week).
Imperial—"Animal Crackers."
Roxy—"Alf's Button" (2d week).
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

With change of Roxy over from silent to talkers there are no main stem silents left in Montreal. Of the 65 film houses here only nine now silent.

Willie Echstein, many years pianist at Strand, returns to this United Amusement house shortly.

Gayety (burlesque) is not closing as rumored. Business has picked up with capacity now registered three nights every week.

Mayor Houde (pronounced to rhyme with rude) upped with his little axe and biffed Director of Public Services and City Engineer, both here since memory of man. Former dictated own terms of resignation, thus cotton-woolling the blow. Local press featured loss of false teeth by Mayor while bawling out opponents on City Council.

Imperial on double bill second-runs, following collapse of vaude after musicians' strike. House picking up.

S. Morgan Powell, dean Montreal critics, awarded $600 for poem. Latter so far not printed.

Fans stand up at "My Country, 'Tis of Thee" in "Lincoln" figuring it was "God Save the King."

Annual Rugby season opens Saturday (4). Town hoping plenty but expecting little either from city or university team. Theatre managers trusting neither will win in view of raids by success-intoxicated students and fans night of match.

Racing season closed here. Lou Slattery start to save again.

Harry Hertz not seen here now for 10 days. Fears expressed may have got a job.

NEW HAVEN

By H. M. BONE

Shubert—"Princess Charming."
Hyperion — "Married Love" (Taylor lecture).
Fox-Poli—"Border Legion. F. & M. Idea.
Paramount—"The Spoilers," Publix Unit.
Roger Sherman—"Old English."
Fox-Bijou—"Madam Satan."

Dr. M. S. Taylor, at Hyperion, is staying for a second week.

Shubert has booked Paul Muni in "The Man Holland" three days commencing Oct. 13 and Lehar's "Prince Chu Chang" last half same week.

Lawrence Tibbett booked here Nov. 2 as artist in Woolsey Hall (Yale) Concert Series.

First miniature golf suit filed in New Haven County Court. Girl playing at course, claims she caught foot in rustic fence and fell on picket, gashing leg. Asks $2,000 damages.

DETROIT

By LEE ELMAN

Michigan—"Maybe It's Love."
Fox—"Last of the Lone Wolf."
Fisher—"Heads Up."
R-K-O Downtown — "Half Shot at Sunrise."
United Artists—"Whoopee."
Paramount—"Old English."
State—"Madam Satan" (2nd week).
Madison—"The Spoilers" (2nd week).

Al Goodwin is new house manager at Fox theatre. Transferred here from Fox, Atlanta.

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"Hell's Angels" in at Shubert, Detroit, for eight weeks with cancellation clause in contract.

Flo Kelly here installing permanent ballet in Fox theatre for F. & M. House formerly used one in addition to lines coming in with units. Discontinued last spring.

Jack Purvis (Detroit Free Press) appointed manager of Fox Theatre Building.

Cass and Lafayette go dark week Oct. 13. Katherine Cornell comes to the Cass Oct. 20 in "Dishonored Lady" and "Dracula" at the Lafayette same week.

Freddie Bergin and Vagabonds come back to the Graystone for an indef stay.

ALBANY

By HENRY RETONDA

Strand—"Office Wife."
Ritz—"King of Jazz."
Leland—"Last of Duanes."
Hall—"Madam Satan."
Proctor R-K-O—"The Spoilers."

Capitol, Albany's only legit house, opens Oct. 13 with stock. City Club behind a drive for subscriptions. Has reported close to 1,000 persons have obtained paid season tickets of 30 weeks. Goal is 4,000 subscribers.

An indoor golf course is being erected in the Clinton Square theatre, dark for some time. Another course is being erected in Harmanus Bleecker Hall building, in an auditorium owned by the theatre.

Pine Hills, neighborhood, closed and is to be torn down soon.

Walter Suckno has taken over the Arbor Hill theatre, neighborhood. Two shows nightly on week days and grind Saturday.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"Scarlet Sister Mary"; stage.
Nixon—"Month in the Country."
Pitt—Sharp stock.
Academy—Mutual bur.
Stanley—"Sea Wolf"; stage show.
Penn—"Call of Flesh"; stage show.
Fulton—"Manslaughter."
Aldine—"Anybody's War"; Gene Dennis.
Harris — "Sweethearts on Parade"; "Shadow Ranch."
Warner—"Africa Speaks."
Enright—"Night at Susie's"; stage show.
Sheridan Sq.—"Manslaughter."

Fulton, formerly Gayety, opened with Paramount backing to play pictures day and date with Sheridan Sq. in East Liberty.

Paul Whiteman's band goes into Nixon Cafe in a few weeks for run.

"Whoopee" follows "Anybody's War" into Aldine for run, with Gene Dennis, girl "psychic wonder," still there.

Two new plays due here next week, both quick bookings. Lenore Ulric's "Pagan Lady" for Nixon, and "Hello Paris" at Alvin. Latter replaces "Sisters of Chorus," penciled in.

Warners have closed Regent, neighborhooder, in East Liberty.

H. M. Addison, manager Penn, awarded $200 prize in efficiency contest conducted during summer by Loew houses.

SYRACUSE, N. Y

By CHESTER B. BAHN

Keith's—"Half Shot at Sunrise"; vaude.
Loew's State—"Whoopee."
Paramount—"Monte Carlo."
Warners Strand—"Scarlet Pages" (2d week).
Fox-Eckel—"The Sea Wolf."
Empire—Reopens Oct. 11.
Syracuse—Vaudfilm.

Regent, major local Kallet house here, has gone exclusively second run.

"The Office Wife" is set to follow "Old English at the Strand and after that "Maybe It's Love."

"Brothers," listed for Keith's Oct. 18, scratched for "Her Man," with Amos 'n' Andy's "Check and Double Check" to follow.

Edward Rosenbaum, former local Shubert manager here, goes on the road this season with the Madge Kennedy show.

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Just so the boys from New York City wouldn't be homesick, Manager Raymond B. Jones, Paramount, booked the song cartoon, "East Side, West Side" to run during the Democratic State Convention.

With "Old English" to open Friday, the Strand suddenly changed plans, Thursday, deciding holdover "Scarlet Pages" for a second week. Rialto sized it up as a forced move; picture held up well, but did not do phenomenal business first week.

Dan Summerford last week succeeded Aaron Gottlieb as assistant at the Fox-Eckel. Gottlieb returns to New York.

James J. Moore has booked a series of industrial films for the Fox-Eckel depicting the major American businesses to augment the straight juvenile film fare. First reel deals with the United States Steel Mills.

Obituary

(Continued from page 68)

of injuries received when she fell the Sunday before and fractured her hip. Interment in Pittsburgh.

The father, 72, of Arthur M. Oberfelder, Denver concert and theatre manager, died Oct. 1. Formerly U. S. Commissioner of Nebraska. Survived by three sons and five daughters. Burial in Denver.

Fred Hartsook, 55, theatrical photographer, died from a heart ailment Sept. 30, in Burbank, Cal. At one time he owned a chain of photographic studios on the Coast. He had been more or less retired the past few years.

The mother, 56, of George Givot died Sept. 26 in Chicago. Prior to her marriage in Europe Mrs. Givot had been connected with the stage. Burial in Chicago.

Mrs. Esther Kaufman, mother of Mrs. Adolph Zukor, died in New York City last Saturday night (4). The body was taken to Chicago for interment.

Besides Mrs. Zukor, she is survivied by a son, Albert Kaufman (Par-Publix).

Hollywood, Detroit

(Continued from page 49)

nites Ford roadsters are the throwaways. This week, tie-up with neighborhood florist gives three corsages thrown out in the audience with the recipients probably calling them small bouquets.

Eddie Loughton, m.c.'ing with band of 10 on stage with no pit overtime. Loughton, new here, knows how to wear clothes and has ability in selling a gag. Needs more new material, but what stuff used went over very well. Maybe this is an English neighborhood.

Acts, three in number, look very much like a stage presentation. Especially as presented. But still a vaude bill. Flash act, "The Aristocrats," four girls and two boys, are split up by the other two acts and band number, with impromptu bits interpolated by acts working with m.c. Flash act girls substituting for usual presentation house line.

Doyle and Donnelly, singing and clowning, well received. Four Karrys, acrobatic contortionists, liked.

Show running about 40 minutes with probably cost for acts and m.c. about $1,500.

Bob Clarke, organist from radio station WWJ. "Manslaughter" on screen. *Lee.*

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What Lady Drys Think

(Continued from page 1)

time that woman had become a slave to liquor."

One of the ladies had recently lived in Canada and was asked if she could tell anything about the conditions prevailing there since prohibition had been partially done away with, replied conditions were horrifying; that "a son had laid hands on his mother."

"What do you think about smoking?" "Variety's" reporter was asked.

"It's certainly not immoral."

"Not immoral?" the lady gasped. This washed up "Variety's" reporter.

Although some of the ladies did not think smoking is immoral.

Some of the dry ladies are more broad-minded. One said she "would rather vote for Al Smith than for Tuttle, because Tuttle had gotten Helen Morgan out of trouble after the federal agents raided her night club."

One gathers the dry ladies are afraid prohibition is slipping. They are especially upset by the idea that many women want liquor to come back. They have a set argument for such ladies, as follows:

"If liquor comes back, would you want your husbands to drink? Or your brother to drink? Or your chauffeur to drink?"

They take it for granted that the obvious answer is "No," so they conclude, "Well, then, who will drink the liquor when it does come back?"

FORUM

(Continued from page 53)

Archer straightening him in snappy style." Though undoubtedly unknown to the public, certainly we have been around enough to be established in both the bookers' and your office's memory.

Lou Archer is the comedian formerly of Chain and Arthur, and Charles Marsh is the straight man formerly with Jack Pearl.

Further your man states: "As a closer the boys double a medley of old-time tunes that sent them off nicely." We close our act with a popular song, done in comedy, with harmony. However, we do have an encore, consisting of a medley of old-time songs, which is only done when the applause is absolutely insistent. So if your reviewer happened to catch such a performance, the statement, "Sent them off nicely," is unjustifiably mild.

Would appreciate a more complete review in your sheet from one more competent at your next opportunity.

Marsh and Archer.

(This seems to be a second review, and rather cute, too.)

"Feet First" Early

Hollywood, Oct. 7.

Harold Lloyd's next picture, "Feet First," will open either at the Rialto or Tivoli, New York, Oct. 25.

With the scheduled early release, cutting on the picture is being hurried.

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R-K-O, L. A.

(Continued from page 48)

Joy," of course, was the money draw. Said to be working for nothing, just for the Shell Oil plug, with Cliff Work, the R-K-O local division head, paying the supporting talent $1,000 for expenses.

Local dope is that the R-K-O with its pictures and four-act intacts doesn't stack up favorably for 50c against what Loew's State, for example, shells out. The State gives 'em the picture, Rube Wolf, an effective m.c., F&M Ideas, and the rest of the trimmings, while the R-K-O shifts its better pictures over to the Orpheum and tries to get away with murder on its second-string flickers.

What Dobbsie is doing for the house should tell Cliff Work lots of things, so far as what a real attraction means. No question about the radio "name" murdering 'em at the gate.

Here was witnessed on the opening show of the opening day a sight as never before pulled in any temple of amusement. Dobbsie injected a secular air of good-will to man, a creed of kindliness and good deed, that smacked more of the temple than the theatre, but did so entertainingly it all qualifies as wow entertainment.

Only where the Shell Radio hour is known could Dobbsie get away with this good-cheer gospel, but after spreading eastward via the ether, and intrenching himself as he has on the Pacific Slope, the Capt. could become another national radio wow for the stage.

The four acts comprising the unit were split in half by the radio attraction. As an intact, it played smartly and smoothly. La Belle Pola opened; chimp act with male handler and two femmes. Clever monk, doing rhythmic dances like the Charleston and Varsity Drag, and effective starter.

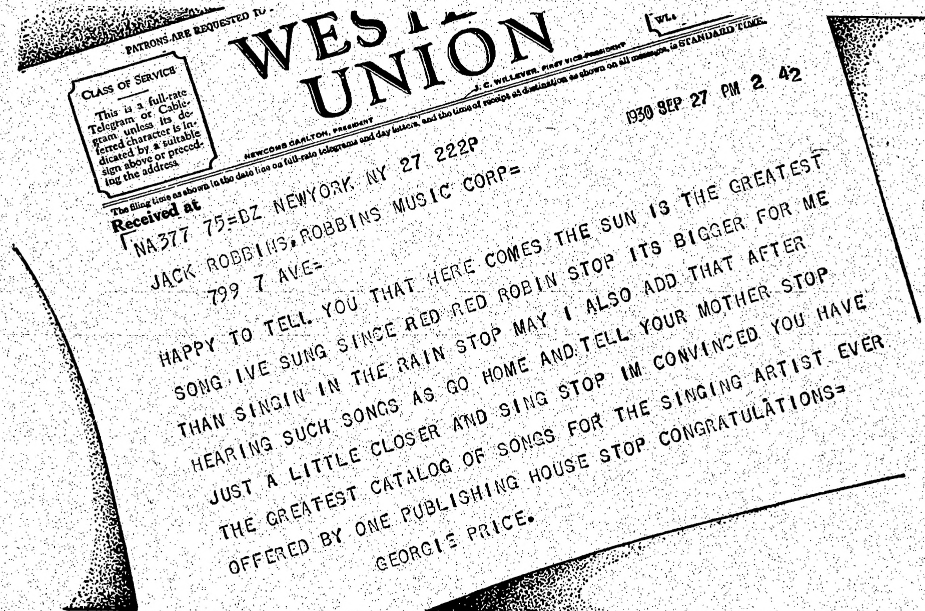
Evans and Wolf, with Rex McGaugh at the ivories, were impressive boy-girl song-dance timbre. Girl is a blonde looker, dancing better acrobatically than singing. Boy also is a smooth performer.

Following Dobbsie, Jean Maddox and Florence Clark resumed with a mess of telling sidewalk chatter by Harry W. Conn. The straight girl knows how to wear those long, clinging gowns and has the suitable chassis. Comedienne is a knockabout, rough-and-tumble funster. Act is of Palace timbre.

Signor Frisco, augmenting his xylophone stuff, closed. He has a marimba and string band of Guatemalans in support; also relies on a couple of audience stooges for some telling comedy. Good entertainment throughout, judiciously changing pace on the hammer music with the comedy by-play. Billy Callahan, boy tenor protege, was brought on for a re-encore specialty; nice voice, passably pleasant but weak.

"Leathernecking" (R-K-O), feature. *Abel.*

Herman Schenck no longer connected with Fox's Red Star. Schenck is now in New York.



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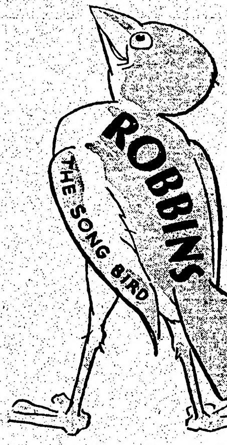

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VARIETY

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STARS FADE IN B'WAY BULBS

Small Towns Packed With Woe For Film Circuit House Managers

Chicago, Oct. 14.

Picture house managers in the smaller midwest towns, have a tough life. Five spots, near Chi, in less than six months, split up these woes among the hardworking boys:

Made one get and give-up his wife's favorite recipe for biscuits, to hold three femme customers.

Another, for two weeks, took farm products in lieu of cash for tickets, trying to peddle the goods himself next day.

All forced to contribute to every charity that comes along.

All have joined every lodge in town.

All have to talk to every independent film salesman because they have no secretary to hide behind.

All work seven days a week and can't get a day off.

All have to let their femme ticket-sellers have one day out out of seven.

All have to let the local police force and family in gratis.

Four are forced to listen, twice a month, to ladies' aid societies plead that they give a day's profit for housing stray dogs.

All cart their own film from the depot to the theatre.

Three have been on the spot for trying to employ girl ushers.

All have almost daily trouble with the local would-be censors, who object to some part of all shows.

All keep fighting the local news sheets, who under the impression they are coining money, keep harping they increase their advertising space.

Good Will—Free

Two are asked to stage fashion shows once yearly because it will bring them "the good will of the town."

All have learned to carry and shoot firearms.

All have to get into clean shirts each evening generally after working back stage with the sound towers.

All are looked upon as wealthy men because they pay their bills.

(Continued on page 71)

Mencken Eating His Hat If Nathan-Gish Not Married in '30

Chicago, Oct. 14.

George Jean Nathan is expected to marry Lillian Gish here when the latter is in town with "Uncle Vanya" for two weeks Oct. 21. Exact day not set yet.

Nathan is taking the walk to keep H. L. Mencken from [illegible] when Mencken stepped up to the altar he said he would [illegible] his [illegible] at his [illegible] George wasn't spliced [illegible]

[illegible] the nuptials are [illegible] Chicago.

Insanity in Fan Mail

Celebs may be graded according to fan mail they receive, but scientists still figure fan mail nutty.

Insanity experts analyze some of this mail, it is claimed.

Broun's 3-Way Benefit Drew $1,850 on Sunday for Speech and Acts

Heywood Broun's first "evening in the theatre" grossed $1,850 Sunday night, with one-third going to the theatrical guilds and Equity, one-third to defray expenses, and the remainder into the campaign fund of the candidate for Congress.

Seats to the Broadhurst sold at $1 and $2, but speculators obtained large blocks and peddled them in the crowd for double the regular prices. With the house filled to capacity and 1,500 people clamoring at the doors Broun insisted that the 100 standing room tickets be sold at 25c. each. The low rates of admission were in keeping with his Socialistic principles, Broun stated.

Among the talent appearing at the first of three such proposed benefits were Jack Benny, Edward J. McNamara, John Steele, Nan Blackstone and Gene Mallin, Hal LeRoy, Four Mosconis, Edna Kellogg, Cora LeRedd and Duke Ellington's Band, Wilma and Buddy Ebsen, Marx Brothers, Frank Farnum, Ruth Roland, Bill Robinson and "Brown Buddies," male chorus, Jerry Friedman's Club Abbey Orchestra, Tamara, Gypsy Markoff, Reva Reyes, Bill Robinson and Adelaide Hall, "Brown Buddies" Orchestra, Richard Hale and Borrah Minnevich and His Rascals.

Alexander Woollcott introduced the serious speakers, Norman Thomas, B. Charney Vladeck and Broun. Texas Guinan, Bert Lahr and Gladys Glad were introduced from the audience. Mark Hellinger staged a spelling bee with Walter Winchell, who acted as m. c.

Oct. 19, at the Playhouse, Broun will debate with William A. Brady. Principals from musicals will entertain.

Country's Richest Town May Finally Get Films

Brookline, Mass., Oct. 14.

The question of whether Brookline, [illegible] in the United States, will have a picture house has been put up to the voters. The town lacks any type of theatre.

[illegible] has decided to make the theatre question an issue [illegible] election. A [illegible] campaign [illegible] issue.

INCANDESCENTS SPELL 11 OF 36

Tooth Paste, Safety Razors Blaze on Great White Way Instead of Actors

FILM STARS SOON?

Broadway's bright lights shine on but they are spelling out fewer star stage names than ever. Broadway now has but 11 stars whose names top their shows. The others are not around just now or have gone with the legit. Their places in the lights have been filled by toothpaste, ciggy and other commercial ad plugs.

Of the current 11 Broadway stars, four are sharing top billing with another. They are Helen Hayes and Arthur Sinclair in "Mr. Gilhooley," and Walter Woolf and Violet Heming in "Ladies All."

Broadway's remaining seven stars are Helen MacKellar, "Frankie and Johnnie"; Grace George, "The First Mrs. Fraser"; Joe Cook, "Fine and Dandy"; Ivor Novello, "Symphony in Two Flats"; Frank Craven, "That's Gratitude"; Richard Bennett, "The Solid South," and Jane Cowl in "Twelfth Night."

But few established stars slated for starring appearances in the Broadway legit this season, indicating a modern low record for old and new legit names in lights. Ethel Barrymore is coming in, also Lenore Ulric, Lillian Gish, Marilyn Miller, and Fannie Brice and Georgie Jessel as co-stars of a musical. A few picture names are due to crash, but none set.

Sub-billed

The 11 stars are distributed among nine of 36 shows on the boards. The other 27 troupes are liberal with feature billing for players, but that billing doesn't rate a star's salary.

So far this season not a new star has been projected suddenly out of the minor ranks. Walter Woolf and Arthur Sinclair, starring on Broadway for the first time, have been featured too long to surprise as new planets.

INDIA FOR FILM, LAST OF LEGIT

Calcutta, Sept. 28.

New Empire, last of the legit play houses in Calcutta, goes over to the talkers.

Erected a little over a year ago the house has put up a gallant fight against picture opposition. Western Electric will wire it.

This step has been taken after much consideration, prompted by the fact that for the past 12 months [illegible] Empire has steadily [illegible] in [illegible]

Hope Hampton's Los Angeles Opera Debut Slays Roman Holiday Mob

Hollywood, Oct. 14.

One of the toughest assignments ever tackled by an ambitious young woman was Hope Hampton's debut as a Metropolitan Opera singer out here in the more or less old home town. It took plenty of those w. k. g.'s to make this serious appearance as a prima donna before an audience composed largely of boys and girls—particularly girls—who Knew Her When.

Compared to the house that waited for her first note when she sang Manon last week, the old time Monday afternoon mob at the Palace is like a theatre full of kids at a Christmas pantomime. And Hope, who is nobody's dumbbell, must have known exactly what she was in for when she agreed to sing in Los Angeles.

S. R. O.

Shrine auditorium had the S. R. O. sign out long before the performance started, topping even the season's opening night and going way ahead of the rest of the season. Ticket buyers weren't all music lovers, either. Some were picture fans who'd go anywhere to see picture stars and who knew there'd be plenty of those in evidence. Others were out-and-out curious who always attend any event that has an unusual element in it, and a scattering of her former colleagues, most of whom, if the truth must be known, hoping for a Roman holiday.

When somebody who used to be in your profession suddenly steps out and assays a career in a far more classy line it's to be expected that you aren't 100% altruistic about the outcome. Especially in Hollywood, which doesn't seem to bring out the best in human nature.

When Hope Hampton walked out on that stage she had to combat not only the normal first night nervousness of any prima donna, but the active scepticism of a large num-

(Continued on page 71)

Damming Cameras

New Orleans, Oct. 14.

U. S. Government will take 14,000 "shots" of the Mississippi River as part of the task to stem its flood waters.

Six cameramen in as many planes will engage in the task with a movable lab to be set up along the river and moved along as the photo work progresses.

Views must be taken from the same flying height in order that engineers will have proper perspective for their work. Photographing the river from the angles desired will take months.

No Dividends on Legit Smarting Up Wall St. Play 'Angeling' Chumps

Wall Street's walk-outs on promised backing for legit have delayed at least seven Broadway shoestring producers itching to go. One producer unsuccessful in rounding up coin, claims to know of five others similarly fixed. Another knows of one more.

Promises for $20,000 to $75,000 have been withdrawn, it is claimed. Stock slump part reason. Continual flops the other and best.

20,000 FILM 'EXTRAS' PANICKED IN EAST

With the cessation of talking short manufacture at Par's Long Island studio the panic seems to be on among the some 20,000 picture "extras" living in New York and Brooklyn. Not that the 20 thou were getting employment at Par's, but the greater percent lived in hopes.

The increase in "extras" comes through those who designated as musical comedy and stage "success" types.

According to the Par's new registrations for extra work in the past nine months, some 10,000 names were added to its lists.

All-Night Ham and, Can't Survive L. A.'s B'way

Los Angeles, Oct. 14.

Taits, the first all-night ham-and-eggery on the local Broadway, is now going dark at one a. m. Night life is nix.

Receiver took over Tait's restaurants in San Francisco and Los Angeles last spring. It took five months for them to discover that [illegible] don't eat downtown after midnight any more.

'LEGS' DIAMOND CASE READY FOR TALKER

Hollywood, Oct. 14

Metro has been holding back an underworld story that exactly fits the current Legs Diamond attempted assasination with ramifications.

It is probable Metro will order the story into production at once, with the picture's finish to await Legs.

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Agnes Ayers' Advice to Actors In Films Who Think They Can Act

If any former picture star is seeking a stage career he must really earn it if he wishes to be successful and make a lasting place for himself upon the stage. He must not just come on from Hollywood and go into a Broadway play merely as a picture personality. If he does he is likely to ruin his stage future, because he becomes merely a freak attraction; knows nothing really about stage technique and is not likely to be taken seriously as an actor afterwards.

Film actors must first learn how to act; must lay some real foundation for their stage appearance, especially before they appear upon Broadway or their stage career which they intend to be permanent is bound to be brief and hopeless.

Such are the opinions of Agnes Ayres, now in stock in Hoboken, N. J. Miss Ayres feels she is competent to speak through having attempted to go into a Broadway show, proving a flop at it. Since then she has been trying to learn how to act with serious and determined thoughts of a stage career before her.

Knows Now

"I would no more think, knowing what I do now, of letting anyone put me into a Broadway play than I would think of deliberately ruining my chances in any other way," Miss Ayres said. "But of course," she went on, "picture persons who have been stars cannot be expected to know any better. They can't realize all at once that they aren't the most wonderful creatures in the world, after years of fan mail and adulation.

"They do not realize at all that they are not good in themselves as a rule; that it is the picture producers who have made them a fad of the moment and used them as long as they were a fad. They are nothing in themselves because the producer created them.

"Stage actor must create himself. That is why a stage career is so much more lasting and why the legit actors who go to Hollywood are so much more fortunate than picture stars who come to Broadway."

Mrs. Le Picard and Four Children Penniless, in Court After Alimony

A charge that Marcel LePicard, her former husband and a $35,000 a year Hollywood motion picture cameraman, owes her $17,460 back alimony was made in the N. Y. Supreme Court by Mrs. Mary E. LePicard when she received an order from Justice George V. Mullan requiring LePicard to show cause Oct. 27 why he should not be punished for contempt of court.

Mrs. LePicard declared in an affidavit she went to California to collect the money, but her former husband succeeded in evading her.

Mrs. LePicard divorced her husband Oct. 18, 1918, in New York, when he was ordered to pay her $750 in one sum and $35 a week alimony, she said, adding he had made some payments but ceased. She is represented by Arthur M. Levy.

There are four children with the mother, who declared she is penniless.

Beery on Location

Hollywood, Oct. 4.

Wallace Beery, starring with George Hill directing "Secret Six," Metro's gangster story, will leave here Friday night for location around Kansas City and Chicago.

Frances Marion, script writer, goes along.

Manners in "Dracula"

Hollywood, Oct. 14.

David Manners is Universal's final choice for the juvenile in "Dracula."

Lewis Ayres and Robert Ames were previously assigned the part.

"Plant a tree, and it begins to grow; set a post, and it begins to decay. Which are you—a tree or a post?"

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Dusting the Attic

PREVOST and BROWN
Comedy Acrobats
9 Mins.; Full Stage
(Bounding Mat)
American Roof
(From "Variety, Feb." 18, 1916)

Looks like a real comedy acrobatic turn that needs but little to make the big time. Two men, dressed in ordinary daytime suits, with one, the comedian, going in for a boob effect he nicely attains. He has a sneeze and a laugh, both funny as worked by him, and several other mannerisms are good for comedy purposes.

His ground work and that from off the mat do very well, but this portion is stalled somewhat and useless tricks employed. Along odd lines for a turn of its kind and easily capable of building up. *Sime.*

The comedy acrobat who sneezed and laughed while bounding on the trampoline would have bounded higher had he then known what the future held for one acrobat, at least.

He's Joe E. Brown, the talking picture comedian.

Blondes Change Views of Mexican Head Man's Sons Doing Hollywood

Hollywood, Oct. 14.

Coming to Hollywood and expecting to find the colony the scene of bacchanalian revels night and day, Fernandez and Guillermo Rubio, sons of the Mexican president, are considerably dissillusioned.

After spending three weeks in the town, en route to school in Kansas, the kids have decided that:

Hollywood isn't such a wild town after all.

Mexico has pretty girls, but the blondes in Hollywood can hand them spades and clubs.

Mexico's liquor is great. Hollywood varnish is the bunk.

Hollywood's theatres are more beautiful than the President's palace at home.

Picture people are okay—except the lay-offs.

Mexico is based on genius. Hollywood on plagiarism.

The boys halted long enough from filling their little black books with telephone numbers to remark further that the average Spanish version sent into Mexico is a laugh and that only the ones with Adolph Menjou in them click with the President's household.

Then casting significant glances towards a bevy of Mack Sennett's beauties, on whose lot they unburdened themselves, they stated that a comedy with gals such as those would be a better b. o. draw than a dozen features.

In a more serious vein the president's sons stated that when they get back to Mexico City they'll try to influence the head man in building studios below the border. They seemed serious about this but then again they were still engaged in the telephone entries.

WEATHER

Washington, Oct. 14.

The Weather Bureau gives "Variety" the following forecast for week beginning tomorrow (15):

Showers Wednesday with Thursday fair; Friday, showers in west, fair in eastern sections; Saturday (18), general rain, possibly continuing into Sunday over eastern districts.

Decidedly colder weather Sunday or Monday (20).

London, Oct. 14.

Finer weather here last week while autumn chill in the air drove many into the theatres. Business was steady and normal, helped by great influx of visitors to the auto show.

Paris, Oct. 14.

Showery weather has helped theatre business greatly during the past few days.

WILL MAHONEY
in Earl Carroll's "Sketch Book"
The Brooklyn "Times" said, "Chief among the funmakers of 'Sketch Book' is that hilarious clown, Will Mahoney. It does not take him long to get down to his familiar eccentricities, which were a delight to the audience."
Direction
RALPH G. FARNUM
1560 Broadway

BIG PAR CROWD COMES TO N. Y.

Hollywood, Oct. 14.

Two trainloads of Par. people went east Friday (10), including secretaries, numbering 20. Heading the bunch were Walter Wanger, Ben Schulberg and Sam Joffe.

Wanger elevated Maurice Hanline as his personal assistant just before departing, taking him out of the ranks of a writer.

Samson Raphaelson, Bartlett Cormack, Max Marcin, Herman J. Manckiewicz and Ernst Vajda were latter additions to the Par party eastbound.

Ernst Lubitsch goes east to become directorial supervisor with a say on stories. James Wilkinson, chief film editor, and Franklin Hansen, chief mixer of sound department, in the group, all mainstays of the Hollywood plant, will return here in six weeks.

Balance takes in Jesse L. Lasky, Jr., for Par's foreign department east; Serge M. Eistenstein, with Gregory Alexandrov and Ivor Montague who will work with him on first production yet to be assigned, and Lothar Mendes, east to direct "Ladies Man."

Writer group is being sent to Astoria for assignments there.

No Eastern Increase

Many angles, from inside accounts, have been taken into consideration in higher Par circles in line with movable studio-personnel plan, but denial is vigorously made that present exodus east means saddling Astoria with more production, leaving less for Hollywood.

No more than the original schedule of 20 to 24 features are to be made east, it is declared.

NEGRI IN EARNEST FOR DIVORCE—IN PERSON

Paris, Oct. 14.

Pola Negri has at length applied for a Paris divorce from Prince M'divani, after many stories that such action impended.

She entered court carrying her own petition for freedom, declaring her decision to separate from her husband was irrevocable.

Prince M'divani was last reported sailing from Paris on the same ship as Mary McCormick. The pair were said to be engaged to marry as soon as the Prince is free.

The Rennies in N. Y.

James Rennie and his wife, Dorothy Gish, are due in New York this week to celebrate the event of the long-term contract Warners has just given Rennie.

Rennie's first under the termer will be "Broad Minded." It will get under way in January.

Claire Windsor's Lead

Claire Windsor tentatively engaged for the lead in "Sadie Lou," musical, Percy Oakes, producer.

Charley Silber will play opposite. Book for "Lou" by Dan Jarrett, score by Alex Rogers and Lucky Roberts.

French Ingenues Are Mostly in Hollywood; But Scarce in Paris

Paris, Oct. 14.

Legit producers here are lamentin the dearth of ingenues for local productions, many having been drawn away into the picture studios.

Mona Goya sails on the "Ile de France" Oct. 16, under a year's contract to Metro in Hollywood.

Helene Darly, also Hollywood-bound, under engagement to Warner Bros.

$4,350 TO BALL TOSSERS AS TEMPORARY ACTORS

Chicago, Oct. 14.

Publix Oriental is paying $4,350 this week to four of the Cubs' ball tossers, all of whom near helped to get in the world series. Of the big dough for local athletic celebs accustomed to dodging bottles, Hack Wilson draws down $1,750; Kiki Cuyler, $1,250 and $1,000 to Gabby Hartnett.

Cliff Heathcote, not so famous yet, will be slipped $350, while the Cubs' bat boy, alias mascot, Tommy, is going to get a bit of something for his brief appearance in the baseballers' act.

The turn at the Oriental was arranged by the house producers, carried along by the Oriental's stage m. c.'s and as expected, Heathcote, the under paid, is the best actor of the four, but none need blush over that.

Wising Up Co-Eds

Portland, Ore., Oct. 14.

Mel Winstock is promoting a department of picture study at the U. of Wash.

Thinks the co-eds should get some lowdown on fan mail, et. al.

Jolson's 8 to 1 Winner

Al Jolson, always a bug on horse racing, has started to build up his own stable. His colt, Concord, won the Oceanus handicap at Jamaica last week, breezing in at 8 to 1.

It was the first winner for the Jolson colors. Concord and Kildare were purchased by Jolson for winter racing at Agua Caliente.

Rambeau With Metro

Hollywood, Oct. 14.

Marjorie Rambeau is set with Metro for five years on yearly options at $1,500 to $5,000, signed through Harry Weber following the preview of "Dark Star," her first at that studio.

She starts on her new contract in Greta Garbo's "Inspiration."

SAILINGS

Nov. 15 (New York to Naples) Mr. and Mrs. Walter Eberhardt (Roma).

Nov. 5 (Bremen to New York): Dita Parlo (Bremen).

Nov. 5 (Paris to New York) Rolland Caillaux (Mauretania).

Oct. 28 (Paris to New York) Louise Fazenda, Hall Wallis (Leviathan).

Oct. 18 (London to New York), Beulah Berson (Berengaria).

Oct. 18 (London to New York): Stanelli and Douglas (Berengaria).

Oct. 17 (Paris to New York) Joe Jackson, Ethel Shannon, Fred Levy (Europa).

Oct. 17 (New York to London) Weston and Lyons (France).

Oct. 17 (New York to London), Caryll and Mundy (America).

Oct. 16 (Paris to New York) Mona Goya, Francis Lee (Ile de France).

Oct. 16 (Bremen to New York): Olga Teschechowa, Johannes Riemann (Europa).

Oct. 15 (New York to London), Gracie Fields (Mauretania).

Oct. 13 (New York to Paris) Grace Fisher (Paris).

Oct. 11 (London to New York) Anna May Wong, Colin Clive, Frederick Lonsdale, Sidney Bernstein (Aquitania).

Oct. 11 (Paris to New York) Eddie Ugast (Aquitania).

Oct. 11 (Paris to N. Y.), Mr. and Mrs. Courtenay Savage (Coronia).

Oct. 11 (Sydney to San Francisco) Will Prior, Amy Castles (Ventura).

Oct. 10 (New York to Paris) Charles Rogers (Paris).

Oct. 10 (New York to Italy) Primo Carnera (Roma).

Oct. 10 (Paris to New York), Walter Kirchoff, Mrs. Kappelvukas. (Dresden).

POPULARITY OF GERMAN STAR IN EUROPE

The Hague, Oct. 14.

When the unimpressionable Dutch go for hero worship, they go all the way. Harry Liedtke, German film and stage star, is making a tour of Holland in Oscar Wilde's "An Ideal Husband."

Liedtke got here late from Oldenburg. That sets his performance in Amsterdam back to today and it is likely he will be behind schedule all around.

His reception at the station was stormy. They had to back the hotel bus through mobs of women of all ages. When the actor appeared the cops closed in around him and helped him to reach the motor car, riding on the fenders all the way to the hotel.

Leidtke put an end to the story that he is about to quit the screen. This stage tour, he said, is conducted at the direction of the picture making companies to put him again into touch with the public. When it's over he'll go back to the studio.

After Holland he goes through Germany, Austria, Yugo-Slavia, Hungary and Switzerland. In the latter state he and his company will be the first players to appear before the League of Nations' council. He won't go to Czecho-Slavia because the last time he visited Prague the mob smashed the windows of the railway station to see him and he was jostled about.

At present he has no intention of going to the States, although he ought to be a perfect model citizen of the land of prohibition He doesn't smoke, he's a teetotaler and he doesn't dance. Growing flower gardens is his controlling pash.

A Leidtke film is current at the Odeon theatre this week, taking advantage of his presence in the city. Show is a mixed group of subjects, containing his first talker in Holland.

Leidtke is supported by Max Landa as Caversham, Carola Toelle as Mrs. Chiltern, Traute Carlsen as Mrs. Cheodey.

The Wilde play is in a new translation by Bruno Frank.

Sistrom May Return to Radio After Operation

Hollywood, Oct. 14.

William Sistrom, resigned from Radio due to ill health and the necessity of an operation for internal complications, may return to that studio within the next six months or more following recuperation here and abroad. William Le Baron has indicated to Sistrom that his old job as general studio manager may be waiting.

In the meantime, it appears there will be no successor to Sistrom, with Le Baron bringing in associate producers, among them Douglas MacLean, former Par star, and Al Boasberg.

Sistrom expects to be able to leave the Radio lot today (Saturday). He may go to England first for a vacation, returning to the Coast later for an appendicitis operation. Sistrom also has a stomach disorder of some standing which he has been trying to arrest through a special diet. That may also require an operation.

Swanson U. A. Renewal Expected in Spring

Hollywood, Oct. 14.

It is practically certain Gloria Swanson will not leave UA on completion of her contract to become a Metro star. She will do "Rockabye," unproduced play by Lucia Bronder as her next, and another after that under present contract with UA, with renewal on similar or better terms expected sometime next spring. Tay Garnett, adaptor of "Rockabye," which title won't b retained, will direct under loan from Pathe.

Starting date nor cast not set but production will probably be un derway in about a month.

Story to follow that as Mis Swanson's last under the contrac now held undecided.

N. Y. NEW TALENT SOURCE

Warnerites Jubilant Once Again With Wkly. Profit Now of $350,000; Bankers or Market Do Not Annoy

Everybody's happy in Warner Brothers. The spirit has returned. The low bearish barometer of "the market" is laughed at. Because, the Warners and their subsidiaries have been showing a clean profit of between $350,000 and $400,000 weekly for the past three weeks.

The Raskob-Dupont hand may be deeper in the Warner pie than anyone knows except the bankers. But the brothers have quit worrying. Business and booking conditions are so good the brotherites even say WB stock may hit a 15 low and only be an invaluable investment for those on the inside.

From the financial end it shapes up that the Goldman-Sachs-Halsey-Stuart people mean what was included in the original announcement: that the Brothers are to continue using their own judgment without hamper from Wall Street.

Jack Warner is due in New York Oct. 25 when or thereabouts a meeting of the Warner directorate will take place. Word downtown at present is that the bankers will not demand further individual representation on the board; that they are satisfied with being paid off in the regular way and are not going to kick up that grab fuss reported as imminent a month ago.

$1,000,000 Weekly

Between the distributing and sales forces of Warners and First National the gross business being lately averaged weekly is placed at a round $1,000,000.

In the theatre end, Spyros Skouras is credited with sending 95% of the circuit into the black. The other 5%, it is admitted, will be experimented with a while longer, when "perpetual reds," or those with the earmarks of such, will be unloaded.

While things are not so live in the music publishing department, all but Remick's is getting by. Witmark's is outstanding as a profit maker, with the "Dancing" number leading its list in sale. Of the others, Harms is credited as having stood well in the black even during what is now referred to in the past tense as "the trouble."

The Brunswick subsidiary is expected to show $1,000,000 on the right side of the Warner books by the end of this year. Admittedly a loser when first taken over, brotherites say the trouble was ended when they got Brunswick sales out of the arty, high-hat class and brought them down to a competitive basis.

In foreign film sales the high $600,000 of one week last June has just been duplicated. From present indications even this total is expected to be topped by Warner enthusiasts.

MISS MacDONALD'S FILMS

At M-G for "Merry Widow"—Matter of New Par Contract Unsettled

Hollywood, Oct. 14.

The matter of a new Paramount contract for Jeanette MacDonald is still pending. The prima donna has one more picture to make for Par on her present existing contract.

Miss MacDonald is currently being loaned to Fox for "Princess and the Plumber" and it is practically set for her to next move over to Metro for "The Merry Widow." This Lehar operetta was originally made as a silent film by M-G with Mae Murray and John Gilbert.

Should Paramount and Miss MacDonald fail to get together on new terms it is possible that the matter of her final film for Par will be mutually dropped.

Outside of Show, Field for Nationally Known Names in WB Shorts

Practically every actor regularly on Broadway who has come to attention on the vaude or legit stage in the past year or two has worked in one or more shorts at the eastern studios of Paramount, Warners or the indies.

Warners seeking names of enough prominence to put into lights to plug their shorts have gone outside of show business.

Among these now being negotiated with are O. O. McIntyre, nationally known syndicate writer, whose "New York Day By Day" column appears daily in more than 300 papers, and Earl Sande, the jockey.

Max Schmelling, heavyweight champion, has already made a short for Warners as have also Bob Ripley, Walter Winchell, Mark Hellinger and Damon Runyon, all newspaper names in New York with Ripley and Runyon, best known nationally among that group.

Bobby Jones, the golf champ, and Helen Wills, the tennis star, were also wanted but turned down offers not caring to lose their amateur standing.

MILESTONE PRODUCING WITH HUGHES' BACKING

Lewis Milestone will act as producer of talkers with and for Howard Hughes. Hughes will supply the money with Milestone to share in the profit of the pictures he produces. That arrangement was reached last week between them.

Milestone's first will be "Front Page." He is now in New York, along with Charlie MacArthur and Ben Hecht, authors of that stage hit, remodeling it for the screen.

The Hughes-Milestone contract is for a term, with Milestone going with Hughes to the United Artists lot in Hollywood.

Another picture Hughes has in mind is about aviation, with a comedy structure. Main flying portions will be the left over of "Hell's Angels" scenes, wth the comedy story interwoven. Hughes may alter his determination to keep "Queer People" quiet, to let it go for the mike, for another Hughes production.

KARL DANE'S ACT

Hollywood, Oct. 14.

Karl Dane is going into vaude with a comedy skit authored by Solly Violinsky.

BKLYN'S BULL FIGHTER MAY APPEAR AT HOME

Sydney Franklin, the Brooklyn Spanish bull fighter, may play one week for Loew at the Metropolitan, Brooklyn, opening Oct. 25.

Whether or not Franklin will receive further Loew time will depend upon his showing.

Franklin arrived from Spain yesterday (13).

Banquets for Hearst

Hollywood, Oct. 14.

Heavy social season here got under way Sunday with a formal banquet at the Ambassador given by the picture industry to William Randolph Hearst.

Still another testimonial to Hearst was a dinner Tuesday night held by the Metro crowd. Louis B. Mayer was in charge of arrangements.

Steele's Vaude Date

Bob Steele, "western" film actor, opens in vaude for Loew's Oct. 15 at the Orpheum, New York.

HOLLYWOOD NOW RECOGNIZES IT

Coast Studios Have Talent Seeking Rep East—N. Y. Will Furnish Most Players for Talkers

NEW SYSTEM

Deciding to pass up nothing in the way of new talker talent, the major producers are giving an official nod to the east as the principal source of new faces through representatives stationed in New York for that purpose.

It practically takes the play away from Hollywood as the principal raw material feeder for pictures.

The former haphazard method of covering the eastern stage field for finds, and picking them in the east only after they have gained some fame, is declared passe. The new system is to find 'em young and not so costly.

That the stage is the chief supply field for talker talent and that the stage is centered in New York have brought about the change in picture talent scouting.

Paramount's official recognition of New York as the Hollywood feeder arrived with its orders to all eastern studio employees to look over anything and overlook nothing in the talent line. The Warner and First National booking and casting bureau, headquartered in New York, with Walter Meyers in charge, is working on the same eastern talent idea, with all of the players lately engaged by the two companies emanating from the east. Metro sent Ben Piazza to New York last week for the reported purpose of digging for anything new in talent and material. Radio has been scouring the stage field through its variety relation, R-K-O.

Contract people residing west and established picture players living in Hollywood still will be cast from that end. As will extras and others, where the pictures are made.

The east thinks it will shortly supply most if not all the new talent.

"TOO FUNNY" IS FILMS' FUNNY LAMENT

Hollywood, Oct. 14.

Too much comedy, with the resultant too many laughs, is an embarrassment of mirth-provoking riches which has cropped up in three different instances this past week out here.

Leon Errol has been told to be "less funny" in his scenes in the Evelyn Laye picture which Sam Goldwyn has almost decided will go out as "Queen of Scandal." The remarks became necessary through Errol almost stealing the picture from the English star.

Similarly, following a preview of Metro's "Dark Star" (title will be changed), with an all-star cast, Marie Dressler's comedy was so voluminous and consistent that the "timing "problem will necessitate cutting down on her comedy also.

John P. Medbury, King Feature's humorist, out here writing, was faced with a similar problem in a manuscript suit by an animated cartoon company for whom he was to write the captions. The company's defense was that Medbury's stuff was too funny and the cartoonist figured it would drown out the synchronized sound effects contemplated for featuring.

Film Stars Back Own Plays in Part; Legits Think Selwyn Overpaying

Arch Selwyn's program of legit shows with picture "names" is shaping up as the largest financial attempt by an indie producer in years. Doing three, and possibly four, shows simultaneously, adds to project's size.

Selwyn is working with Erlanger money, and is also said to have received backing from his film stars, Colleen Moore, Rod La Rocque and Vilma Banky.

Estimates on Selwyn's gross outlay by the time his shows reach Broadway have $120,000 as lowest figure. Some figure it to $150,000.

Salaries for the three film "names" range from $2,000 to $3,000 weekly, with Miss Moore reported getting the heaviest, $3,000. Other producers say the picture lights are overpaid.

Miss Moore's intake, at the height of her picture popularity, averaged $10,000 weekly, at the rate of $125,000 per picture.

Added to Selwyn's outlay is big money going to Lionel Atwill and Constance Collier for directing. Atwill is reported drawing $1,500 weekly, $500 more than Miss Collier. Similar thought of being overpaid regarding directors.

Atwill, directing two plays, will draw about $15,000. Miss Collier $5,000.

Selwyn has two other "names," Basil Rathbone and Montagu Love, on his list. Neither has the rep of the other three. Drawing proportionate pay.

It is felt Selwyn's purpose in giving his shows eight weeks of road stands is to try to give the film people some stage training.

Relativity

Hollywood, Oct. 14.

An actor who recently was graduated to director outdid Hollywood on the town's own definition of relativity.

In his first picture his uncle wrote the dialog, his mother, three sisters and one brother were in the cast, and of the 60 extras used in the picture 45 of them were lesser relatives or friends of the family.

Rose Hobart's Leap From $200 on Stage to $1,500 For Fox, on Top U's $500

Rose Hobart's difficulties with Universal and vice versa have reached the deadlock stage. U has no further role in sight for the young actress, who walked off the lot following completion of "A Lady Surrenders."

The difference occurred during the making of "Lady." Miss Hobart will seek redress from U or, at least, a cancellation of her contract with it on the grounds that the agreement was breached during that time, it is said.

Miss Hobart was starring in "Death Takes a Holiday" (stage), for about $200 a week, when Universal engaged her at $500 on a contract to begin after the run of the play had been completed. Meanwhile Fox offered her $1,500 weekly to appear opposite Charles Farrell in "Liliom." This caused her to abandon the stage play before it closed in New York, rush to the Coast and start work on the Fox film.

Miss Hobart did not complete "Liliom" in time to begin for Universal on the date stipulated. Filming of "A Lady Surrenders" was delayed a month on her account. Then followed the change in studios and headaches for both actress and producers.

WAMPAS GROUP JOINING WRITERS' CLUB IN L. A.

Hollywood, Oct. 14.

Wampas group has voted to merge with the Writers' Club. This took place at a meeting last night (Monday). Plan was suggested by directors of the writers' faction, who pointed out that the move would give the Wampas lads all the facilities of a club.

The publicity boys joined as press members, and will have three representatives on the board of directors, but they will not be included in the Screen Writers' Guild or the Authors' League. All members of the Guild also belong to the Writers' Club, yet the Guild operates as an independent body.

Matter of taking in the Wampas membership goes before the annual meeting of the Writers, due this week, with acceptance certain.

Peggy Again

Peggy Joyce, now in Europe, received a cabled offer from Paramount last week for one picture. Par is understood to have a story it believes would fit Miss Joyce.

No price mentioned.

Writer Drops Dead

Los Angeles, Oct. 14.

Armitage Trail, 28, free lance screen writer, was stricken by heart disease Saturday night (Oct. 11) and dropped dead in the Paramount theatre here.

He is survived by his father and a brother.

HAMILTON MacFADDEN FILES BANKRUPTCY

Los Angeles, Oct. 14.

Hamilton MacFadden, picture director, filing in bankruptcy, declares his $500 violin exempt from creditors' claims on the ground that he is an artist and the violin is necessary to carry on his profession. He also holds out one of his two cars as necessary in his business.

MacFadden lists liabilities of $57,579, of which only $3,022 were incurred in Los Angeles. Balance is largely notes owed in New York, with some items for royalties, costumes, stage lighting and other theatre expenses. He includes $10,000 on call in New York on stock for Hamilton MacFadden, Inc.

Assets total $5,679, with "no value" set opposite 50 shares in Hamilton MacFadden, Inc., and one share in MacFadden-Gay Productions, Inc.

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Leaches Rebuy Par Stock at $48; Paid $80 Per by Par for 12,000 Shares

Friday and Saturday (11) the Leach family from Miami went on a buying spree in a stock brokerage office in the Paramount building, New York. They bought Paramount stock exclusively.

In the group were father, mother and daughter watching Par go up and come down, always under $50 a share on those two days. The family had received Friday (10) $960,000 from Paramount for 12,000 Par shares, guaranteed by Par a year ago each share would be worth $80 on Oct. 10, 1930, or Par would redeem the 12,000 at that figure. The shares were turned over to the Leaches Oct. 10, 1929, in payment of their Miami theatres, now operated by Par.

The father of the Leach family replied to a "Variety" reporter Saturday morning he had not kept track of how many shares of Paramount his family had purchased up to that time at the market prices. Suggested the 12,000 they sold to Par at $80 might result in the Leach family acquiring 20,000 shares, Mr. Leach replied:

"20,000? Maybe more."

Par stock on Friday closed at 49¾. It had opened at 46 the morning of that day and hung around 47 until almost closing time. Saturday Par closed at 48½. At an average of $48 a share, the Leaches could have bought an even 20,000 shares. Par is a $4 dividend payer, with that number of shares returning the Floridian family an annual income, at the dividend rate of $80,000 instead of the $48,000 the original 12,000 shares would have brought.

Mother Directing

Mrs. William Leach appeared important in directing the trading deals in the broker's office. Her son, Harry, his wife, another son, William, jr. and her husband did little more than look on, and talk over the market with her.

It was reported in "Variety" last week from Miami the Leach family had migrated temporarily to New York to receive their $960,000 on Friday, after Paramount had declined to pay a bonus for an extension of the Leaches' option on the $80 price.

Paramount taking up its own stock at $80 a share and promptly, according to its guarantee, assuming the difference itself with the market price around $50, created comment downtown as well as uptown.

Other than the 50% increase in Paramount stock holdings the transaction netted the Leaches, Broadwayites were calculating their large gross money gain when Paramount reaches its proper market price.

BAND GIRLS MAKE IT TOUGH ON L. A. TRAFFIC

Los Angeles, Oct. 14.

The Million Dollar theatre, deluxe downtown picture house, is going in for tank town ballyhoos.

Theatre now has part of its stage band in tuxedos on the sidewalk playing hot tunes. Chorines from the current unit are further out in the street prancing to the music in their stage costumes.

The ballyhoo occurs between shows and the cops are having a tough time straightening out the resultant traffic jam.

GTP Wants L. A. House As Talker Showcase

Hollywood, Oct. 14.

General Talking Pictures is looking for a showcase theatre in which to install its DeForest equipment.

Dr. Leo DeForest offered the owners of the Vine Street, Hollywood, legit, $3,500 a month under a five-year lease. His plan was to make it a super-sound demonstration theatre. House has never shown pictures, and a legit deal that came up at the same time got the preference.

This leaves the Mayan, downtown, as the only legit house that might be obtained for pictures, unless General can make a deal for the Majestic or President, already gone sound.

Woodman Spares the Tree for Twelvetrees

Hollywood, Oct. 14.

Pathe will not cut down Helen Twelvetrees' name, its length proving in her favor, according to this studio. Opinion is that it dominates a marquee when in lights.

Original idea was to chop the "Twelve" off the "Tree" for the benefit of the tungstens.

CHICAGO HAS RAINY DAY RECORD

Chicago, Oct. 14.

Chi has more rainy days than any other spot on the globe, except London.

Rain drives mobs into the picture palaces.

In wet weather Publix B. & K. Chicago adds two mounted cops to care for the carriage trade.

Three extra check boys are added for the day, who work in the lobby.

A big predominance of school kids, who one and all check their books.

Mob sticks, coming out to the lobby and going back in for a second viewing if the rain still continues.

House refuses to check umbrellas or rain coats, but will supply a paper cover for the rain sticks.

Any Show Okay

No one ever stops to look at the outside advertising, but rushes in out of the wet.

Mothers, with their kids, don't come out.

Gangs hang about the outer lobbies, grabbing all the soft chairs and looking over the statues and paintings.

And if suddenly stops raining, the audience seems to know it by some sixth sense, and the house is nearly deserted in 15 minutes.

But when it rains, it rains in Chi.

SHORTAGE OF FEMME NAMES WORRYING FOX

Hollywood, Oct. 14.

Scarcity of femme boxoffice names on the Fox roster is giving the studio's execs something to worry about. While femme stars were never a Fox long suit, the situation at present is more drastic than before.

Fox has only one femme star on its present list, Janet Gaynor. Miss Gaynor's runner-up is Fifi Dorsay. Third is Lois Moran.

Heading the list of so-called "possibilities" at the studio is Marjorie White, although she is strictly a comedienne.

Others being considered for special display include Marguerite Churchill, Maureen O'Sullivan, and Jane Keith. Latter, however, is given an outside chance, with only "The Sea Wolf" to her credit. The O'Sullivan girl is another Fox hope with the studio making every effort to play her.

That Fox is concerned about its personalities, or names, has been tipped off by the way the studio has been borrowing people from the other lots out here.

'Rosalie' Wrapped Up

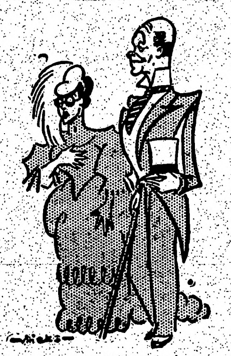
Culver City, Oct. 14.

"Rosalie," scheduled for Marion Davies, will probably never be made. That it is a musical is largely against it.

Instead of that the Cosmopolitan star is starting on "Bachelor Father," stage play in which June Walker and Geoffrey Kerr shared stage leads.

Production starts today (15) or later this week, with Robert Z. Leonard directing. The Cosmo star got back in Hollywood a week ago.

"Rosalie" was purchased some time ago after it had ended its musical (legit) run in New York.



LAYING EGGS

Dinosaur eggs 95,000,000 years old found in Montana, we've found plenty of eggs that have been laid before us, but we never lay 'em.

Originators of "Tintypo" Comedy

(CHIC) (ROSE)

YORK and KING

Week of Oct. 11:

Jefferson and Hamilton, New York

R-K-O Direction, **LEE STEWART**

Ethelyn Leslie Huston At 61 Commits Suicide

Paris, Oct. 14.

Ethelyn Leslie Huston, 61, writer from Hollywood, committed suicide here late last week (10) by shooting herself through the head in a Paris hotel, where she had just registered upon her arrival from Holland.

Her act is believed to have been due to despondency over illness. She had been told by European doctors that the spinal trouble from which she suffered was incurable.

In a farewell note the writer asked that her body be cremated.

Story Shortage and Notables Now Are Main Worries

Shortage of story material in the east and retakes in the west have the production end of the film industry on its ear.

The story shortage is being met by the keenest of competition among producers for rights to plays. Anyone can produce a play about anything in any small town around or in New York and every representative film company will have its scout at the tryout. Let the play have any prospects of coming to Broadway and the scout is empowered to enter immediate negotiations.

Matter of retakes is admitted equally serious one, and just as costly. Many features of the new season have had retakes made until one third and more of the original footage has been duplicated.

Corrective measures are being resorted to chiefly by shooting in continuity, thus keeping in the minds of the cast an orderly trend of the yarn which they are enacting before the camera.

One of the major studios is now considering adopting a pre-shooting policy whereby lines of the entire story will be memorized by the cast and enacted in sequence on a studio stage before a cosmopolitan audience of studio executives and employees. Criticisms could then be made. If the climax has that hollow ring, which has so often been the case during projection of the "rushes" then the correction will be made before any film and time has been wasted.

Lahr and Brown Films

Metro has taken Bert Lahr along with "Flying High" for its version of the George White musical. In the film Lahr will have the comedy lead he's playing currently in the show.

Lahr's engagement clears the report that Metro was after Joe E. Brown for the part. In "Hold Everything" Brown filled the role played by Lahr on the stage. There was a feud between the two comics over that picture.

Warners has already renewed with Brown for another term. His last contract expires Jan. 1.

Unwanted Laughs

Hollywood, Oct. 14.

Trailer plugging the Community Chest Drive is the comedy wow of the week.

Reel has a dignified local banker making his talker debut and covering his nervousness by pounding one hand into the other to punctuate his points.

With no other action on the screen this hammer movement got the crowds. At Warners' Hollywood some bird in the audience came in on it, his smack missing by a fraction of a second. Next time the banker's fist came down there were half a dozen cracks synchronized by the audience. Then half the house got in the game.

Between the slaps and the laughs, three-fourths of the charity spiel was lost.

EDUCATIONAL FIELD LOOKS HOPELESS

Educational and church fields are not for the motion picture industry. The first is too big and too highly specialized for any serious attempt to be made to annex it to the film industry. It is now unorganized and will remain so until attempts are made by educators themselves to produce the necessary material.

This observation is made by Haysites after several attempts have been made by some of the largest producers in the business to go after the educational business. It is also followed by a definition of the film industry which makes its workers producers of entertainment and not education.

As proof of their statement that the educational field is virginal Haysites maintain that not over a dozen institutions in America have talker reproduction equipment. They claim more prisons have charity installations than colleges or other centers of learning.

That between 30,000 and 50,000 projection machines were bought by schools and colleges during the silent days with expectation of getting suitable subjects from the film industry is blamed by students of the educational field as responsible for the same not responding to the several attempts made by filmdom to interest them in the sound era.

PATENT DISPUTES COME UP AGAIN IN JANUARY

Revival of patent arguments is slated for early in January. At that time General Talking Pictures (DeForest) is infoed as preparing to shove ahead with two suits. One is against Fox-Case which has been pending in the N. Y. district. On the latter score it seems as though G.T.P. has changed its mind about waiting for this one although it was originally understood that the case would be permitted to lapse for a couple of years.

The other argument is on an appeal of W.E. from a District Court decision in Wilmington, Del., on the Ries patent and in favor of G.T.P.

Printed record of that case is said to be already completed. That may mean W.E. will file any time for the appeal. Once the printed record is filed, a stay of postponement of the hearing is ruled out. Case then comes automatically on the calendar.

Either way the appeal goes, it looks as if one or the other company will implore the U. S. Supreme Court to review. That reviewing angle is a discretionary power with this court which may refuse to do so as it sees fit. It is believed, however, that a settlement of the issues out of court may happen before the matter travels to Washington.

Arthur Loew's Tours

Among the tours in mind by Arthur Loew, Metro's foreign manager, will be one this week to Hollywood.

Upon his return Arthur intends making South America and Europe in one trip.

Play or Pay for All Fox Films New F-WC Rule

Hollywood, Oct. 14.

Information here is that orders have gone out to all Fox West Coast division managers that within the next three months they must play all Fox pictures released during that period or pay for them. In other words, there will be no ducking of these Fox pictures, good or bad.

How this will affect existing Fox West Coast contracts with Metro and other producing companies as to play dates is not known. Metro's squawk on Fox West Coast has invariably been that Fox features play Fox-W. C. houses on the same percentage arrangements as the Metro films.

Local opinion is that sooner or later Metro will cut loose a definite howl, and if F-WC starts sidetracking the Metro product in favor of Fox pictures that's quite apt to be the spark touching off some fireworks.

Since the resignation of H. B. Franklin as president of Fox West Coast, the attitude on the operation of this circuit has been that it is to be subservient to the Fox studios and sales department. Within the past few days, Oscar Oldknow, now in charge of Fox West Coast, told the theatre boys to do as they see fit, regardless of orders from the studio.

Hughes' Buy in on Art Cinema from Schneck for Producing Alone

Howard Hughes' buy in on Art Cinema, producing end of United Artists, was virtually closed in New York last Friday, before Neal McCarthy, Hughes' attorney, left that night for the coast. Jos. M. Schenck had preceded the McCarthy departure by several days. Hughes, who lately returned from abroad, departed for Hollywood the middle of last week.

With the three men meeting together out there, the final details will be set. There was a Broadway report Saturday all papers had been signed. Hughes is said to be paying $3,000,000 for his share of Art Cinema. The buy does not give him any interest in United Artists, proper, the distributor, although his Art Cinema contract provides for distribution of all Cinema pictures through that distributing channel.

Hughes will give his attention to production only, acting in concert with Schenck. Schenck retains control, with his associates, of U. A. The Hughes-Schenck Art Cinema deal is reported on a basis of equal partnership between the two men.

Advance Only

An advance of $3,000,000 to Art Cinema by Paramount about two years ago is said to have been an advance only, secured by a Paramount-United Artists distribution arrangement by Par for U. A. product. An erroneous opinion has prevailed the Par advance was a partial purchase.

When Hughes first reached New York shortly before his "Hell's Angels" opened at two theatres on Broadway, he seemed desirous of purchasing a producer with an extensive theatre chain. He considered this but a short time. Another deal later voted down by Hughes was the purchase of Pathe, in order mainly to secure the Pathe stars. The Schenck deal ended all other picture propositions before Hughes, it is said.

Nigh's U Short

Hollywood, Oct. 14.

Bill Nigh, at Tiffany to direct "Single Sin," has been borrowed by Universal to megaphone a short. This will happen before he starts on the Tiff assignment.

Alice Boulden's Short

Alice Boulden, in "Fine and Dandy," stage, has completed a short for Paramount, entitled, "Make Up Your Mind."

WIDE SCREEN'S TEST MONTH

Pathe Take-Over by R-K-O Expected; R-K-O Buying for Cash, From Report

The Pathe-R-K-O deal is reported slowly drawing closer—and for a cash consideration. Amount is not named, as it is not reported if R-K-O will include in the buy the Dupont film (raw stock) company interest (49%) held by it.

Pathe's other assets, taking in the Pathe sound news as well as its contracts with players, and its aged libraries will be turned over to R-K-O upon the consummation of the deal, expected to close before the end of the week.

It is said that at least $7,000,000 in cash will be required to be paid by R-K-O in the Pathe purchase, if not the entire consideration. This amount, from account, is to be furnished through the Lehman Brothers, downtown bankers and interested in R-K-O. The Elisha Walker group of bankers has been mostly negotiating for Pathe, through their heavy investment in the Pathe company. Jos. P. Kennedy, lately retiring from active participation in the Pathe corporation, but remaining its board chairman, is said to represent the Walker group in the trading.

Stock Offer Declined

The R-K-O-Pathe dealings have been going on for some time. Awhile ago they were dropped through R-K-O wanting to buy without paying cash, proffering a stock exchange. This resulted in the deal going chilly. Meantime the Pathe management procured an advance of $1,500,000 downtown for production purposes and on top of that turned out two money pictures in a row, "Holiday" and "Her Man." "Holiday" will show a gross of $1,000,000 for Pathe, and "Her Man" will reach around $800,000.

Recently Howard Hughes became interested in the Pathe proposition, but is said to have been dissuaded by Jos. M. Schenck, although Hughes' attorney, Neal McCarthy, thought well of the Pathe buy. Hughes has virtually joined with Schenck in production for U. A. (Art Cinema). It is reported Schenck advised against taking on another producer immediately.

Pathe has three potential women lights, with one already raised, Constance Bennett. The others are Ann Harding and Helen Twelvetrees. Its male card is William Boyd.

R-K-O is anxious for the deal, to add to its talker supply for the R-K-O chain, besides removing by absorption the Pathe contract with R-K-O. That agreement has caused much annoyance to date to both sides. It runs until 1936. Hiram Brown, R-K-O president, left New York Monday for a week's hunting in the Adirondacks.

LOBBY GOLF COURSE FOR FREE PLAYING

Chicago, Oct. 14.

Publix Kentucky, at Lexington, Ky., has added a miniature golf course in the lobby to draw trade from the outdoor pee wees.

Course cost $19.55 to install in the lobby, and covers a space about 15x25. Trailers, telling of the new idea, cost another $9.27, with a banner standing $8.25 and a golf bag ballyhoo $16.25.

House is allowing all who enter the lobby to play gratis, with the one making the first hole in one getting a free ducat for the show.

Idea has been tremendously successful, with drifters trying their luck and then paying to see the performance.

'Party Husband,' WB's

Warner Brothers have made the following play and story purchases for material for the '30-'31 line-up: "A Lady for Love," unpublished novel by Allan Schultz; "Party Husband," by James Whittaker; "Ambushed," from the Theatre Guild.

DAMAGED 8 TIMES

Invested $10,000, Asks $80,000 in Damages

Los Angeles, Oct. 14.

Bennett Film Laboratories and Consolidated Film Industries, Inc. are joint defendents in a suit for $80,800 damages brought by C. U. Penfield.

Latter complains he was induced to sink $10,800 in "Timber Trails," a serial released as "Pirates of the Pines" by Goodart, on representation that it would be sold to Universal, or some other national distributor, for about $75,000 and that his net cut would be $25,000.

Penfield says he was assigned a half interest in the proceeds of the picture but that defendents converted all they collected to their own use with the exception of $1,854.

He asks $50,000 profit, return of his investment, and $20,000 punitive damages.

The serial starred George O'Hara and was released in September, 1928.

FOX-LOEW DEAL OFF FRICTION

Theatre angle of Fox-Loew combine now pressing attention of downtown minds looks like being resolved into an equal divvy all the way around between the two circuits. Looks like banker interests working away from friction probability.

That way Nick Schenck will head both companies actively and Harley L. Clarke assume a decorative position as chairman of the board.

Inside is that blue prints on theatre situation are already worked out. Basis is the deluxe spots from which divisions will be spotted. Operation to be sampled on angles already worked out by the two circuits in Atlanta and St. Louis. Either spot to be operated as a division headquarters by the circuit that's stronger in the deluxe location.

Brooklyn has been named neutral or otherwise between Fox and Loew.

Broadway houses Roxy (Fox), and Capitol (Loew) will be shifted to Fox management, it is said. This probably to protect Roxy, which then gets first place with Fox and Metro pictures.

Newark and Jersey City sites will go to Loew, where latter circuit is paying off big. Atlanta will also go to Loew. Fox will take St. Louis and Washington. Loew's to take Detroit and Fox keep its Philadelphia house.

Each spot will first choice of product of both companies for that circuit's house which is the key in operating end.

Belasco's 'Easiest Way' For Metro as Talker

The picture rights for "Dancing Partner," the new Belasco success at the Belasco, have been sold to Metro. Reported purchase price is $55,000. It is second picture buy of the new season's play for important money, "A Farewell to Arms" having been bought by Paramount at $80,000, prior to its opening on Broadway (closed Saturday). Picture release date for "Partner" said to be for next season.

Metro has also secured the talker rights on "The Easiest Way," which was made as a silent by Selznick. Deal took in latter's rights. Belasco has only the U. S. and a Canadian right on "Easiest Way," Eugene Walter, author of the aged hit, controlling the foreign rights. Understood the total cost on that deal exceeded $30,000.

EXPECT ALL TYPES TRY OUT IN NOV.

Metro's Realife Going in Publix and Fox Houses—WB Releasing Vitascope and Fox's 3d Display of Grandeur — Claim Radio Instigator of Epidemic

MILD OPPOSISH

Every known process for a big screen will have debutted nationally before November. This includes Fox's Grandeur, Warner's Vitascope, Radio's Spoor method, and Metro's Realife. The remainder of the month will be devoted to testing giant width's actual drawing power at the boxoffice.

If the public's reaction results in a sudden demand for big focus screens the production end of the industry will be nearly as unprepared as when sound arrived. And exhibitors will be forced through another quandary.

Official film quarters feel that this time the wide screen will come into its own and be in most of the deluxe theatres before Christmas. The indie isn't being given a tumble, it being stressed in diplomatic circles that "no longer will the industry allow its progress to be impeded by weakly financed exhibitors." Consequently, if wide projection proves to be the order of the day, after the first multiple demonstration, the little indie will have to get along as best he can.

A Scramble

A mad scramble of many angles is breaking inside among producers

(Continued on page 10)

FOX-WB COAST THEATRE DEAL LOOKS WARM

Fox May Go Ahead on Par Coast Buy or Lease

Fox is off building theatres. Execs are getting set to sift houses and the beginning of the drop-off is due any time.

Movement that way is expected soon after Fox gets set on a couple deals now pending. They involve the much discussed Paramount and W. B. coast theatre properties.

The W. B. deal figures up about $2,000,000 and is about shipshape for closing. Warners has figured for some time to get away from the L. A. sector. In the present deal WB offering everything except three Los Angeles WB houses.

Two ways reported on both deals. Either outright buy by Fox or leases for it. Latter looks more likely, with Fox throwing in a product deal to clinch. On the WB end, inside figuring is that if Fox deal falls down, WB may try sticking on the Coast by tying up with independent theatres holding WB film franchises in that territory.

The deal either way is an out for both. Which is why deal looks so likely.

WB houses included in deal are in Aberdeen, Wash.; Fresno, Santa Barbara and Whittier. Other properties are in Oakland, Sacramento, San Pedro and Huntington Park.

All of these deals were started for Fox W. C. while Harold B. Franklin was at its helm.

Oldknow Will Place Full Responsibility Upon Fox-W. C. House Mgrs.—Studio Orders Out

SCHNITZER'S CONFABS

Denies Studio Changes But Prolongs Coast Stay 3 Weeks

Hollywood, Oct. 14.

Despite repeated reports of impending changes to the personnel at Radio, Joe Schnitzer, president of this film company, denies knowledge of any intended switches.

On the other hand Schnitzer has constantly been in a huddle with William LeBaron, Radio studio head, on production matters and is extending his stay here for another three weeks.

LONGER SHORTS GIVEN BOOM

Culver City, Oct. 14.

The three-reeler short is coming into existence with Hal Roach leading the way.

Roach has decided that all the Laurel and Hardy shorts will run from two to three reels, never under two, and where material permits, a full three. This is partly due to the discovery at the Roach studio that over-cutting in some cases has resulted in the wastage of footage that should remain. Also there is a feeling, both in production and distribution circles, that longer shorts are needed to fill out programs.

Many straight picture houses have been forced to book considerable filler due to the shortened length of features and the inability to fill out two-hour shows with a so-called two-reeler and a newsreel.

Many so-called two-reelers, sold as such, are actually only a trifle more than one reel in length, with the average running around a reel and a half.

Roach's first three-reeler is "Blotto" of the Laurel and Hardy series on which the experiment for longer shorts seems concentrated.

Sometime back exhibs began putting thumbs down on shorts of one reel and under, except for cartoons, maintaining where policies were straight film that four or five of this type of short had to be played on a show.

One-reelers are still being made, mostly by WB and Par, but their popularity with those companies is declared waning. Both concerns are now favoring shorts running over a reel.

MUSICAL REVUE AT MOSS' BWAY-COLONY

B. S. Moss' return to stage activity will be as producer of a musical. It will be housed in Moss' New Broadway theatre formerly, Colony at Broadway and 53d street.

Harry Delmar will stage and produce the stage revue, with Danny Simmons as gen. mgr. for the Moss enterprise.

Casting starts next week and rehearsals about Nov. 1.

Pathe for Solo Writers

Hollywood, Oct. 14.

Pathe will not renew contracts of its present crop of writers. In future scenarists will be engaged on the individual story basis. Tiffany is already doing this.

Argument is that good writers can be hired by the story for the price it takes to keep smaller fry on the payroll.

Pathe expects to have the new system in operation by Jan. 1.

Los Angeles, Oct. 14.

Decision to place complete responsibility for individual theatre operation on house managers of Fox West Coast is Oscar S. Oldknow's first official step as operator of the western half of the Fox theatre string.

This policy becomes effective at once, according to Oldknow, and follows the resignation last week of J. J. Franklin, with the arrival here of Jack Frost from the east to become Los Angeles division manager. Frost already is in Franklin's office supervising the L. A. territory.

Meanwhile F-WC's operator has despatched Robert Bender, formerly under Harry Arthur in the east, as manager of the Fox, Brooklyn, on a tour of the entire five circuits.

Looking Over Managers

Under the proposed Oldknow plan of house manager responsibility, each stands or falls on the results in his theatres. Oldknow indicates, however, that every manager will be given a chance with his own house before any changes are made and even if mistakes happen as long as they are honest mistakes, dropouts won't be decided upon hastily.

Bender is expected to look over the territory and house situation as Oldknow's field man, with his report including the traditional recommendations.

In determining on greater responsibility for house managers, Oldknow indicates that he is being guided by experiments in the east where Arthur initiated the idea. Oldknow's first statement on arriving here was that while he and Arthur will operate their halves of the country separately, each would

(Continued on page 10)

'KISMET' MAN BEAT IN 'TRAIL' TO WIDE FILM

The wide film era will literally be precipitated upon Broadway long before Christmas. This time Fox may not have the initial honors, as has been the experience of that organization on two previous occasions with its Grandeur.

Warners with "Kismet" is determined to beat Fox's "Big Trail" to the wide screen. The Brothers' picture probably will go into the Hollywood, New York, just in time to take the novelty edge off the Roxy 70 millimeter talker, according to present intention.

If necessary, the Brothers may close or transfer "Outward Bound," at the Hollywood, before Oct. 24, now slated as the opening date of "Trail" in the Fox Roxy. The Roxy may do a surprise act. If "Up the River" doesn't merit a two weeks' run, as is presently scheduled, "Trail" may get an earlier debut.

Meantime Metro is talking about a giant film, "Billy the Kid," and Radio Pictures is preparing to do something in the east with its big "Danger Lights."

Age 4, and Set

Hollywood, Oct. 14.

M. H. Hoffman, head of Liberty Productions, has put four-year old Billy Haggerty under a three-year contract following "Ex-Flame," nee "East Lynne," in which the youngster appeared.

Young Haggerty worked in six scenes in that picture, handling dialog surprisingly well, according to Hoffman.

'War Nurse'—Astor

"War Nurse" (M-G), with Eleanor Boardman, is slated to follow "Big House" into the Astor, Broadway, for a $2 run.

Date is not definite, although expected to come in around Oct. 31.

Newly Imported Foreign Film Talent Sneering at Americanized Group

Hollywood, Oct. 14.

A foreign embargo against Americanized or assimilated foreigners is the crux of a social-professional problem which has split the foreign colony in Hollywood into two factions. The Americanized continentals allege with spirit that the recent crop of imported players, writers and directors are frankly banded in a clan to keep the assimilated foreigner outside the charmed circle.

The French particularly are accused. These picture people, over here since last winter, are maintaining their parisian cliques at the expense of co-ordination and professional co-operation with other and, allegedly, more meritorious foreigners who have been in America for a term of years.

While Adolphe Menjou doesn't figure personally in this imbroglio, the disgruntled assimilated foreign players point out that Menjou is the victim of such an embargo by the recently arrived linguistic film players who criticize Menjou for his poor French accent, etc. They point out that Menjou's "Mon Gosse du Pare," ("My Child the Father"), his first for Pathe-Natan, made in Paris, is being roundly razzed by the local French contingent although actually—and substantiated by "Variety" reports—it was well received abroad. It is further stressed that Menjou is making more German and Spanish talkers than French.

Old World Aristocracy

The same is charged obtaining among the German and Spanish strongholds, where the specially imported stars or featured people have erected an aristocracy of old-world standards at the expense of their countrymen who preceded them by years and who, in truth, may have long since become naturalized as American citizens.

The crux of this factional distinction between the pro-continental foreign players or director and his Americanized countryman is as much of a patriotic as a social difference. The assimilated American of European extraction resents the superciliousness of the Latin or Gallic or Teutonic artist who takes pride in an old-world background. The latter are frank in their condescension towards the American dollar, but otherwise, in their Beverly Hills' retreats, they set up European standards, customs, curtseying, fetiches and all the little fol-de-rols that contribute to a continental existence.

The demands which some of the more intensely creative Latins have made for "arrangements" on the import or supply of vintage wines and other such removal of national restrictions, and the manner in which they are complied with by the kowtowing studios, substantiates this self-established superiority which the imported talent has created for itself.

Heale's Own Studio

London, Oct. 14.

Decision to build its own studios at Hayes, Middlesex, has been reached by Patrick Heale Productions, unit which went into talkers in a small way recently.

Four features are planned for the coming year, company intending to build four stages which they will equip with a British recording set.

So far this company's activity has been the production of short features for Paramount. Heale is a music publisher who gives his name to the concern.

RESIGNS FOREIGN 4

Hollywood, Oct. 14.

First National has handed out new tickets to Wilhelm Dieterle, Karl Ettlinger, Anton Pointner and Lisa Arna of its foreign legion group.

This quartet goes into the German "Moby Dick."

SOKOLOFF IN 'KISMET'

Hollywood, Oct. 14.

Wladimir Sokoloff, a Reinhardt actor, arrives at First National Nov. 13.

He will play the Otis Skinner part in the German transcription of "Kismet."

Buy of Emelka

Berlin, Oct. 14.

The purchase of Emelka by Albert Kohan, chief of the French Gaumont-Aubert-Franco coterie and its chief banking supporter, has been completed as to agreement on terms.

The deal has not yet been approved by the German government which owns the company.

Star Stills as Fake Plugs in European Ads

Hollywood, Oct. 14.

Major studio execs are burning at the practice of a number of European magazines, especially German, in using pictures of American stars to endorse merchandise without authority. One of the studios is taking the first steps toward litigation.

According to the picture men, the endorsing plan has grown into the racket class. Magazine advertising solicitors sell the advertiser on space with the stipulation that a certain star will endorse the product.

Advertiser goes for it, the mag then writes to its correspondent here to get stills that will fit wtih the ad copy. Correspondents get the pictures required from the studio publicity departments under the guise that they are to be used in their reading sections.

Offstage pictures in which the stars are shown having their hair arranged are used for hair restorer endorsements; boudoir scenes are used in perfumery advertising and make-up stills are used for cosmetic advertisers.

Stills picked are of the intimate type and are of such a nature that they appear to have been taken especially for the fake endorsement that goes in the advertising text.

FOX DROPS ORIGINALS FOR FOREIGN MARKET

Hollywood, Oct. 14.

Abandoning earlier plans to produce originals for the foreign market, Fox has let out its foreign scenario staff and is now confining its output in this respect to versions of domestic product.

John Stone, Fox supervisor of foreign production, leaves for Europe next week to look over possible production locations abroad. A trip for the same purpose was recently completed by Clayton Sheehan, head of foreign distribution.

Writers let out are Sidney Lanfield, Lew Breslow, and Henry Johnson.

The current foreign version activity at Fox is on "Big Trail" in French, Spanish, and Italian.

Germans Hog Amsterdam

Amsterdam, Oct. 14.

All local picture houses are playing German talkers this week (13).

BLUMENTHAL IN PARIS

Paris, Oct. 14.

Relinquishing his Berlin offices to Gus Schaefer, Ike Blumenthal stepping down from Paramount control for Central European distribution, is coming to make his residence in Paris.

Here he will act as lieutenant to Graham, in charge of Europe for the company, and also function as a liaison officer between distribution and studio branches.

Notice

Additional foreign film news is to be found on page 66 of this issue.

DICK and EDITH
BARSTOW
"INTERNATIONAL FAVORITES"
Today's audiences demand the unusual! And they have found it—for what could be more unusual than the toe tap staircase dance originated and executed by DICK and EDITH BARSTOW.
Week of Oct. 16, Denver Theatre, Denver, Col.
"Ginger Snaps" Unit

BLONDE QUEST BY U MAKES MEXS DIPPY

Mexico City, Oct. 14.

Whether it's just publicity or a striving for art Carl Laemmle has this burg coocoo with a demand for a blonde signorita to play the lead in a Latin-American version of "Boudoir Diplomat." Specifications are that the blonde Mexican cutie shall be a counterpart of Betty Bronson as to size.

The query came from Hollywood addressed to Juan Alcaron, U's Mexico City representative, who relayed it to the principal newspapers. Editors went for it. One journal got delirious with an eight-column streamer head on the subject, and if young Carl doesn't get his blonde, the gag has gotten more publicity for the company here than the last revolution leader got.

Laemmle's night letter of instructions was reproduced from photostat together with a translation.

There actually are two blondes on the Mexico City stage, but whether they meet the Laemmle specifications is something else. Alcaron disappeared upon receipt of the wire and presumably he's looking for the blonde. Laemmle must have her by Nov. 1 if the studio schedule is to be met.

Local girls are all excited about it and may go peroxide in large numbers.

COLUMBIA'S FOREIGNS

Will Try Out With "Madonna"—List 8 Films for Abroad

Hollywood, Oct. 14.

Abandoning synchronization and dubbing of dialog, Columbia this week goes into production on the Spanish version of "Madonna of the Streets." This is to be made as a "test" with later plans for French and German versions.

Maurice Pivar, former editorial chief of Columbia, is in charge of foreign production activties and is planning to direct the first himself. Columbia's foreign program calls for eight pictures in French, German and Spanish, some of which may be original stories.

"Criminal Code" is second in the listing of foreign versions.

Velez Two-Times

Hollywood, Oct. 14.

Lupe Velez will double up in Universal's Spanish edition of "Resurrection."

She'll be the only member of the English cast spotted in the foreign. Other members of the cast will be recruited from Spanish speakers here, plus a couple of imports for important parts.

No director yet for the Spanish "Resurrection." Paul Kohner will supervise.

Par's Wide Angle, Paris With French Device

Paris, Oct. 14.

Paramount theatre is making ready fc the use of wide angle screen pictures. Workmen are engaged in adapting the house to that purpose.

Scheme will be to magnify certain shots by a French device which permits that treatment of standard size film. No intention to use original wide film prints, it is said.

Harry Rubin, head of the projection department of Publix, now on a tour of Europe, is supervising the work.

GREEK-BALKAN FILM COMBO

Athens, Oct. 14.

Announcement has just been made here of the formation of a Greco-Balkan commercial organization for the production of pictures, sounded with Greek dialog. Move for native-mades apparently had its inspiration in the public reception of a number of short shots made by a Fox Movietone news crew here and exhibited generally.

One of the French wire companies is conducting a strong campaign for the installation business here, hooking up with the native-made enterprise.

Prompt move by the strongest group of exhibitors is the plan to merge the properties and tie up for them the Greek dialog product, holding it out from the smaller cinemas, keeping them exclusive to the member houses.

Native talkers have not been a great success here as put out by Greeks. Two native one-act talkers have been exhibited to indifferent results. Material was inferior in quality to the American product, especially in photographic and reproducing quality.

So completely has the fan drift been away from the legitimate theatre and toward the cinema that two of the principal legit houses in Athens have gone talker.

Tiffany Selling Product Outright in Europe

Paris, Oct. 14.

Tiffany under the handicap of haing no French versions is about to give up all attempt to distribute in this territory.

Instead the American independent will sell its product outright, eliminating the overhead of a distribution organization. Tiffany likewise is negotiating to dispose of its Capucines theatre, used as a show window.

Brazil's Offices Missing

Recent South American revolutions in Brazil and Argentine played havoc with American film routines. One company, Universal, figures it lost four offices in the Brazil trouble. None of them has been heard from since trouble broke in the South American republic.

Dreyfus Case in German

The Hague, Oct. 14.

The Asta here offers the UFA production of the Dreyfus film with a German cast headed by Fritz Kortner as Dreyfus.

Heinrich George plays Zola, Albert Basserman is cast as Maj. Picquart and Grete Mosheim as Mme. Dreyfus. Hearing this play from the historic French army and social scandal of two decades ago delivers a strange sensation as it develops in German dialog.

Ayres on B. I. Publicity

London, Oct. 14.

British International's publicity berth, open for a year, is now filled by George Ayres. Pontefract, who was to have stepped in, withdrew at the last minute.

Ayres has done no theatrical publicity so far. His advent is supposed to mark a change in the non-publicity policy by British International.

10 GERMANS TO 1 U. S. TALKER IN BUDAPEST

Budapest, Sept. 28.

In consequence of the sound situation, matters get worse and worse for American films in Hungary. At the date of writing, only a single one of the 11 premiere (good) houses is playing an American picture, "The Kiss," at Metro's own house, Radius.

The other 10 are showing German pictures.

Success of German pictures is because the masses understand German dialog, but German pictures are also popular here—provided they are good—because Hungarian authors, directors and actors figure in a good many of them. Berlin filmdom is saturated with them.

In most of the talker versions intended for this country, brief Hungarian dialog and a Hungarion song or two are interpolated.

Such is the case in "Ein Tango fur Dich." It was directed by Bolvary, a Hungarian, and has two Magyar actors, Paul Vincenti, who has done small parts in Hollywood, and Ernest Verebes doing a dialog in Hungarian. Picture is a success, though not likely to equal that of "Two Hearts in ¾ Time." This latter German film, at the same house since March, has been shifted to the Capitol, and is still going so strong a Budapest theatrical agency has signed a contract to turn the picture into a stage musical comedy.

Hungarian dialog was placed in "Jazz King" by Lucy Dorain and two men, lesser lights of Hollywood. They are not known here and evidently having resided in America for years, their Hungarian was spoken with such a strong foreign accent it was hardly intelligible and rather ridiculous. Nevertheless, "Jazz King" had a fairly good run of three weeks at the Decsi, though it was far from being the smashing hit previous publicity made people expect.

"Sally" flopped but "Flight," both Americans, ran during four weeks at the Corso and was what you might call in these hard times a considerable success.

For the moment, musicals have more appeal here than anything else. "Nur Du" and "Vienna, City of Songs" are two other operetta talkers current. Pretty middling in value, but getting average returns and considering the relatively small expense of production, good business.

Wide Screens in Paris In Madeleine and Par.

Paris, Oct. 14.

Metro has in mind widening the proscenium of the theatre Madeleine, to accommodate the wide angle screen. This follows a similar move by Paramount's leading house here.

Metro is reopening its Forum theatre at Liege, Belgium, which has been remodeled.

Co-Version Deals

London, Oct. 14.

John Maxwell, chairman of the British International board, has left for Berlin.

Purpose is to close deals for production of Anglo-German versions in co-operation with German producers.

Other language versions than English and German are contemplated in the arrangement.

Berlin, Oct. 14.

John Maxwell, general manager of British International is in Berlin carrying on negotiations with General Manager Goldschmidt of Suedfilm.

Deal is on the fire for co-operation in production.

Eugene Zukor Inspecting

Paris, Oct. 14.

Eugene Zukor is making a tour of inspection of the Paramount theatres in the south of France.

He is accompanied by David Souhami, French chief for the company, and Andre Ullman, of the theatre operating department of Par.

SAD OUTLOOK ON FOREIGNS

CHINESE FILM PRODUCER IN JAVA STUDIO

The Hague, Oct. 14.

A Chinese film producing organization has been formed in Java with its own studios and is gathering together a company of picture players, including a group of actresses.

Company is called the Young Man Film Co. It is building its studio in Sakabumi, health resort in the uplands of the island, famous the world over for its tropical scenery.

Java is the largest island of the Dutch East Indies. Sakabumi is a spot of surpassing beauty, with a population of 12,100, including less than 600 Europeans.

Natives are of Malay origin and originally Bhuddist, but with religion now much overlaid with Mohamedism from India. Island has many ancient Chinese temples.

Dutch colonial government regency rules the territory. Because the Island's position directly under the sun it has the same length day all year around and is mild in climate, highest temperature ever recorded in the capital is 96 and lowest 66. Sunshine is continuous and would make a Los Angeles climate seller delirious.

FOREIGN AUTHORS ARE DEMANDING TOO MUCH

Copenhagen, Oct. 14.

Scandinavian authors and musical compositors have held a meeting to discuss how to protect their interests in the many talkies which are now made by native and foreign film companies here.

They want to get greater part in the income of films to which they have contributed dialog and music.

The film companies maintain that the talker is yet so young it is impossible to keep it alive if authors and composers do not modify their demands.

PLAY ADAPTATIONS IN ALL BRITISH STUDIOS

London, Oct. 14.

Following "A Warm Corner," Leslie Henson is to star in Ian Hay's play, "The Sport of Kings," for Gainsborough-Burlington productions under Victor Saville. Production immediate.

This means that with only one exception every talker in production in British studios at present is an adaptation of an established stage play.

B'way, S. A., Seats 2,000

Buenos Aires, Oct. 14.

The Broadway, vaude and pictures, opened Friday (10) with Fox's "Men Without Women" and on the stage Eddie Mayo and Eight Vagabonds.

It is the biggest house in Argentina, seating 2,000, included in the Alvarez chain.

The Broadway is built according to the American de luxe plan with heating system and artificial refrigeration. Wired by Western Electric.

Looks set as a successful house for second runs.

Eberhardt's Trip Abroad

Walter Eberhardt, with the Western Electric's publicity department, is leaving, with Mrs. Eberhardt, for a six-week trip abroad, starting Nov. 15 on the "Roma," first going to Naples.

It will be a semi-business and recreation tour for Eberhardt.

ENGLISH WIRE DEVICE GETTING INTO HOLLAND

The Hague, Oct. 14.

Rialto, Amsterdam, has been wired with the Harris sound system from England, a concern which is becoming increasingly active in this territory, having already equipped 10 in Amsterdam.

System operates either on disk or film tract. It is declared to be cheaper and simpler than the standard systems of Germany and the States.

Trade show for the newspaper reviewers was a success at the Rialto.

FAILURE FOR ITALIAN-MADES

Milan, Oct. 14.

First group of native-made Italian talkers scored a colossal failure here. These include "Sei Tu Lamore" and "Perche No."

Lavish advertising packed the Corso for Pittaluga's all-Italian "La Canzone del Lamore," the fans crowding in in response to the exploitation campaign. Picture is made from Pirandello's "In Silenzio," with scenario by Righelli. It is a technically praiseworthy drama, but depressingly overweighted with sentiment and sob-stuff. Comedy is nil and the dialog element secondary.

Direction is less than fair, the players at times showing consciousness of the camera and microphone. Public response seems to be based largely on patriotic interest in native product rather than solid word of mouth recommendations.

H. CLARKE EXPECTED IN LONDON FOR G-B INFO

London, Oct. 14.

Story persists here that Harley L. Clarke will come to London in the near future, to find out why so little Fox product is playing Gaumont British houses. Fox bookings have been off since the John McCormack subject, "Song o' My Heart."

Story is that Clarke would like to negotiate the purchase of Ostrer Bros., in British Gaumont, which would give Fox control of majority stock vote.

Sidney Bernstein's schedule sailing last Saturday was called off at the eleventh hour. He is supposed to be waiting for Clarke's arrival and a possible conference here as to taking over Bernstein's circuit for inclusion in Gaumont.

Holland Bans Picture Made in Switzerland

The Hague, Oct. 14.

Holland film censors banned the picture "Frauenot und Frauengluck," produced by an assistant of Eisenstein, the Russian director, Tisse by name.

The picture was produced in Zurich with the co-operation of a number of leading Swiss physicians. It came here with the recommendations of these medicos to their Dutch confreres. In spite of these sponsoring names, the subject was turned down by vote of the Dutch censor authorities.

W. E. Men on Continent

Paris, Oct. 14.

Number of promotions to higher jobs has changed the Western Electric personnel in Europe.

Clifford Smith, formerly chief in France, becomes Continental general manager.

W. A. Bach is made assistant to E. S. Gregg, general European manager, now in the States, with reference to the project of introducing cheaper types of equipment into Europe.

E. S. Koenig has resigned.

U. S. PRODUCERS SEE NO PROFITS

Futile Attempts to Cut Cost of Domestic Product's Versions — Metro Spending High as $125,000 Per

AFRAID TO STOP

Hollywood, Oct. 14.

In the eyes of the major producing companies foreign versions now come under the head of necessary evils. The producers are in up to their necks and will have to stay in. This they admit. Also they acknowledge that the chief worry now is getting back 100 cents for every dollar invested in the multis.

As things stand now they currently can't see the remotest possibility of getting back dollar for dollar in any of the language versions, excepting Spanish, for a long time. Eventually, when more houses are wired, they figure a chance, but the "now" element is missing.

Without seeing any profit ahead, the majors realize they'll have to keep on making them to offset competition which may creep in now and skim the cream when the foreign talker market gets to mean something.

Producers describe the present foreign status like the prohibitionists explain the 18th amendment—a noble experiment.

The picture makers are virtually between the devil and the deep. Efforts are all being centered toward cheaper foreign product, but not cheaper looking. They found years ago that it couldn't be done in domestics and they admit that it isn't possible in the linguals, but they keep on trying. Trite remark all around is, "We must make them better but cheaper." That has ever been the puzzle confronting Hollywood.

Metro Spending Plenty

With versions costing the studios anywhere from $60,000 to $125,000 and more apiece, the problem is how to get the nut back.

Metro is reported spending more on its versions than any of the others. This studio's foreigns run from $85,000 to $125,000. At least two of the editions of "Olympia" cost this top figure. Paramount is

(Continued on page 56)

P. D. C. Making Films For Pathe U.S. Release

London, Oct. 14.

Producers' Distributing Co., the Pathe outlet in England, starts producing here at the end of this month.

Material is for release by Pathe in the States and not just quota quickies for distribution in English territory.

The British International or the Beaconsfield studios are to be used. First subject will be made by Lupino Lane.

The same unit is negotiating for the talker rights of a number of old Daly's musical comedies. Producers Distribs. also is in a deal with Harry Lachman to handle production. Lachman quits British International this month.

Leslie Fuller, the comedian, who had contracted to make a series of five quickies for British International, backed away after completing three of the subjects.

Producers' Distributing is looking for a West End house on a long lease basis to be used for show window purposes for Pathe product. Concern was to have taken over the Prince Edward, but in the end passed it up because they deemed it too new and too little known.

Pre-release run of "Holiday" at the New Gallery, Gaumont house, is Pathe's first "show window" run here in a long time.

5,864 Wired Houses Abroad in Over 34 Nations, Many Tongues Obstacle to Foreign Production

Native foreign production now frenzied among American producers may eventually limit the American film for English-speaking countries only and bring a consequent change in home production and distribution both here and abroad.

Situation takes the unusual tack of having major companies on this side slanted toward the f. f., while independents mostly against. Ground floor talk is that all must eventually go the foreign way as Paramount.

Independent producers, reluctant to take the angle, apparently banker soureed, say foreign native talker production is the electrical companies' indirect wedge for world dominion, the film companies being butts. Another reason is that of an estimated 5,864 wired houses covering about 41 countries, only 2,747 are available for talkers at present.

Balance of the figure are in England, New Zealand and Australia, English speaking, where production by Americans is considered unnecessary.

Either way it's thumbs down on foreign production for one independent, while another is known to be seeking private capital for a f. f. maneuver. One independent favors an aim to enter European field against native talkers with non-dialog and sync films.

All experts sounded on the problem ground their views financially and otherwise that foreign produc-

(Continued on page 56)

JANNINGS IS DUE BACK FOR PAR FILM, HE SAYS

Budapest, Oct. 14.

Emil Jannings, stopping here on his tour in the stage presentation of "Les Affaire sont les Affaires" ("Business Is Business") and "Bieber Pelz," didn't do well, in spite of his enormous screen prestige.

The local impresario wanted to cancel the last performance, in the belief it could not be made to pay, whereupon Jannings agreed to waive salary for that show if necessary.

Screen star told local newspaper men he will return to Hollywood to play Rasputin, the mad Russian monk or the Czarist war regime, in a Paramount production to start in the making next January.

B. I.'S "W. PLAN" FOR RKO HOUSES

The first all-English made picture to get a full booking on an American national circuit is "The W. Plan," British International production which goes in the R-K-O theatres. Deal was negotiated by Captain Auten, American representative for B. I.

Under the contract Radio has exclusive American rights to "W" for five years.

U WINS TITLE FIGHT IN SOUTH AMERICA

Buenos Aires, Oct. 14.

Dispute over the rights to the title of "The Man Who Laughs" involving the Universal picture of that name, has been settled with a victory for U.

Court decided the title was protected under the trade mark act, although that law was not originally designed to cover copyrighted art or literary material, but rather to safeguard commercial brands.

Gainsborough's $40,000

London, Oct. 14.

Gainsborough Pictures, subsidiary producers for Gaumont British, report a net profit of $40,000 for the fiscal year ending last June. Films left over have been written down by $250,000, most silents.

Concern carries a debit of $250,000 forward.

Raycol's Color Co.

London, Oct. 14.

Raycol Continental, Ltd., has been formed as an off-shoot of Raycol British Corp., as a result of a new link-up with a German combine.

Maurice Elvey, head of Raycol, is to produce for British International, before beginning a system of color production by Raycol itself.

The Continental subsidiary is designed to exploit the two-color process controlled by the parent company.

SEIDELMAN'S RETURN

Paramount's new foreign lineup policy with shifts calculated to break when Joe Seidelman, Par's foreign manager, returns Oct. 16.

He is sailing on the "Aquitania" from London.

SHORTS AND NEWS BEST LIKED BY VIENNESE

Vienna, Oct. 14.

In Vienna, as in New York and London, the newsreel and short topicals have grown so popular a plan is on the carpet to devote one or two houses to such subjects.

Scheme is to blend news events with short comics at a popular price scale.

London's Trade Good

London, Oct. 14.

Film business over the past week has been good in the main. Regular change houses held up, but long run attractions experienced a decline.

"Raffles" goes out this week, while Keaton's "Forward March" is held over at the Empire, although considerably bettering boxoffice levels of that big house.

Gaumont Term Player

London, Oct. 14.

Gaumont British has given a term contract to Kenneth Kove, one of the Aldwych theatre players.

He is the only player on the Gaumont regular payroll, others being engaged from picture to picture.

PAR'S FRENCH PLAY

Hollywood, Oct. 14.

According to local information Paramount has taken an option on "The Man I Killed."

This is a French war play by Maurice Rostand.

Caillaux in "Show Girl"

Hollywood, Oct. 14.

F. N. will send into production next week its French version of "Show Girl in Hollywood" with Roland Caillaux, French stage star, in the lead.

Indie's Big House

London, Oct. 14.

Sam Berbey, independent London exhibitor, has taken a lease on the Palace, Camberwell, 2,000-seater.

This is Berney's third in South London.

Some Pretty Low Grosses on B'way Last Week in the Grind Houses; Roxy, Par, Capitol, Disappointed

Bad business in the big weekly change film houses on Broadway last week. Of these the Roxy with "Liliom" and its stage show tops at a meagre $79,700, while the Paramount with its Universal feature, "The Lady Surrenders," hits the low of the street and the near bottom for that house at $56,400. Capitol slid $10,000 under the preceding week, "Madam Satan" disappointing at $61,200.

Depression apparent in all of the long termers, excepting "Hell's Angels," which stuck to its $33,000 plumpness for the duetting Criterion-Gaiety. "Big House," at $17,000, easing out at the end of the month for "War Nurse." Prison picture has been through 17 fairly healthy weeks. "Abraham Lincoln," at the Central, due for moving soon, reached a similar total. "Old English" bottomed at $14,700 and is scheduled for the out, with "Outward Bound" moving over from the Hollywood to make room for the First National wide film debut of "Kismet." "Bound" did fairly well at $19,400.

The only scintillating spots were at the Rialto and Rivoli, where "What a Widow" and "Whoopee" lived up to expectations, getting both houses higher than they have been in months. Swanson topped Cantor, doing $54,600 to his $52,900. This was a surprise to a certain extent in view of the all-round walloping the daily reviewers gave Gloria's story material. Intention now to put Harold Lloyd's "Feet First" in the Rialto at the end of the month and, about the same time, to enter "Laughter" at the Riovli.

In the regular grinds, "Office Wife" continues at the Winter Garden with $33,900, a drop of $8,000 under its first week. "Moby Dick," first time at cheap prices, got $32,800, good money at the Strand. "Her Man" bettered an average for the Globe with $20,100. All's well report the Englishmen at the Cohan, who say that in its second week "Atlantic" almost covered the $8,000 nut.

Estimates for Last Week

Astor—"Big House" (Metro) (1,120; $1-$1.50) (17th week). For this late date $17,100 is oke. Picture slips out to make room here for "War Nurse" at end of this month.

Capitol—"Madam Satan" (Metro) (4,620; 25-85-$1.50). At $61,200, disappointment in view of expectations aroused by the ballyhoo. $10,000 under previous week.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (10th week). At $33,700 maintaining average weekly receipts which this duet has set.

Central—"Abraham Lincoln" (UA) (916; $1-$2) (6th week). Too early for this to be at $17,600, $1,000 under week before. Report it moves soon.

Cohan—"Atlantic" (BI) (1,137; 75c top) (2nd week). Almost reached overhead of $8,000 and the British people are happy.

Globe—"Her Man" (Pathe) (1,065; 30-50-75). $20,100, not bad money for this house, and profit.

Hollywood—"Outward Bound" (WB) (1,066; $1-$2) (3rd week). Another week and this will move to the Warner. It's $19,400 is low money and below expectations. "Kismet" in wide film will follow into the Hollywood.

Paramount—"A Lady Surrenders" (U) (3,665; 65-85-$1). At $56,400 practically record low for Paramount. Nothing like it here during the past summer.

Rialto—"What a Widow" (UA) (2,000; 40-65-85-$1). Surprise package at $54,600. Higher than has registered here in months.

Rivoli—"Whoopee" (UA) (2,200; 40-65-85-$1). This one hitting $52,900 did excellently.

Roxy—"Liliom" (Fox) (6,205; 50-75-$1.50). $79,700 is $4,000 better than preceding week. Good stage show, considered in the total which is mediocre Roxy business. "Big Trail" on wide film here Oct. 24.

Strand—"Moby Dick" (WB) (2,900; 25-50-75). At $32,900 good money in view of its recent $2 closing.

Warners—"Old English" (WB) (1,400; $1-$2) (7th week) out at $14,700 and ready to give way to "Outward Bound" which is being moved over.

Winter Garden—"Office Wife" (1,418; 35-85-$1) (2nd week). $8,000 under first week, but at $33,900 excellent. Should keep above $25,000, the yanking level, for a few weeks.

Powell's Cohen Script

Hollywood, Oct. 14.

Paramount will film Octavus Roy Cohen's play, "Alias Mrs. Wallace," under a new title. Victor Schertzinger will direct.

William Powell has been assigned the lead.

1st Runs on Broadway

(Subject to Change)

Week Oct. 17

Paramount—"Santa Fe Trail" (Par).
Globe—"Shot at Sunrise" (Radio).
Roxy—"Scotland Yard" (Fox).
Capitol—"Billy the Kid" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand—"Maybe It's Love" (WB).
Winter Garden—"Office Wife" (WB).
Rialto—"What a Widow" (UA).

Week Oct. 24

Paramount—"Virtuous Sin" Par).
Globe—"The Silver Horde" (Radio).
Capitol—"Way of a Sailor" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand—"Girl of Golden West" (WB).
Winter Garden—"Office Wife" (WB).
Rialto—"What a Widow" (UA).

$2 Pictures

"Hell's Angels (UA) Criterion).
"Hell's Angels" (UA) Gaiety.
"The Big House" (M-G-M) (Astor).
"Old English" (WB) (Warners).
"Abraham Lincoln" (UA) (Central).
"Outward Bound" (WB) (Hollywood).

"Kismet" (WB) (Hollywood) (30).
"Outward Bound" (WB) Warners) (30).
"War Nurse" (M-G-M) (Astor) (31).
"Feet First" (Par) (Rialto) (31).
"Laughter" (Par) (Rivoli) (31).

OK MINUS VAUDEVILLE, 'MAN' $15,500—NEWARK

Newark, Oct. 14.
(Draw. Pop., 850,000)
Weather: Fair

As nothing has been heard from the musicians, Newark still remains without vaudeville. So far it seems profitable.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Bad Man" (FN). Picture held up by Joe Brown in person; $18,000.

Capitol (WB) (1,200; 15-25-35-50)—"Common Clay" (Fox). Long run at Terminal used this feature up; $4,000.

Little (Newark M. P. Guild) (299; 35-50)—"Silent Enemy" (Par). First run no great hit but held over; $2,200.

Loew's State (2,800; 25-35-50)—"Dough Boys" (M-G). Not strong at $12,500.

Mosque (WB) (3,281; 25-50-65)—"What a Widow" (UA). Back to profits again; $17,000.

Playhouse (Mindlin) (473; 25-65)—"Sunnyside Up" (Fox). Amusements. Feature had been done to death; $1,700.

Proctor's (R-K-O) (2,650; 25-35-50)—"Her Man" (Pathe). Pulled surprisingly at $15,500.

U Drops One

Hollywood, Oct. 14.

Dickering for "Destry Rides Again," western novel by Max Brand, has been called off by Universal. Reason is this studio's inability to secure Walter Huston for the lead. Calculation that the production would run too high on cost was also a factor.

A typographical error in Variety last week quoted Huston as getting $4,000 per picture. Figure should have been $40,000 which is the sum Columbia is paying him for "Criminal Code."

DOUGLAS - PHIPPS WEDDING

IMPORTANT

Miss Peggie Phipps, granddaughter of a former partner of Andrew Carnegie, and Mr. J. Gordan Douglas, Jr., were married October 2nd—important event in the annals of the social elite.

Important in the annals of musicdom—a MEYER DAVIS ORCHESTRA provided the music for this fashionable occasion.

$14,000 for "Half Shot" Not So Bad in Prov.

Providence, Oct. 14.
(Draw pop. 315,000)
Weather: Favorable

Only spot in town that could brag last week was R-K-O Albee, with "Half Shot at Sunrise."

Estimates for Last Week

Loew's State (3,500; 20-50)—"What a Widow" (UA). Snappy shorts. Swanson got nothing but plenty of panning. $18,000. Off.

Paramount (2,200; 15-50)—"Spoilers" (Par). Went for this one. $12,500. Figure okay, but drop from previous brisk biz of month or so.

R-K-O Albee (2,500; 15-50)—"Half Shot at Sunrise" (Radio). Gave house first break in weeks. $14,000. Big.

Majestic (2,200; 15-50)—"Liliom" (Fox). Another one like this and it will mean a natural fade-out for Charlie Farrell in this town. $10,000; way off.

R-K-O Victory (1,600; 15-50)—"Pay-Off" (Radio). Good all-sound bill. Slightly over average at $9,000.

'Unholy 3' at $4,600 Very Big in Topeka

Topeka, Oct. 14.
(Drawing Pop., 85,000)

"The Unholy Three" did nearly as much business here as "Animal Crackers," and at the same time Ginger Rogers, former Topeka girl, in "Queen High" flopped at the Jayhawk.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Unholy Three" (M-G). Steady build up all week; $4,600.

Jayhawk (1,500; 50) (Fox)—"The Sea God" (Par). First half proved weak, followed by "Queen High" (Par); extra midnight show, with new added feature Saturday night, pulled business up to $3,200.

Novelty (1,200; 50) (Fox)—"Let's Go Native" (Par). Proved more of a hit for Jeanette MacDonald and William Austin than Oakie; average business, $2,200.

NORTH'S EMPTY RETURN

Hollywood, Oct. 14.

Bobby North, First National supervisor, is back from the east and a play shopping trip.

He returned empty handed.

'Du Barry' Off in Balto. at $15,000, but 'Lincoln' at $1.50 Got $11,000; Fine

Baltimore, Oct. 14.
(Drawing Pop., 850,000)
Weather: Fair

"Whoopee," at the Stanley, was outstanding last week. The roof-house, the Valencia, also drew well with "Love in the Rough." "Lincoln," road-showing at the Auditorium at $1.50, also reported a solid week. The Rivoli was likewise big with "The Squealer."

Keith's had "Half Shot at Sunrise" to satisfactory but not outstanding trade. The Century, with "Du Barry," was off and the New, with "Up the River," was just fair. The Parkway slipped slightly with "The Bad Man." The Little held over the Viennese operetta cinema, "Two Hearts in Three-four Time," and justified. The combo Hipp was okay with "The Storm" and "She's My Weakness," at the combo Palace, was satisfactory. The Bert Smith troupe finished there last week, and will tour on Warner time. Jimmy Hodges Co. succeeds.

Estimates for Last Week

Century (Loew)—"Du Barry" (UA) (3,100; 25-60). Costume picture got class draw, but lacked flaming youth appeal despite amorous theme; old folks liked it, but off week at $15,000.

Stanley (Loew, Stanley-Crandall)—"Whoopee" (UA) (3,600; 25-60). A wow; biggest biz since "Let Us Be Gay" in this house, around $24,000.

Rivoli (Wilson Amus. Co.)—"The Squealer" (Col) (2,000; 25-60). Started big, eased off slightly last half, but good at about $8,000.

Valencia (Loew-UA)—"Love in the Rough" (M-G) (1,500; 25-35). Flaming youth-collegiate scenario drew flappers; Robert Montgomery, featured, also a draw as remembered here from stock days; exceptional week for elevator house at $4,200.

Keith's (Schanbergers)—"Half Shot at Sunrise" (Radio) (2,500; 25-50). Planned for two weeks, but replaced Monday, making eight day run; business reported okay at better than $10,000, but not particularly strong.

Auditorium (Schanbergers)—"Lincoln" (UA) (1,500; 50-$1.50). Top advanced for the Griffith special, which, being a U. A., will later play the Loew houses; on a two-a-day schedule got good notices and school trade; reported better than $11,000, fine.

New (M. Mechanic)—"Up the River" (Fox) (1,400; 25-50). Lacked names, and though comedy elements appealed was slow to catch on; just a fair to average week, about $7,500.

Parkway (Loew-UA)—"The Bad Man" (FN) (1,000; 25-35). Not so forte when downtown and failed to quicken pace up here; off slightly at $3,600.

Little—"Two Hearts in Three-Four Time" (267-50). Foreign film, held over and justified; drew the German element and pleased; musical features appealed to others; about $950 on the holdover, okay.

Hippodrome (Pearce & Scheck)—"The Storm" (U) and tab show (2,250; 25-50). Satisfactory week at about $9,000.

VAUDE AIDS LOEW BACK TO $16,000, MONTREAL

Montreal, Oct. 14.
(Draw. Pop., 600,000)
Weather: Warm

Standout feature of the week was "Whoopee" at the Princess. Keeps on holding the fans and repeats its fourth week starting Aug. 12. A record for first-run grinds in this city. A $65,000 gross for the four weeks is expected.

Second to this is the return of vaude and an upswing at Loew's of nearly 100% in gross to $16,000, one of the best of year. Stock players at the Orpheum gave "Strange Interlude" at doubled prices with $2 top and drew down around $10,000. His Majesty's had a fair week of legit with "Dracula" at about $9,500.

Palace tailed off from previous weeks on "Monte Carlo," much ballyhooed in the local press but which faded later in week after good opening. Capitol played "Call of the Flesh" and had one of its good weeks which have not been common of late.

Loew's came back with "Last of the Duanes" and good five acts of vaude. The Princess' third week of "Whoopee" led off with visit of Her Excellency Lady Willingdon that panicked the town and piled up $15,000 at 60 cents top. Imperial's double bill, one of which is a first-run, is coming back into favor with fans and held around $7,000 at reduced admish. Roxy had a fair second week of "Alf's Button" at $3,200.

Neighborhoods holding up well all over city.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$2)—"Dracula" (legit). Fair biz at $9,500.

Palace (FP) (2,700; 40-75)—"Monte Carlo" (Par). Down from previous week, failing to stand up latter part of week; $17,500.

Capitol (FP) (2,700; 40-75)—"Call of Flesh" (M-G). Big pick-up from previous weeks; snappy $17,000.

Loew's (FP) (3,200; 40-65)—"Last of the Duanes" (Fox). Westerns popular here plus return of vaude with prices back to old figures; back in winning column at $16,000.

Princess (CT) (2,300; 35-60)—"Whoopee" (UA) (3d week). Still piling in aid by snappy publicity with queues lining up week ends; $15,000 is near record for third week of any film in this city.

Imperial (CT) (1,900; 25-40)—"Animal Crackers" (Par) and "Sweethearts and Wives" (FN). Picking up on reduced prices and double bill; $7,000.

Roxy (Ind) (600; 50)—"Alf's Button" (British) (2d week). Held up at $3,200.

Carrillo as M. C.

Hollywood, Oct. 14.

After playing two weeks in "Mr. Antonio" at the Hollywood Playhouse, starting yesterday (Monday), Leo Carrillo may go on an m.c. tour for Publix.

Deal is for 15 weeks at $2,000 weekly and is still in negotiation.

Par. Drops Hamett

Hollywood, Oct. 14.

Dashiel Hamett, former detective and novelist, is off the Paramount writing staff. He will return to New York.

Hamett was engaged to write an original for George Bancroft.

ORPHEUM'S VAUDFILM TOPPED PTLND, $14,000

Portland, Ore., Oct. 14.

Burg went for an orgy of sex publicity last week which read like a page from "Zippy Tales." Par's "Monte Carlo" won a marquee load of hot lines on the Publix Rialto and connected for results. "Whoopee," at the United Artists, might have had censor trouble over the ads, but didn't, the burg's morals being played out after a recent purity bust. Did $6,500 and held over.

R-K-O Orpheum hung out the "Not recommended for children" sign while showing "A Lady Surrenders," and clicked with 'em all the rest of the way up to second childhood. Even Publix Paramount, which was batting top score with "Bad Man," dragged out a sex angle to keep in line.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Man Trouble" (Fox). Okay gangster film did fairly. F. & M.'s "Busy Bee" stage show went well. $13,300; fair.

Paramount (Publix) (3,500; 25-50)—"The Bad Man" (FN). Publix stage show. $11,500; fell away in middle of week.

Orpheum (R-K-O) (2,000; 25-60)—"A Lady Surrenders." Well exploited and got attention. Vaude. $14,000; topped town.

United Artists (Parker-Fox) (1,200; 25-60)—"Whoopee" (UA). Strong for musical, which are out here. Held over. $6,500.

Rialto (Publix) (2,000; 25-50)—"Monte Carlo" (Par). Exploited on sex angle. Good week. $5,500.

Music Box (Hamrick) (2,000; 25-50)—"Lone Wolf" (Col). Fair week. $4,300.

'Girl' $38,000 and 'Sunrise,' $14,000 Led Good All-Around B. O. Biz in Minn.

Minneapolis, Oct. 14.
(Draw. Pop., 500,000)
Weather: Favorable

Mitzi Green in person and "Girl of the Golden West" on screen got the Minnesota $38,000, a big figure.

Other loop houses prospered. Business was the best in some time. "Half Shot" at the R-K-O Orpheum was a simoleon getter of no mean proportions. Helped by first rate exploitation, "The Spoilers," at the Century, also pulled surprisingly well. "Let's Go Native" at the State did much better than most of the wiseacres expected.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Girl of Golden West" (FN), Mitzi Green in person, and Publix unit stage show, "Gingersnaps." Fine all-around show. $38,000. Great.

Century (Publix) (1,600; 75)—"The Spoilers" (Par). Thriller had 'em coming. Surpassed expectations. $11,000. Good.

State (Publix) (2,200; 60)—"Let's Go Native" (Par). Conflicting opinions but $10,000. Good.

R-K-O Orpheum (2,890; 50)—"Half Shot at Sunrise" (R-K-O). Vaude. Picture drew. Vaudeville also well liked. $14,000. Very good.

Lyric (Publix) (1,300; 40)—"Man Trouble" (FN). $4,500. Good.

Aster (Publix) (900; 35)—"Notorious Affair" (Fox). $2,000. Satisfactory for this house.

Grand (Publix) (1,100; 35)—"Rain or Shine" (Col), 1st half; "Manslaughter" (Par), 2d half, 2d loop runs. $2,500. Okeh.

'Lincoln's' $10,000—'Whoopee's $28,000 Philly's Best—Others Are All Down

Philadelphia, Oct. 14.

Another cool week with a return of the world series here would seem to have presented ideal conditions for some good picture house grosses. But, with two very notable exceptions, business in the downtown houses skidded sharply. In some cases they nose-dived into the red. Only explanation seems to be that the fans didn't like the picture fare offered.

One of the two exceptions was the Aldine. Opening after more than six months of inactivity with "Lincoln" at a $1.50 top, this Griffith historical subject did around $10,000 on three days and looked sensational. Especially as the wiseacres had been predicting that Philly wouldn't stand for roadshow films at the price. The extra Saturday performance, put in at 5.15, may develop into a good gag, catching the football crowds. On its initial showing "Lincoln" looks good for four or five weeks, maybe longer. Management reported as having three other pictures lined up that are of road-show caliber; and are rumored as trying to get "Hell's Angels."

The other high-spot of the week was "Whoopee," which came into the Boyd to the tune of $28,000. House has been doing that sort of thing lately, grossing high up in the 20's for the first week of its pictures and then falling off to $15,000 or less in the second week. "Whoopee" is figured stronger than that and promises at least three weeks.

Mastbaum Has Frost

One of the greatest sufferers last week was the Mastbaum with "Maybe It's Love." This picture was shoved in ahead of its normal release date here to reap the benefit of Joe E. Brown's personal appearance at the same house a couple of weeks ago. It turned out to be a frost, with $35,000 or less quoted. This is the lowest the Mastbaum has been since hot summer days and is around seven grand under normal. "Animal Crackers," which did a sensational first week at the newly-opened Keith-Paramount, dropped to $15,500. That wasn't bad, and the picture might have been forced for a third week, but Paramount releases have been backing up since the split with Warner here and so "Manslaughter" was put in Friday. Balcony weaknesses hurt "Crackers"; some performances found a mere handful of 20 people upstairs.

The Stanley got $16,000 with a second week of "Lady Surrenders," fair, but on strength of two weeks' showing picture was moved down to the Karlton.

The Fox also felt the blight, getting a scant $25,000 for "Last of the Duanes," which received some hearty roasting by the critics. This house has had three disappointing weeks in a row, partly due to the absence of stage shows. The Earle, also feeling some effect from the strike, got $18,000 on "Doughboys." Keaton's waning popularity here probably helped keep gross down. The Stanton dropped four grand on the second week of "Scarlet Pages," but Elsie Ferguson's heart throbber should still be good for a month's stay.

The two small-capacity Chestnut street houses were not more than average. Karlton got $5,500 for "Once a Gentleman," and the Arcadia quoted $4,500 for "Santa Fe Trail."

Estimates of Last Week

Mastbaum (4,800; 35-50-75)—"Maybe It's Love" (WB). Joe Brown collegiate film a surprise flop; only $35,000; hard to figure why.

Fox (3,000; 40-50-75)—"Last of the Duanes" (Fox). Another disappointment; scant $25,000 and absence of stage shows probably hurting.

Keith's (1,800; 35-50-75)—"Animal Crackers" (Par) (2d week). Dropped to $15,500 after sensational first week; balcony weakness hurt.

Boyd (2,400; 35-50-75)—"Whoopee" (UA) (1st week). Musical film started very heavy with $28,000; if picture doesn't nose-dive, as so many offerings at this house have done, should be good for three or four weeks.

Earle (2,000; 25-65)—"Doughboys" (M-G). Around $18,000, which is under old house average; absence of stage bill apparently being felt here, too.

Stanley (3,700; 35-50-75)—"Lady Surrenders" (U) (2d week). Down to $16,000 in second week, or four grand off; pretty good fortnight's engagement, however.

Arcade (600; 50)—"Sante Fe Trail" (Par). Average at $4,500.

Karlton (1,000; 50)—"Once a Gentleman" (Sono-Art). Also about average at $5,500.

Aldine (1,500; $1.50)—"Lincoln" (UA) (1st week). Opened Wednesday night, with almost entire invitation audience; got $10,000 in three days, sensational.

Norma Talmadge Named 'Bernhardt' of Screen in New 'Du Barry' Film

Seattle, Oct. 14.

(Draw pop, 450,000)

Weather: Cool

Rather strong attractions served to hold up interest. "Du Barry" and "Madame Satan" did biz last week. "Africa Speaks" oke at Orpheum.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Follow Through" (Par). Liked. $12,400.

Fifth Ave. (Fox) (2,500; 25-60)—"Three French Girls" (M-G-M). $13,300.

Fox (2,500; 25-60)—"Madame Satan" (Pathe). 1st week. $9,300.

Blue Mouse (Hamrick) (900; 25-50-75)—"DuBarry, Woman of Passion" (WB). Norma Talmadge billed as "The Bernhardt of the Screen" in this "lady of love" drama. Good at $4,000 for 3 days; "Lone Wolf," 4 days, off to $2,700.

Music Box (Hamrick) (1,000; 25-50-75)—"Whoopee" (UA). 2d, final week. Fair. Not up to expectations. $7,500.

Liberty (Jensen-von Harberg) (2,000; 15-25-35). Marine corps special government picture. $7,300, about fair. Local ballyhoo did something.

Coliseum (Fox) (1,800; 25-50)—"Sea Wolf" (Fox). Release from 5th Ave. Fair. $3,900.

Orpheum (R-K-O) (2,700; 25-60). —"Africa Speaks" (Col). Over with great publicity, jungle lobby displays and everything. $12,900.

WASH. HAS LIGHT WEEK; $14,000 OK FOR 'WIDOW'

Washington, Oct. 14.

(Estimated white pop, 500,000)

Weather: Good

Grosses were none too heavy the past week. Warings' Pennsylvanians came back to town entirely too soon following their engagement for Loew. Result was the Warner house didn't realize as expected. "For the Love o' Lil," picture at the same house, didn't help, either.

Much talk about "Africa Speaks," at the R-K-O house, and business rather good; Palace and "Madame Satan" ride along with the not quite satisfactory business of the past several weeks.

Gloria Swanson did well at the Columbia, but "Sinner's Holiday" was not any too big a celebration for the Met., nor was Paramount's "Sea God," at the Fox.

"All Quiet" had an excellent week at the Rialto.

Estimates for Last Week

Columbia (Loew)—"What a Widow" (UA) (1,232; 35-50). Got the expected $14,000; that's business in this spot.

Earle (Warner)—"For the Love o' Lil" (FN). Warings' Pennsylvanians (2,244; 35-50). Stage band came back too soon; only $18,000 on eight days, and house switching back to Saturday opening.

Fox (Fox)—"Sea God" (Par), stage show (3,434; 15-25-35-60). To about $21,000.

Met (Warner)—Sinner's Holiday" (WB) (1,585; 35-50). Still low at $8,000.

Palace (Loew)—"Madame Satan" (M-G), stage show (2,363; 25-35-50-60). Picture not causing excitement; grosses continue off; $18,900.

Rialto (U)—"All Quiet" (U) (1,978; 35-50). Second week to a good $16,500.

R-K-O—"Africa Speaks" (Col). Plenty of interest and about $10,000.

'CARLO' SENDS PAR TO LOW, DENVER, $12,700

Denver, Oct. 14.

(Draw Pop., 400,000)

Weather, Fair

Aladdin with "Office Wife" bright spot last week. "Monte Carlo" made the record low at the new Paramount, opened Aug. 29.

"On Your Back" average at America.

Tabor is closed for alterations. Reopens Oct. 23.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"Office Wife" (WB). $9,000.

Huffman's America (1,500; 20-30-50)—"On Your Back" (Fox). $3,500.

Denver (Publix) (2,300; 25-35-60) —"Call of Flesh" (M-G-M). $14,000.

Paramount (Publix) (2,000; 25-35-50)—"Monte Carlo" (Par). $12,700. New Low.

Rialto (Publix) (1,040; 25-35-50) —"Good News" (M-G-M). $4,000.

TACOMA'S SPLIT WEEK

Orpheum Draws $4,100, Good, for 2 Talkers

Tacoma, Oct. 14.

(Draw. Pop., 125,000)

Weather: Good

"Follow Thru" at the Broadway with stage show, "Busy Bee," F. & M. Idea, took top money last week. Orpheum also up with split week, winding up with "Africa Speaks." Good publicity campaign helped and also the effect of run in Seattle Orpheum at same time.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Follow Thru" (Par). Stage show, $7,400; fair.

Orpheum (R-K-O) (1,500; 25-35-50)—"A Lady Surrenders" 1st half, and "Africa Speaks" (Col) 2d half. Total $4,100; good.

Blue Mouse (Hamrick) (650; 25-50-75)—"Whoopee" (WB). $4,000; good.

Rialto (Fox) (1,250; 25-35-50)—"Last of Duanes" (Fox) and "Love in Rough" (Par), split week. Fair. $3,000.

EPIDEMIC HITS FRISCO; PAR. AT $17,000 OKAY

San Francisco, Oct. 14.

Not a single house registered near normal this week. For that matter, the past few weeks have been poor. No doubt but that the infantile paralysis epidemic, prevalent in this state for some months, is being felt. School teachers have told their pupils to stay out of theatres.

Fox, with "Liliom," hit its lowest level in months, while the Paramount came closest to a real figure on "Her Wedding Night." Balance of the downtown picture houses were just so-so.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Liliom" (Fox). Didn't get a break; even Walt Roesner's return failed to offset public indifference to film; lowest in months at little over $30,000.

Warfield (Fox) (2,672; 50-65-90)—"Up the River" (Fox). Started fairly, but disappointed at $16,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Her Wedding Night" (Par). Plus a much improved stage show, hit satisfactory figure; under general conditions $17,000 very good.

California (Publix) (2,200; 35-50-65-90)—"Whoopee" (UA). In second week, aided by Cantor's personal appearance, showed a spurt and held up fairly well at $12,000.

St. Francis (Publix) (1,375; 35-50-90)—"Bright Lights" (FN). A dud from the start; opened badly and stayed that way; $7,000.

Orpheum (R-K-O) (2,270; 35-35-50)—"Half Shot at Sunrise" (Radio). Second week tapered normally for $10,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"On Your Back" (Fox). Plus vaude, picked up over preceding week; $14,500 considered okay.

Embassy (Wagnon) (1,365; 50-65-90)—"Old English" (WB). In its second week slipped heavily to bare $7,500.

Davies (Wagnon) (1,150; 35-50)—"Oh, Sailor, Behave" (WB). Nothing to mention at $5,000.

MIDLAND JUMPED UP; MAINSTREET GOOD TOO

Kansas City, Oct. 14.

Loew's Midland had its big moment when Eddie Cantor made a couple of personal appearances with his picture, "Whoopee." Over 13,000 paid, making a sweet start on a great week.

Comics in evidence downtown, with Al Jolson in "Big Boy" at the Royal and Wheeler and Woolsey in "Half Shot" at the Mainstreet.

All three pictures, and stars, were given extra publicity and newspaper space. Midland used the page ad in "Variety" of Al Jolson's, congratulating Eddie Cantor, as the center of a large panel in front of the lobby.

Newman had "Follow Thru" and Pantages, carrying a line in its advertising, "The only big down town theatre entirely owned by Kansas City men," played "Eyes of the World."

Estimates for Last Week

Loew's Midland—"Whoopee" (UA) (4,000; 25-40). Picture opened big Friday. Strong reviews. $21,400; big and best in weeks.

Mainstreet—"Half Shot at Sunrise" (Radio) (3,200; 25-35-50-60). Plenty of laughs. Stage show good. Business steady. $21,000; good.

Newman—"Follow Thru" (Par) (1,890; 25-35-50-60). Although producers have changed his name to Charles—Buddy Rogers is still home towner and clicks here. Despite stiff opposition, held up nicely. $14,000.

Royal—"Big Boy" (WB) (840; 25-40). Papers not kind. Al Jolson, always big favorite here, as screen star did not prove draw expected. $4,000.

Pantages—"Eyes of the World" (2,200; 25-50). Nifty stage show by F. & M. unit, but business off. $9,200.

Palace, Loop, Hits New High With $23,900 With Vaude Favs on Stage; Up-Stage Ad Stuff Hurts 'Whoopee'

Chicago, Oct. 14.

After starting out to smash business, the critics got to "Office Wife" at the Chicago and slowed down the pace. On the other hand, "Whoopee," starting weakly at the United Artists, got great boosts from the press and word-of-mouth, showing a stronger pace at the close of the week than at the beginning.

"Africa Speaks" after transferring from the run Woods to the vaudfilm State-Lake, didn't come through, and the house closed its final vaude week to poor $17,800.

For some good news, the Palace established a new high under its vaudfilm policy, taking $23,900 with two excellent attractions, Olsen and Johnson on the stage, local favs, and "Santa Fe Trail" on the screen.

Woods continued a fast pace, getting a pip $19,500 with "A Lady Surrenders." Picture couldn't have gotten better treatment. Secured a "pink" permit from the censors which started it and finally the femme critics decided the picture was art.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Melodies Des Herzen" (UFA). All-German musical dropped only $2,000 in 3d week, and showed wide margin of profit at $5,800. "Yiddishe Mama" (Judea), broke all house records at the 20th Century and Gold theatres down on Chi's "east side," doing an 18-day run, 12 days at the Century, then moving across the street for six additional days. Averaged about $1,000 a day at the first stand, and $600 at the Gold. Patrons from out of town for the Yiddish talker.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Office Wife" (WB). Stage show. Excellent promise at start but slump kept it down to $44,000.

McVickers (Publix-B. & K.) (1,865; 50-75-85)—"Madam Satan" (Metro). Opening three days were swift, with picture in on "pink." $14,000. "Moby Dick" (WB) finished 3d week with $16,400.

Monroe (Fox) (1,000; 25-40)—"Holiday" (Pathe). For 2d loop run not bad at $3,100, with draw only for the classier mob.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Let's Go Native" (Par). Stage show. In the carmine at $29,000.

Palace (R-K-O) (2,300; 50-75-85) —"Santa Fe Trail" (Par). Vaude. Excellent combo of variety and screen, with Olsen and Johnson in the flesh, established $23,900 as the new high. Palace now only vaudfilm spot in the loop.

Punch and Judy (Machat) (350; $1-$2)—"Abraham Lincoln" (UA). Starting to slip slightly in 4th week. $6,900 for three shows a day.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Sea Wolf" (Fox). Opening two days for Milton Sills' last flicker not good at $5,400. Needs fast building to last. "Monte Carlo" (Par) finished its 2d and last week with only a drop of $1,600 from opening week; $19,300.

State-Lake (R-K-O) (2,700; 35-50-75)—"Africa Speaks" (Col). Vaude. Final week of vaude here not heartening at weak $17,800. Picture failed to live up to the pace established at Woods. House now straight sound. Opening Sat. (11) with "Half Shot at Sunrise" (Radio). Grinding nine shows a day, opening at 8:45 A. M.

United Artists (Publix-UA) (1,700; 50-75-85)—"Whoopee" (UA). Picture started slowly, but everybody who saw it, liked, and told somebody else. Building toward close of week which finished with $27,000. Agency-planned advertising campaign too high brow for Chicago, handicapped getaway.

Woods (R-K-O) (1,200; 50-75-85) —"A Lady Surrenders" (U). "Pink" held mightily, along with the critical kind words, and $19,500 for opening week excellent. One more week then moves into Palace 18th for holdover. "East Is West" (U) replaces.

'Old English' Drew New People and $15,400 to Par, Detroit, Last Wk.

Detroit, Oct. 14.

Business off all over town with the exception of R-K-O Downtown. There "Half Shot at Sunrise" established new high gross of $23,000.

Evidently Publix is finding it hard restoring prices after lowering them. Prices were lowered during the strike and raised when musicians went back.

"Hell's Angels," with tremendous ballyhoo, kept up a big pace all week at $1.50 top, got $16,000. Very big here. Expectation is picture can stay 10 weeks.

Estimates for Last Week

Michigan—"Maybe It's Love" (WB) (4,045; 35-50-75). Lillian Roth in person helped. $41,100.

Fox—"Lone Wolf" (Col) (5,100; 15-25-50). Name didn't mean a thing. House staggered along. $26,400.

Fisher—"Heads Up" (Par) (2,300; 35-50-75). Public seems entirely washed up on musicals. $21,300.

R-K-O Downtown—"Half Shot at Sunrise" (Radio) (2,700; 15-25-50). Did only real trade of week. Didn't appear to have much of a crush but played eight shows a day; $23,000, new high.

United Artists—"Whoopee" (UA) (3,000; 35-50-75-90). Eddie Cantor and rave notices. Two weeks will probably see this one through. Normally could play six or eight weeks. $20,900.

State—"Madam Satan" (M-G-M) (3,000; 35-50-75). Two weeks and made way for "Life of the Party." House still seems jinx. $7,700.

Paramount—"Old English" (WB) (3,300; 35-50-75). Doing better in comparison than others not so-high-brow. Class picture showing good returns, with people not regular patrons seeing this one. $15,400.

Madison—"Spoilers." After two weeks at Paramount, brought here for third, but still didn't mean anything. Still better than closing house. $5,500.

$58,900, BIG FOR MET, HUB, 'WIDOW,' $18,200

Boston, Oct. 14.

Publix Metropolitan drew one of its biggest grosses last week. Buddy Rogers appeared in person for the first few days, partly responsible for the $58,900; big.

Other picture houses did not go far above average, although the small Scollay Sq. (Publix) got $16,000; good figure.

"Hell's Angels" still hanging on at the $2 Tremont. Now in 7th week. Last gross, $11,000, not bad.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Sea God" (Par). $58,900. Fine. Buddy Rogers in person part of week.

Keith-Memorial (R-K-O) (4,000; (35-50-60)—"Half Shot at Sunrise" (Radio). $24,500; very good.

Keith-Albee (R-K-O) (vaudfilm) (3,000; 50-60)—"She's My Weakness" (Radio). $16,100; average.

Loew's State (4,000; 30-40-50)—"What A Widow" (UA). $18,200, fair.

Fenway—"The Silent Enemy" (Par). $5,500.

Tremont (legit)—"Hell's Angels," 7th week. $11,000, to $2 top.

Scollay Sq.—"Numbered Men." Good at $16,000.

Olympia and **Uptown**—"Monte Carlo" (Par). $13,000 and $11,000.

STUNT BOMBARDMENT

Par and Fox in Brooklyn Going in Heavy on Exploitation

Brooklyn, Oct. 14.

Paramount and Fox are going full blast now on plugs. Each is trying to outdo the other in advertising splurges with the Par leading. Weather conditions ideal. Press and exploitation stunts galore with the press getting kind of leery of the bombardments.

Albee played up the Marx brothers in their vaude act.

Estimates for Last Week

Paramount—"Monte Carlo" (Par) (4,000; 35-50-60-75). Picture and stage show fair enough; $54,600.

Fox—"Liliom" (Fox) (4,000; 25-50-75). Did around $34,700.

Strand—"Bad Man" (FN). Okay for $10,400.

Albee—"Way of All Men" (WB). Marx brothers in vaude for $27,500.

Met—"Call of the Flesh" (M-G). Got $23,500.

Marin-Small Forming Own Producing Combine

Hollywood, Oct. 14.

Ned Marin and Eddie Small are about to launch an independent picture company. Both men left here for New York Sunday night (12). Trip east is understood to be to sign contracts for people and scripts.

Marin was formerly a supervisor on the First National and Fox lots while Small has a local film casting agency.

'Big Trail's Fair Start—$25,000; Stage Helps Par. Get $25,000 And 'Three Girls' $31,000—State

Los Angeles, Oct. 14.
(Drawing Pop., 1,500,000)
Weather: Fair and Warm

Two more $5 openings, "Whoopee" and "Just Imagine," punctuated the week. Both got off to good starts with Eddie Cantor's musical grossing $10,000 on the week-end. Around $24,000 for "Whoopee" is much different from what the preceding feature did at $4,000.

"Just Imagine," at the Carthay, also started auspiciously; getting over $3,000 at its premiere and $5,500 for Saturday and Sunday, giving it a $13,000 start.

"Big Trail" is doing fairly at the Chinese. First full week at $25,000 is not startling, but film indicates that it may be a builder. Fox is putting dough in an advertising splurge, appropriating $25,000 for pre-opening and first week's advertising with a $6,000 budget thereafter.

The Paramount is looking up. House needs over $21,000 to break. This week Heidt's band means money at the gate, also Rubinoff whose overtures are becoming effective. Clara Bow locally is blah, so stage portion merits some credit for the $25,000 indicated, a decided improvement.

The State may get $31,000, which is lusty business for "Three French Girls." House ballyhooed the French sexy elements generously.

Voted a funny picture Joe Cook didn't mean much with "Rain or Shine," at the Pantages, and $15,000 is only fair. This was Columbia's first Hollywood Boulevard booking.

Estimates For Last Week

Boulevard (Fox)—"Last of the Duanes" (Fox) (2,164; 25-50). Same average of $5,000 and poor.

Carthay Circle (Fox)—"Just Imagine" (Fox) (1,500; 75-$1.50) (1st wk.). Got more consistently enthusiastic notices than its sister Fox premiere "Big Trail" did week previously; El Brendel now being ballyhooed as new Fox comedy star; $9,000 Friday through Sunday, including over $3,000 for $5 opening.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (1st wk.). Strong advertising having some effect; going in for YMCA, schools and educational hook-ups; $25,000 first full week fair; indications are that it may build.

Criterion (Fox)—"Mme Satan" (M-G) (1,600; 25-75) (3d—final wk.). Fell off to $9,000, poor; "Up the River" opens Oct. 15.

Egyptian (UA-Fox)—"Let's Go Native" (Par) (1,800; 20-65). Decided improvement at $7,000 over preceding week's $3,000 but still not enough.

State (Loew-Fox)—"Three French Girls" (M-G) (2,024; 25-$1). Should get $31,000, including extra Saturday midnight show, which will be okay.

Orpheum—"Half Shot at Sunrise" (R-K-O) (2,270; 50-75) (3d wk.). Picture held over to third and final week as a stop-gap booking with "Lady Surrenders" (U) opening this Friday and "Amos 'n' Andy" starting indefinitely Oct. 25; maybe $10,500.

Pantages (Fox)—"Rain or Shine" (Col) (2,700; 20-40-65-90). House will be lucky to reach $15,000, picture previously at Orpheum two weeks with holdover forced.

Paramount (Publix)—"Her Wedding Night" (Par) (3,595; 25-75). Business building and Heidt stage addition indicates $25,000; also running Saturday midnight frolics; gross is an improvement.

President (Fox-Principal)—"Dawn Patrol" (FN) (1,000; 10-50) (1st wk.). Little improvement for house at $5,000.

R-K-O—"The Pay-Off" (R-K-O) (2,950; 30-65). With Bill Sharples' 22-people radio act costing house an extra grand $14,000 not so bad.

United Artists (Pub-UA)—"Whoopee" (UA) (2,100; 25-$1) (1st wk.). Healthy start looks like $24,000; $5,000 of this for $5 premiere.

Downtown (WB)—"Road to Paradise" (FN) (1,800; 50-75) (1st wk.). Below par at $12,000 despite yeoman efforts to bolster trade by Loretta Young in personal appearances.

Hollywood (WB)—"Sweet Kitty Bellairs" (WB) (2,756; 25-75) (1st wk.). Same efforts being expended as downtown with Claudia Dell making personals twice daily fortified by Walter Pidgeon on special nights, but only $12,000.

Geo. Abbott Directing

"Stolen Heaven" is Paramount's title for the next Nancy Carroll picture George Abbott will direct at Astoria. "Two Against Death" was the original handle.

Production date set is Nov. 1.

'RAIN'-VAUDE $9,500 AT IND.-'WHOOP' RETURNS

Indianapolis, Oct. 14.
(Drawing pop, 450,000)
Weather: Fair

Straight picture houses took it on the nose last week. Heavy downpour Monday and Tuesday contributed heavily to the grief.

The Lyric got most of the money, public showing a marked desire for R-K-O vaude. They've been flocking to the Lyric since inauguration of the new policy. Extra exploitation got the town talking on "Rain or Shine," too, and business kept up.

The Palace booked "Whoopee" for a return engagement, and expects to clean up on it. Fans liked it and demanded another week's run.

State school teachers' convention next week ought to give the films a break.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65)—"Girl of the Golden West" (FN). Failed to draw, only $18,600.

Circle (Publix) (2,600; 25-40-50)—"The Spoilers" (Par). Didn't meet expectations; $8,900.

Palace (Loew's) (2,800; 25-35-50)—"Dough Boys" (M-G). Off at $9,100. Town won't buy Buster Keaton.

Apollo (4th Ave.) (1,100; 25-35-50)—"Liliom" (Fox). Too fantastic for Hoosiers; tough week, with only $4,200.

Lyric (4th Ave.) (2,200; 25-35-50)—"Rain or Shine" (Col), with R-K-O vaude. Big draw for the week. Extra exploitation helped the Lyric capture $9,500.

Ohio (Publix) (1,400; 25-35)—"Anybody's Woman" (Par). Did normal business of $2,100.

Oldknow's W. C. Policy

(Continued from page 5)

work together closely and "borrow from the other."

House managers will be permitted to figure out their own ideas, including local policies, changes, necessity or lack of it for vaude, etc., according to Oldknow, with divisional heads to be the last word on important plans.

Charles Kurtzman, once with Publix out here, will remain in the east.

Frost was formerly with Publix in the south. On resigning last week, Franklin sent out an inner-organization note saying that he would still be with FWC four weeks but that everything should be taken up with Frost, his successor. This immediately was done. Frost has made no changes in his division so far.

Bowles Stays in Frisco

Arch Bowles, San Francisco division manager for FWC, will remain there, Oldknow states.

Port Major, Portland division head, who was brought to L. A., has been succeeded in his former territory by Floyd Maxwell, who had been his assistant.

Immanency of further changes at headquarters here persists, but nothing definite is mentioned.

Bruce Fowler, Franklin's man in charge of operating personnel, stays according to Oldknow and so does Frank Whitbeck, publicity head, if he wants to. The latter previously expressed a desire to resign.

It is still probable that the Franklin "boys" will move with him eventually wherever he goes.

Studio Angle

Another change of opinion by Oldknow is his attitude towards the Fox studio. During the Franklin-Clarke imbroglio, the Fox studio moved right into Fox West Coast and, on orders, was charged by the F-WC personnel with "running" Fox West Coast. This came during the preliminaries in connection with the "The Big Trail" at the Chinese and "Just Imagine" at the Carthay Circle, with the studio also telling the theatre operation end how to handle things.

But in the past week, Oldknow has stepped in and told his F-WC people to do things their own way regardless of the Fox studio orders which were still coming in.

Oldknow also says that Max Kravitz, formerly personal aide to Franklin, remains with the circuit.

GRACE JOHNSTON
First appearance in the East, and putting it over in Boris Petroff's unit "PUTT-PUTT." Singing the blues with class and distinction to paramount returns. This week, Metropolitan, Boston. Next week, October 17, Paramount, New York.
Dir. NAT KALCHEIM
WM. MORRIS Office

The Implied but Absent Spice for 'Office Wife' To Good $5,300, L'sville

Louisville, Oct. 14.
(Draw. Pop., 500,000)
Weather: Mild

Little excitement here outside of "Whoopee" doing $13,500 for the State, which is ample. "Bright Lights" also praised but "Office Wife" proved just another programer in spite of advance word of its sticking powers in bigger cities.

"She's My Weakness" was plenty weak for the Brown.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Czar of Broadway" (Fox). Comfortable sale; $4,800.

Brown (Brown) (1,509; 15-25-40)—"She's My Weakness" (Radio). Meant little; $3,300.

Mary Anderson (R-K-O) (1,387; 30-50)—"Santa Fe Trail" (Par). Richard Arlen turned cowboy and not the hottest. Fair, however; $3,100.

Rialto (R-K-O) (2,940; 30-50)—"Bright Lights" (FN). Little to distinguish it. $3,800.

State (Loew) (3,252; 35-50)—"Whoopee" (UA). Laugh riot. Good at $13,500.

Strand (4th Ave.) (1,865; 35-50)—"Office Wife" (WB). Held up due to implied spice, which wasn't there at all; $5,300.

HEAT COST CINCY'S DOWNTOWN BIZ, $5,000

Cincinnati, Oct. 14.
(Drawing Pop., 700,000)
Weather: Warm

Indian summer weather last week and chiseled close to $5,000 from the previous week's grosses of downtown picture houses. "Hell's Angels" dropped $2,500, and its intended run of four weeks has been shortened to three, ending this week. To be followed at the Shubert by a stage show.

The Albee, which resumed its regular policy of three shows a day during the week, dwindled $8,200. Capitol shrunk $4,200 and the Lyric $2,200. Palace increased $6,000, the Strand $1,900, Keith's $300 and Family $700.

Friday theatre attendance had opposition from night football game by a local university team.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Outside the Law," vaude, $22,700.

Palace (R-K-O) (2,700; 30-50)—"Half Shot at Sunrise," $19,300.

Shubert (2,200; 50-$2)—"Hell's Angels" (2d week), $14,500.

Capitol (R-K-O) (2,000; 35-50)—"Sea Wolf," $10,400.

Lyric (R-K-O) (1,400; 30-50)—"Liliom," $10,400.

Strand (R-K-O) (1,350; 30-50)—"Common Clay," $7,000.

Keith's (Libson) (1,600; 30-50)—"Dancing Sweeties," $5,000.

Family (R-K-O) (1,140; 25-40)—"Shadow Ranch" and "Soup to Nuts," split $5,000.

'PARTY HUSBAND' EARLY

Hollywood, Oct. 14.

One of the first pictures to go into production when First National starts on its new schedule will be "Party Husband." This has been adapted by Charles Kenyon from Geoffrey Barnes' novel of that name.

No director or cast has as yet been selected.

Fulton Opens in Ptsbgh to $8,200; Good Enough as Usual Thing There

Pittsburgh, Oct. 14.
(Draw pop, 1,000,000)
Weather: Unsettled)

Few kicks last week.

Sole disappointment was "Africa Speaks," at Warner. Exploration film just about broke even at $10,500 and pulled after single week. Got nice notices, too, but public's apparently fed up on recent dupes, chiefly "Ingagi" and "Jango."

Fulton, town's newest first-run house, Shea & Benham property but reported backed by Par, opened nicely with "Manslaughter," turning in a neat $8,200, despite flock of paper out for first week. Sheridan Square in East Liberty also had "Manslaughter," Radio site playing day and date with the Fulton, and did more than half as much as the downtown stand.

"Sea Wolf" fair at Stanley. About $24,000, a grand or so over preceding week. "Call of the Flesh" off at Penn at $27,800, while Aldine's $9,500 is attributable more to Gene Dennis, on stage, than "Anybody's War," on screen. Harris gave the Diamond street trade a double feature, "Sweethearts on Parade" and "Shadow Ranch," meat and potatoes for these customers, and okay at $4,300.

Enright kicked up dust with "One Night at Susie's," rated below average programer, but up in the big dough at $14,600, probably due to cast names.

Estimates for Last Week

Aldine (Loew's) (1,800; 35-50)—"Anybody's War" (Par). Little interest and probably would have died without Geno Dennis on stage for sixth and last week. $9,500, with the gal psychic accounting for most of it.

Enright (WB) (3,700; 25-35-40-60)—"One Night at Susie's" (FN). Right nice at $14,600, although picture spanked by critical boys. Cast names Billie Dove and Fairbanks, Jr., probably pulled it through, with Dick Powell on stage still of invaluable assistance. Best gross in a couple of months.

Fulton (Shea-Benham) (1,750; 10-25-40-50) — "Manslaughter" (Par). Gave this house nice opening week at $8,200. Plenty of interest shown in burg's latest first-run, and may make a go of it, despite predictions to the contrary. Figure represents no profit, due to enormous overhead for advertising prior to house's debut, but can profit with those takings under normal conditions.

Harris (WB) (1,800; 10-20-30-40)—Double feature, "Sweethearts and Wives" (Col) and "Shadow Ranch" (Col) just the dish for Diamond street grind. Okay at $4,300.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Call of Flesh" (Metro). Average at $27,800. Novarro needs something better. About $12,000 under preceding week.

Sheridan Sq. (Radio) (1,200; 25-35-50)—"Manslaughter" (Par). Day and date with Fulton downtown helped this site considerably. Way up at $4,800 for best figure in some time.

Stanley (WB) (3,600; 25-35-60)—"Sea Wolf" (Fox) at $24,000. Little improvement with just average talker. May have been helped some by interest in Milton Sills' last picture, and then, again, Ed Lowry, 3d week here as m. c., believed to have started making himself felt.

Warner (WB) (2,000; 25-35-60)—"Africa Speaks" (Col). Disappointment at $10,000. In for fortnight, but yanked after single week for "Liliom."

"Dracula" Cast Completed

With Frances Dade for the "Dracula" film, the cast has been completed.

Other players are Bela Lugosi, Herbert Bunston and Edward van Sloan, who will play the roles they created on the stage. Helen Chandler, Robert Ames, Dwight Frye, Joan Standing and Charles Gerrard are the others.

Tod Browning is well along on the filming of Bram Stoker's vampire-mystery story at Universal City.

Wide Screen Test

(Continued from page 5)

with their own wide screen processes.

Fox, certain that its third demonstration of Grandeur with "The Big Trail" would be first again, got a set-back when Warners revealed intentions of aiming for the same honor with "Kismet." WB had just figured it had Fox beaten by getting its 65 mm. opus into the Hollywood, New York, a week before "Trail" is scheduled to enter the Roxy, when Metro slips over announcement that "Billy, the Kid" in Realife would reach the Capitol Oct. 17, and thus will capture first place in the publicity.

Some film officials blame the wide process epidemic on Radio's abrupt gesture in signalling Chicago for its debut of Spoor's 65 mm. "Danger Lights." Balaban and Katz immediately became worried, got in touch with New York, and set out for a counter-irritant. In its grab for another method B. & K. even considered booking "Trail" into McVicker's until it found that the theatre's booth was too small to accommodate the 70 mm. equipment. As Fox only has its few giant projectors on both coasts it will have to ship and install in the middle west to show "Trail" on a big screen, meaning a delay in release dates.

Last winter the big producers agreed that they'd keep low on the wide angle until standardization of size was reached. It was understood then, however, that from time to time they would make "tests" just to keep the public curious and in anticipation. The bulk and simultaneousness of the tests about to get underway far exceed, it is admitted, any individual construence of the understanding.

One point in the conferences early in the year, that the most economical and efficient process would be adopted by the industry, is being partially borne out if the nature of tests involving one of the competing companies is to be regarded as a criterion. This is on Metro's "Realife." Not only its own theatres but some of those of Fox and Paramount-Publix are included in its initial list of installations. The R-K gesture for Grandeur in its Chicago house would also indicate an open mind in big film process dealings despite the spirit of left-handed competition which is so apparent in the trade.

The houses which have lined up to show "Billy the Kid" in "Realife," dates of which are almost simultaneous with the Capitol, include: Aldine, Pittsburgh; Midland, Kansas City; Stillman, Cleveland; Fox, Atlanta; State, Providence; Michigan, Detroit, and Columbia, Washington, D. C.

Metro's Move

Even in Metro's case the heavy publicity play which it is now giving "Realife" materialized suddenly. The trailers which M-G has gotten out on it would signify the company as the pioneer in the giant field.

Because of its bookings and the fact that it has been carefully secreted from the trade, Metro's method is arousing the main interest of the industry as a whole.

At Publix, while it was admitted that the Detroit house had been booked only as "a test," it was conceded that if the Metro way is successful it will doubtless be installed throughout the Publix circuit.

With only a few changes described as necessary to the present projection machine, which can be made at a cost to the exhibitor of under $200, the Metro secret lies chiefly in the photography. Still, it is also learned, the width of the film is unchanged, remaining at the present standard of 35 millometers.

In the cases of the three other methods coming out within the month the minimum widths are 65, while the maximum, Fox, is 70. All of these require considerable readjustment in the projection booth, Fox even necessitating an enlarged room and brand new equipment of a different design.

Both in Warner and Fox camps it has been admitted several times during the past few months that their own methods, Vitascope and Grandeur, would be scrapped if better and cheaper equipment came along. In this respect Harley Clarke, whose pet, Grandeur, was one of the reasons for the formation of General Theatres Equipment Corporation, went on record at a Hays meeting that he would write off $2,000,000 expended in advancing Grandeur and forget it if the better system proved itself.

The intimate affiliation of Fox and Loew is also heavily significant and would set aside any strictly insurgent move against Fox.

Yet, within the next two weeks on Broadway Vitascope will be playing alongside of "Realife" and those two will be bidding against Grandeur across the street—all, incidentally, hailing themselves as pioneers.

SUPPORT AT DOUBLE BOTTOM

WARNERS ALONE BELOW FRIDAY

Rest of Amusements Support Previous Lows—Pivotal Issues Break Through Before Support Comes in at Last Week's Resistance Point

STEEL AT PREMIUM

By AL GREASON

Market cracked wide open at the start yesterday with active stocks coming out in large blocks and close to Friday's low levels. Radio was typical with bunched orders for 10,000 shares, a point down at 22⅝; Par, a block at 46¼; R-K-O, 19⅜; Fox, 33⅜, and General Theatres around 18. Loew dropped 2½ to 51⅛.

After this distress selling from forced out longs was out of the way, support came in and continued with a gradual advance throughout the session. Fox closed better than 38, reflecting a new line-up in market sponsorship and the whole industrial list took heart with the apparent clearing up of the sore spot in the Fox-Loew trio of issues, which have been the mark for a week back of thrusts against the entire list.

At the early morning lows, the Dow Jones index for the industrials practically duplicated its low point registered last Friday afternoon. Support at the almost identical level (around 187) from powerful banking constructionists gives the market more encouragement than it has had in many days. It becomes apparent that the banks have decided upon a line of defense, at this double bottom, and all things considered, it seems logical to expect that the bears will bow to that decision, for the time being at least.

There is still a crowded short position to be reckoned with. Any urgent covering, of course, would mean a violent run up.

Indicating an overbought position generally, U. S. Steel was lending yesterday at a premium of ⅛% for the first time in years.

A rally is long overdue and the market should have a recovery if for no other reason than to fit into the logic of the bear position—to let prices recover to a higher level at which point it may look worth while to go short again.

Brokerage opinion is almost unanimous that the market is pretty sure to experience a secondary kickback which should come at any time within three weeks. What it will do on such a secondary selling wave there is no possible way to forecast. The point is that the present slump seems to have hit bottom on this move. Whether it is bottom for the general movement is entirely another question. That could only be determined over a considerable period when the market has had a chance to prove itself and demonstrate whether the trend actually has changed.

At present it seems wise for any small player or investor to hold back, waiting until the secondary reaction is in progress, both for long pull commitments or for trading turns.

Last Week's Break

Something of last week's price movements are to be noted as bearing upon the market situation yesterday.

About midweek the old member firm of Prince & Whitely was suspended from the Exchange under the allegation it was insolvent. House had done a lot of underwriting, besides running its own investment trust. Banks were reported ready to help the firm over its rough places, but when heavy selling came into the Prince & Whitely associated companies, the banks stepped aside, suspecting that they were being used to unload on. The suspension followed.

Friday the floor professionals picked out other brokerage houses known to be carrying underwritten lines and hammered away at these points most of the day. Most of the stocks gave way under attack, but some showed their teeth and a covering movement started. One concern broke from 22 to 13 and snapped back to 21½, all within two hours.

A concentrated attack was organized against the Fox-Loew group which has done a huge amount of new financing growing out of the Fox Co.'s jam last January and the thrust carried through with startling completeness. The Street and Times Square heard in the morning that three brokerage houses were fighting with their backs to the wall and might go down any moment. Fox broke to 29 under a deluge of sales totalling 190,000 shares for the day. Loew cracked wide open to 53½, under sales of 27,000 shares, and General Theatres got out of hand at 14½ with sales running to 62,000, these figures being for the single session.

On the way down a big short interest had been gathered from the outside trailers and when the banks came to the assistance of the hard pressed brokerage firm involved this lightweight bear element was easily panicked into covering. Fox, which had crashed to 29, recovered in 10 minutes to 38; Loew zoomed from 53 to 58, and General Theatres rebounded from 14½ to 20, all coming to the close at their best for the day with the bears apparently in full retreat.

Bank support stilled rumors of broker troubles quickly.

Back to Attack

Market closed net higher in most stocks and the raiders seemed to have been defeated. Sentiment was much improved at the Friday close and the market opened Saturday with the constructive party enjoying advantages they had lacked for weeks. Opening prices were higher again, but before the first half hour was over the list began to drift off; volume increased on the down side and the list closed for the week only a few points better than the Friday bottom.

What happened apparently was that with a two-day holiday in prospect (Monday, Columbus Day), buyers at the Saturday lows backed away from the burden of carrying long stocks over and hastened to take profits. There also was a good deal of support stock from the day before that found its way back to the market with a promptness that had an ominous look about it. Renewed short selling, of course, came in when weakness developed. Trading was orderly and there apparently no great distress selling—certainly nothing like during the Friday flurry.

The Saturday reaction was not unexpected, since the bear party's obvious strategy would be to close the market down if possible for the advantage it would give them for covering on forced selling at the reopening three days later, after new and old longs had had three days and nights to worry about their position. The situation thus left the bulls at a new disadvantage when trading was resumed yesterday morning.

Last Oct. Parallel

Irrespective of yesterday's trading, some of the chartists sought to make it appear in week-end debates that the rally of late Friday and the subsequent break of Saturday had fulfilled all the functions of a primary and secondary reaction, but they found little agreement among the older generation of traders. This element took the view that Saturday was a part of the continuous downward trend and that the primary decline had still to find its natural bottom from which to stage a recovery, which would be the introductory phase of a secondary reaction.

They pointed out that the Friday performance was almost an exact duplicate of that witnessed in the first crash of Oct. 29 last fall, followed by a violent rebound and quick dip. In like manner this immediate October '29 rally and relapse were at the time looked upon as the normal secondary stage, but the crash to a new bottom on Nov. 13 proved the error of such reasoning.

During last week's collapse all the amusements followed the trend, with none spared. Probably Paramount behaved best of the group. At the height of the selling fury Par slipped to a new bottom since the autumn panic at 46⅛, but was in the van on the recovery to 49⅞ at the close. It gave stubborn resistance to attack, and at the bottom there was obvious investment buying. It is related that several of the circuit owners who sold out to Par for stock guaranteed to reach 80, and paid off on that basis in accordance with agreements, were in the market well heeled with the cash received from Paramount itself and buying steadily on dips. Company interests also are reported to have stood by with support when pressure was heavy. Altogether the situation found Par better fortified to stand off thrusts than any of the others.

Arguments for "PX"

Partisans of Par are eloquent with arguments for the stock at current prices (where it pays better than 8% on an investment basis). First is the statement just issued, showing Par made its full dividend of $4 for the year on the first nine months to Sept. 27, and still has its best profit quarter before it, showing every sign of bettering $6 a share in the year.

Banking affiliation of Kuhn, Loeb is of the best, and the company has done no radical new financing in years, excepting the new issue of $15,000,000 5½ bonds, apparently floated to pay off on circuit purchases. Company is practically alone among the five leaders which has grown up to its present scope under the same management and without capital reorganization under banking supervision. Finally,

(Continued on page 12)

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
2,100	Con. F.	13⅜	12⅜	13	− ½
4,200	East. K.	195½	185	195	+0
82,000	Fox	39¾	33⅜	38⅞	+3½
12,400	Gen. T.	24½	17¼	24½	+5½
51,600	Loew	57⅜	51⅛	56¾	+2⅝
11,500	Par	49	46¼	49½	+ ½
2,100	Pathe	3¼	3	3¼	− ⅛
96,700	RCA	25½	22⅜	24¾	− ¾
72,400	R-K-O	22¼	19⅜	21¾	+ ¼
1,200	Shu	10	9¼	10	− ¼
55,000	WB	17⅝	16⅛	17¼	−1¼
	BONDS				
*$7,000	Gen. T.	88½	87¾	88¼	− ¼
10,000	Par '50	89¾	89⅛	89⅛	−1⅛
2,000	Pathe	42¼	42¼	42¼	+2
20,000	WB	71¼	71⅛	71¼	−2¾

* Sales to 2 p. m.

Comparative Lows

Lows of leading amusement stocks in relation to the whole market as reflected by the Dow Jones Industrial averages.

Graphists attach bullish significance to what they call "high clearance," i. e., the price of a stock compared to its own previous low levels in relation to the general market level, the yardstick being the Dow Jones index.

The index, for example, was 5 points lower last week than on the panic bottom of Nov. 13 and 18 points below its previous 1930 bottom, touched June 24 (closing prices only are considered). Against this general decline, Eastman Kodak was 32½ points above its panic bottom and about 7 points above its previous 1930 low.

On the contrary Gen. Theatre Equip. broke both previous extreme lows by a wide margin.

These ratios are supposed in theory to reflect the superiority of buying over selling over the period or vice versa.

	Last week's low.	*Previous 1930 lows.	1929 panic.
Dow Jones ind. aver.	193	211	198
American Seat. (2)	7	7¼	17
Consol. Film (2)	12¼	15⅝	10
Consol. Film pfd. (2)	16¼	18	15⅛
Eastman Kodak (8)	182½	175¾	150
Fox, Class A (4)	29	19¼	40
Gen. Thr. Equip.	14½	25½	21
Loew (3¾)	51	42¾	32
Paramount-Fam.-Lasky (3)	46⅛	48⅝	35
Pathe Exchange	3	2¾	2⅛
Radio Corp.	21⅛	27½	26
Radio-K-O	17½	19	12
Shubert	9½	8⅝	47
Warner Bros. (4)	16⅝	21	30

* Before Sept. start down.

Incorporations

NEW YORK

Industrial Motion Pictures, New York; picture films, $275,000; 25,000 shares preferred. Gerald J. McConville, William J. Ivan, Walter R. Kiernan. Filed by Walter R. Kiernan, 150 William street, New York.

De-Hal Corp., Kings, theatres; Francis L. Maher, Walter Bordeaux, Emilie C. Grob. Filed by F. L. Maher, 189 Montague street, Brooklyn.

Paramount Enterprises, Manhattan, orchestra and theatricals, $20,000; George Solotar, Marvin Solotar, Aaron Solotar. Filed by Frank Locker, 285 Madison avenue, New York.

Southern Theatres Concession Co., Inc., Kins, theatres, pictures; Nat S. Ferber, Harry Resnick, Meyer Hausner. Filed by Fingerhart & Berl, 551 5th avenue, New York.

Cheney & Brown, Inc., New York, theatres, pictures; Alice K. Cheney, Clark Brown, Richard Skinner. Filed by Thompson, Freedman & Cooke, 2 Wall street, New York.

Syra Amusement Co., Syracuse, theatres, pictures, $10,000; Harry Gilbert, Bessie Gilbert, Sydney M. Gerber. Filed by Gerber & Winkelstein, Syracuse.

Fyrtrol Manufacturing Corp., Manhattan, theatres, pictures; $20,000; Charles Thide, Joseph Feldhun, Sydney Krause. Filed by Krause & Hirsch, 225 Broadway, New York.

Emkay Amusement Corp., Manhattan, theatres, pictures, $20,000; Samuel Kleban, Gerald H. Kleban, Morris H. Kleban. Filed by Morris Wolf, 220 5th avenue, New York.

White Productions, Inc., Manhattan, amusement resorts, 200 shares no par; Henry A. Friedman, E. Louis Gothelf, Fannie Schiller. Filed by Friedman & Mandel, 521 5th avenue, New York.

Dorabello Amusement Corp., New York, amusements, 100 shares no par; Abraham Stanzler, Max L. Jacobs, Michael Greenblatt. Filed by Albany Service Co., 299 Broadway, New York.

Rellim Amusement Co., Kings, theatres, pictures, $5,000; Daniel Cohen, Jack Silverman, Jack Pillard. Filed by Edward Miller, 63 Hamilton terrace, New York.

Buffalo Amusement Corp., amusements, 100 shares no par; L. J. Welch, L. J. Dietrich, S. A. Bell. Filed by L. J. Dietrich, tor McAllister, Carleton Howell. Filed by Wm. H. Westerbeke, Bay Shore.

B. Tompkins, Inc., Manhattan, theatri- Buffalo.

Playawhile Clubs, Islip, amusement resorts, 250 shares no par; Hugh Knox, Hecals, $20,000; David C. Wax, Ethel Tompkins, Lou Tompkins. Filed by Philip Isaacs, 152 West 42d street, New York.

Simple Simon Comedies, Inc., Manhattan, theatres, pictures, $20,000; Sylvester J. Simon, Louis A. Simon, Herbert A. Simon. Filed by Sylvester J. Simon, 17 John street, New York.

Craig Productions, Manhattan, theatricals, 200 shares—100 preferred at $100 and 100 common no par; Sidney R. Fleisher, Myron H. Ress, Mary M. Nicosia. Filed by Joseph P. Bickerton, Jr., 220 West 42d street, New York.

Goldjay Theatres, Manhattan, theatricals, $10,000; Charles W. Groll, Samuel Schub, Jennie Greengold. Filed by Charles W. Groll, 1440 Broadway, New York.

Sun Ray Amusement Corp., Manhattan, theatres, $10,000; David Duboff, Selma E. Isaacs, Irving Rever. Filed by Herman B. Operman, 225 West 34th street, New York.

Avon Theatricals, New York, theatres, pictures, plays, $10,000; Monroe M. Goldstein, Gertrude Karstein, Theodore Lichman. Filed by Monroe M. Goldstein, 1501 Broadway, New York.

Bronx Art Theatre, Inc., Bronx, theatres, pictures, plays, $10,000; Mark Schweid, Dora Schweid, Mary Mirman. Filed by Alexander Kahn, 225 Broadway, New York.

Van Brawl, Syracuse, amusements, $20,000; Caleb Candee Brown, Jr., Gerald G. True, Dwight L. Murphy. Filed by Stilwell, Viall, Skerritt & Sturon, Syracuse.

Adirondack Amusement Co., Boonville, picture houses, theatres, $5,000; Joseph Sternberg, Eli Sobel, Mildred Sobel. Filed by Searle & Searle, Rome.

Sulleo Holding Corp., Lynbrook, theatres, pictures, $10,000; William Cohan, Anna Gagliano, Lillian Lerner. Filed by M. Angelo Elias, 2 Broadway, Lynbrook.

Mo-Mar Amusement Corp., E. Rockaway, pictures, vaudeville, $10,000; Maurice Midilch, Mary Midilch, Samuel Freedman. Filed by Simon S. Hamburger, 1500 Broadway, New York.

Jerome Morgan & Co., Manhattan, theatres, 150 shares no par; Jerome P. Jerome, Mannie Morgan, Samuel Shannon. Filed by Edward B. Margolies, 1457 Broadway, New York.

Orilli Theatre Corp., Manhattan, theatres, pictures, 100 shares no par; William H. Stokes, Mary E. Maget, Aileen F. Crowley. Filed by Cuddeback & Jones, Port Jervis.

Majestic Attractions, Manhattan, theatres, pictures, 350 shares—200 preferred at $100 and 150 common no par; Charles L. Kahn, Isidor Unger, Leonard S. Saxe. Filed by Charles L. Kann, 67 West 44th street, New York.

Personal Movies, New York, pictures, $5,000; N. W. Shefferman, Louis J. Lifschutz, Martin Rosenblatt. Filed by Louis J. Lifschitz, 1441 Broadway, New York.

Noyack-Southampton Community Development Association, Ltd., East Hampton, restaurants, clubs, amusements, 400 shares no par; Kenneth M. Scoville, Frank L. Blue, Hathaway Barry. Filed by Collins, Mills & Hughes, 25 Broadway, New York.

Corso Amusement Co., Inc., Kings, amusements, $20,000; Arthur Corso, Joseph Corso, A. Arthur Giden. Filed by Giden & Giden, 1133 Broadway, New York.

All-States-Residence Club, New York, club houses, recreation centers, amusements, H. W. Hurt, Dr. H. W. Hurt, H. J. Hurt. Filed by J. J. & A. L. Weiss, 276 5th avenue, New York.

Joan Amusement Corp., Manhattan, pictures, 100 shares no par; Martin Auslander, Bernard Grossman, Nathalia Tzach. Filed by Auslander & Carr, 347 Madison avenue, New York.

Statement and Designation

Hook Mountain Amusements, Inc., Del., amusements, New York office, 150 Broadway, New York City. George P. Smith, Jr., vice-pres., $22,000. Filed by S. V. Ryan, Jr., Albany, N. Y.

Dissolution

Lincoln Strand Theatre Corp., Buffalo. Filed by Warner Bros. Pictures, New York.

Change of Name

Opera Comique Corp., New York, to Livingston's Amusements, Inc. Filed by S. V. Ryan, Albany, N. Y.

Livingston's International Casting Directors, Inc., New York, casting directory for artists, etc., engaged in radio

(Continued on page 12)

PAR PROFIT AT RECORD; FOX TOPPING '29 NET

Paramount and Fox made income reports last week, both companies showing brilliant current earnings and net profits.

Paramount estimated profits for the nine months to Sept. 27 at $13,541,000 after all charges and taxes, or $4.59 a share on the 2,948,397 shares outstanding on an average during the period. This estimated net is 39% above that of the like period of 1929, and sets up a new record for the company.

Profits for the third quarter to the same date (July, August and September) are estimated at $5,100,000, or $1.60 a share on the 3,180,636 shares outstanding Sept. 27. This is 11% above the same period of 1929, and also creates a record for the company. It is pointed out that on this basis Paramount has made its full dividend requirements of $4 up to Oct. 1, with the best quarter of the year still to come.

Fox Figures

Fox reported income for the 39 weeks ending Sept. 27, showing $10,104,000 net after interest and taxes and without reference to profits of Loew in excess of actual dividends paid. These dividends amounted to $991,000. Net compares with $8,337,000 for the same period last year.

Gross revenues were $34,490,125 vs. $28,553,607.

Expenses, $7,289,466 vs. $6,615,254.

"Other income," $3,916,960 vs. $2,328,839.

Interest (reflecting new financing), $1,590,966 vs. $211,908.

Judgments

S. Reinach Co., Inc.; Societe Graphique, S. A. Editions De Mode; $3,858.

Humbert J. Fugazy; Central Hanover Bank & Trust Co., et al., executors; $5,799.

N. Y. Taxi Corp; State Industrial Commissioner; $9,202.

Bessie Mack Walker; State Industrial Commissioner; $111.

Rainbow Photo Reproductions, Inc., and Edward F. Flammer; A. J. Howard; $2,792.

Happiness Photoplty House, Inc.; Burns Bros.; $292.

Harry F. Waterman; United States Daily Publishing Corp.; $225.

N. Y. Sightseeing Co.; J. A. Beha, Supt. of Insurance; $3,016.

Long Island Utilities Co., Inc.; Metro Outdoor Adv. Corp.; $5,422.

Associated Ballroms, Inc., and Charles Galewski; Press Trading Corp.; $2,629.33.

I. Nick Gardon and Evelyn Gordon; A. M. Mack, $10,002.19.

New Publix Frontiers

Chicago, Oct. 14.

Publix-Great States, in interest of economy, has dissolved the last of its recently formed districts. The towns, Chicago Heights, Blue Island, Harvey, Kankakee, La Salle and Spring Valley, formerly under the direction of Clyde Winans, now are embraced in the territory of Tom Ronan and Roy Rogan.

Organization still has six districts left covering two states which will remain the same.

Bill Guerringer Working

New Orleans, Oct. 14.

Bill Guerringer says he's going back to work, with a national chain. Bill has recovered from his recent illness. Before getting back in the theatre harness, he's going to wind up the vacation with a couple of weeks along Broadway.

Nature Is Wonderful

Denver, Oct. 14.

Reports from Yellowstone Park indicate that the bears and bulls of Wall street cleaned folks in the east so thoroughly that the bears of Yellowstone are not having as much to eat as usual and will go into hibernation without the extra pounds needed to carry them through the winter.

Most of the food for the bears come from table scraps and hotels have not been so crowded this year as last.

Publix Keeps Many Houses Dark; May Close Others for Dec. Only

Various estimates are made of the number of theatres owned by Paramount-Publix which are now dark. It runs into the hundreds, of the 1,600 houses under Publix operation and control.

The large majority of the dark houses are small. Publix secured them through purchase of circuits. In this way it has been enabled to provide sufficient seating capacity for neighborhoods or towns, and darkened unnecessary houses, to save the operating losses. It is an important economical angle in national theatre operation.

Another thrift move by Publix from accounts will be the further closing of several of its theatres for December, next, only. A notoriously poor theatre month, Publix will darken sufficient of its own competitive theatres in "sewed up" communities, to effect a saving in the useless operation cost for that month, at the same time diverting all theatre trade into the Publix house or houses remaining open in the same vicinity.

Other money saving moves will be ordered by Publix during December in an attempt to make that a normal month in profit for the entire circuit.

Scenario Ed No Longer Part of Tiffany's Staff

Hollywood, Oct. 14.

There will be no successor to A. P. Younger, scenario editor for Tiffany. The company's new policy dispenses with the title. All writers come directly under production authority in the future.

While, officially, no one is designated head of the writing staff, Phil Goldstone will probably have the last word. Most of the Tiff writers are under one-story contracts.

Younger is joining Metro, while Florence Ryerson goes to Tiff to do "Drums of Jeopardy." Eddie Lowe, formerly with U, is another new Tiff writer.

'Greater Love' Probably On Pathe Shelf to Stay

Culver City, Oct. 14.

"Greater Love," Eugene Walter story written and accepted at Pathe while the author was scenario head, will probably be placed on the shelf permanently. It was to have entered production two weeks ago but was announced then as being postponed.

Story is said to be regarded by Pathe as not strong enough for Ann Harding, for whom intended. It is Walter's adaptation of a play co-authored by him and produced on Broadway eight years ago under title of "Name the Man." It brought Lowell Sherman into a long-term contract with A. H. Woods but the show was short-lived.

Ray McCarey worked on the story at Pathe after Walter left the studio and Rollo Lloyd, who was to direct, also did some revamping, with postponement then following.

INCORPORATIONS

(Continued from page 11)

stage and motion picture business; $10,000. George A. Walker, Jack Livingston, George L. Sargent. Filed by Pierce & Hopkins, Woolworth building, N. Y.

Major-Minor Club, Inc., Manhattan, operate a public amusement resort; $10,000. Eugene Woolford, Clarence Woolford, Theodore Jenkin. Filed by Nugent & Nugent, 280 Madison avenue, New York City.

CALIFORNIA

Lincoln-Rosebud Theatre Co., Ltd., County of Los Angeles. Capital stock 7,500 shares, $300 subscribed. Jules E. Wolf, Frieda Wolf, Joseph Rubenstein.

Rogers Productions, Ltd., County of Los Angeles. Capital stock $1,000,000, $300 subscribed. Charles R. Rogers, Harry Joe Brown, Julian F. Kearns.

Royal Palatial Amusement Corp., Ltd., Los Angeles. Capital stock $250,000, $75 subscribed. Jerome Witsman, T. M. Huggins, F. Oliver Bleiz.

Variety, Ltd., County of Los Angeles. Capital stock 100 shares, $3 subscribed. Sydne Silverman, Abel Green, Ralph H. Bunn.

Speak-O-Phone Chain Studios, Ltd., County of Los Angeles. Capital stock $250,000, $100 subscribed. C. A. [illegible], Ray Clements, Thomas Forsyth.

Connecticut

[illegible] Theatre Corp., of Windsor. Authorized capital $50,000 in 500 shares common [illegible] at $100 par value with $2,400 [illegible]. Incorporators: Abraham Burness, [illegible], Benjamin Levine and [illegible].

Dissolution

Fern Amusement Corp., Manhattan. [illegible] Paramount [illegible].

PACENT LOSING OUT; 45 DEVICES REMOVED

Pacent, the cheaper talker device associated with the Warners, is losing out in the theatres of its biggest patron.

Latest figures show that all but 80 of the Pacent equipments have been removed from Warner theatres. At one time the figure was reported at over 125.

WB Off Newsreel

Warner Brothers have abandoned all plans to create their own talker newsreel. The move at this time is figured an extravagance, with the reel field admitted overcrowded.

Courtlandt Smith dickered with the Brothers on the newsreel subject, but nothing came of it.

Tiff. Keeping Rex Lease, But He's Off Westerns

Hollywood, Oct. 14.

Tiffany is not dropping Rex Lease, whose spot in westerns is usurped by the engagement of Ken Maynard on a six picture contract with options. Lease is being retained under a new six months' contract and will work in regular features.

It is generally understood that Tiffany took Lease off westerns figuring he was not the type. Part originally assigned Lease for "Midnight Stage" has been given to Maynard, with Richard Thorpe directing.

Bud Barsky, until recently supervisor at Columbia, goes with Tiffany in the same capacity. His first assignment will probably be "Midnight Stage," which goes into production next week.

New Type of Short

A new type of talking shorts written and produced by Sam Orange is being made. Described as "living cartoons," the series outlined has as principal character of Ginsberg and Flannigan.

Fiske O'Hara and Leo Hoyt are playing the leads.

B'way Runners

"Laughter," with Nancy Carroll, is set for the Rivoli, New York, Oct. 29, replacing "Whoopee." Latter will have been there four weeks.

Harold Lloyd's "Feet First" opens at the Rialto Oct. 30, following the month's run of "What a Widow."

Portable Indoor Golf Game at 10c, Players Still, Do Game in 3 Mins.

The first portable miniature golf course has been opened in the former lounge of Loew's New York. The game is played on a machine constructed with nine holes and operates on an automatic slot arrangement. For each 10c deposited the player is furnished with nine balls and a putter.

Players stand in one place while putting. An average game is played in from 2½ to 3 minutes.

The experiment in this spot has proven so successful that plans are now under way for the installation of the machines in all Loew theatre buildings where there is available space. Where it is not feasible to locate them in a part of the theatre a nearby store will be used.

H. Lasking and Joseph LaBau and Slocum Rosenberg have leased the quarters in the New York Theatre building and their contract provides the house manager with the privilege of offering purchasers of a theatre ticket one free round any time. Experiments are being made at different hours each day to determine to just what extent the midget game stimulates box office trade.

Exhibs Own Sound

Fairbank, Ia., Oct. 14.

Charles Grantham, local exhib, reopening the Polly Theatre, dark for a year, is using his own sound device.

Grantham has perfected the equipment and is selling it to other Iowa houses.

Academy and Engineers Define Own Territories

Hollywood, Oct. 14.

A quiet understanding to confine their digging to their own backyards is in effect between the Academy of MP Arts and Sciences on the coast and the Society of MP Engineers in the east.

Academy will lay off laboratory research and the engineers will not get excited about sound engineering.

There have been no actual encroachments of research territory on either side so far, but both have approached it. The SMPE discussion on wide film centered on the sound track and cut itself short when that part of the subject was exhausted. Academy has devoted itself to production research but had one question that called for laboratory ratification in the matter of standardizing film leaders.

It is not expected that any formal definition of scope will be made by either body, but an informal understanding will probably result from the present conferences in the east of Lester Cowan, manager of the Academy's technical bureau, with officials of the SMPE.

Only about 9% of the SMPE's membership is in its coast section, and the coast leaders are almost without exception also members of the Academy's technical branch.

M-G Film Changes

Hollywood, Oct. 14.

Mervyn LeRoy, loaned to Metro by First National, will direct "Gentlemen's Fate" instead of "Girls Together," the latter picture being called off for the present. Meanwhile Edgar Allen Woolf is finishing his original, "Toast of the Town," which will be LeRoy's second for M. G.

"Gentlemen's Fate," bought for William Haines, will now probably be an all star production. Haines will be switched to "The Tailor Made Man," with Sam Woods directing. Starts in three weeks.

Edith Ellis is preparing the story for "Dance, Fools, Dance," as the next Harry Beaumont production for Metro, from the play by Martin Flavin. This one goes into work in about three weeks.

U BUYS N. Y. SHOW

Hollywood, Oct. 14.

Universal has purchased "The Up and Up," stage play now current at the Biltmore, New York.

Edward Blatt and M. J. Nichols produced the show.

Tiffany 5% Cut

Hollywood, Oct. 14.

Cuts in salary at the Tiffany studios amounting to about 5% have been ordered by Phil Goldstone, production manager.

Goldstone describes it as "an economy move."

Pettijohn's Conference

Charlie Pettijohn left New York suddenly Thursday (9) for Indianapolis.

Not anything pertaining to the indies this time, the conference is one with his brother, a local doctor, as to whether Charlie will undergo that operation some time this week or next spring.

Educational's Cartoonist

Ken Kling, comic strip artist, leaves for Hollywood next week as gag man for Educational.

Kling cartoons for the McNaught syndicate.

Stock Market

(Continued from page 11)

weakness elsewhere in the picture group should work to the benefit of the strong units that rise superior to market difficulties.

R-K-O Holds Well

Next in appearance of resistance was R-K-O, the mystery issue of the picture coterie. Friday it had to take an enormous amount of outside panic liquidation, when 144,000 shares changed hands in the single session. Price broke to 17½, new 1930 low, on this flood of offerings, but it rebounded sharply when the tide turned, and supported the 20 level with great determination during the Saturday session.

The same was true of Warner Bros. While it broke to a new all-time bottom of 16⅝ Friday under an avalanche of 102,000 shares, it snapped back briskly and held its recovery very well.

There is this much to be said for the amusements. In recent bear drives the amusements have been the front and center of attack. On Friday they led the break, and they also were first in the turn around, with Fox in the van. The market broke with them and the market recovered with them. That being the case, it seems probable that pretty much all weak outside interest in the stock is thoroughly liquidated. It is known—Fox, Loew and Par current earnings are the index—that the main companies are making money, and with a reversal of Wall Street and public sentiment they ought to come in for good buying.

Aggregate Loss 69

Statistics for last week—Saturday to Saturday—show an aggregate loss of 69 points in 19 Stock Exchange amusements and their allies, including 14½ for Loew, 8½ for General Theatres and 6⅞ for Fox in that trio; 4 for Warners and 5⅜ for Par.

Two issues made net gains for the week on small transactions. Universal $8 preferred moved up 2 to 50 amid all the turmoil, and Warner Bros. pref. $2.20 gained a like margin to 38. Orpheum pref., in somewhat the same position as U, lost 5 points on sales of 90 shares, going to 70.

Technicolor, which has been under staggering pressure on the Curb, gave further evidence of being on the mend. It sustained its recent low by more than 2 points, and, more significant, volume dropped off sharply. Last week's total turnover was only 7,900, or half of the daily trading during the swift drop.

Amusement company bonds made a disheartening picture. Five of the principal obligations went into new bottoms for net losses that looked like the fluctuations in active common stocks. Eight bond issues were down an aggregate of 37 points, with five in new low ground for the year or longer. Shubert 6s touched 35 and stayed there; Warner Bros. got to 68¼, General Theatre 6s to 88 and the new Paramount 5½s to 88 and the old 6s to 97¼. The action of the new Par bonds was a surprise, since they are handled by Kuhn, Loeb & Co., and had been pegged at their subscription price of 94½ for weeks of stress in the market. On the Friday and Saturday recovery, however, they regained part of their loss to 90⅜.

Warner bonds also staged a recovery from 68¼ to 74, making it clear that the extreme drops were under market terror of outside holders.

Something of the deflation that has been accomplished in future privileges contained in stock purchase warrants, is reflected in the price fluctuations in Loew securities. The bonds with warrants attached were off 5 last week to 112, while the bonds selling ex-war, and on the basis of their yield, actually gained ⅛ to 101¼. In like manner the deb rights dealt in on the Curb crashed something like 23, practically cut in half.

Extreme weakness in some of the bonds undoubtedly reflected pressure of dealers and secondary syndicates to push the paper out in an effort to build up cash needed at other points of attack in market positions.

AD AGENCY HANDLING THEATRES' COAST COPY

Los Angeles, Oct. 14.

Starting Oct. 16, Paramount and United Artists theatres' advertising will be handled through the Hanff-Metzger Company, establishing a precedent locally. The same concern is doing the New York Paramount theatre's advertising.

Policy starts with the opening of Chevalier's "Playboy of Paris" at the Paramount and second week of "Whoopee" at United Artists.

Allan Warshauer, publicity director for both houses, remains in his position to work in conjunction with the ad firm and attending to regular publicity as formerly.

If proven advantageous the idea may be extended to all Publix houses on the Coast.

Columbia's Bi-Linguals May Be Made in Europe

Columbia negotiating to establish a European production centre for multi-linguals in England. It may be with British-Gaumont or B. I. P. British end of deal not divulged.

Either way may spell the probable cause of meeting between Columbia and Fox execs. Joe Brandt and Jack Cohn may sail soon to complete details.

"Big Trail" Dates

Hollywood, Oct. 14.

"Big Trail" (Fox) will be released on the Coast at the Warfield, San Francisco, opening Oct. 24.

This is for a run at 65c top.

Date also goes for the entire country.

Kirkpatrick for Coast

Metro is shipping John Kirkpatrick, New York writer, to the Coast as an addition to the scenario staff.

New York engagement.

Summary for week ending Saturday, Oct. 11:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
20½	7	3,100	American Seat	7⅝	7	7½	— ½
27⅞	12¾	11,300	Consol. Film (2)	16⅛	12¾	13½	— 2½
28¼	16¼	6,800	Consol. Film pfd. (2)	18⅞	16¼	17½	— 1⅛
255¾	175¾	50,300	Eastman Kodak (8)	200¼	183⅛	189	— 1
57⅞	16⅛	428,600	Fox, Class A (4)	42⅛	20	35⅝	— 6⅞
150	85	400	Keith pref. (7)	100	100	100	
51¼	14¼	127,600	Gen. Thr. Equip.	27	14¼	19	— 8½
95¾	42⅛	195,600	Loew (3¾)	68¼	51	53⅝	—14⅝
112⅜	85⅝	600	Do pref. (6½)	108	103	103	— 5¾
99¾	84	......	Do ex w. (6½)	99½	97½	97½	— 1¾
15⅝	6⅛	1,000	Madison Sq. Garden (1)	8⅜	7½	7½	— ⅞
26¼	23½	900	Met.-G.-M. pref. (1.80)	26½	25½	25½	— ¼
77¼	46⅛	120,100	Paramount-Fam.-Lasky (4)	53¼	46⅛	48½	— 5⅜
9	2¾	9,700	Pathe Exchange	3⅝	3	3¼	— ⅝
19⅝	5	4,000	Pathe, Class A	7¼	6¼	6½	— 1½
69⅜	21½	575,600	Radio Corp.	27¼	21½	21	— 3⅝
50	17½	471,700	Radio-K-O	25⅛	17½	21½	— 4¼
99⅞	63	90	Orph. pref. (8)	70	70	70	— 5
35	8⅝	3,500	Shubert	11½	9½	10¼	— 1¾
76	30	40	Universal pref. (8)	52	50	50	+ 2
80¼	16⅝	279,800	Warner Bros.	22	16⅝	18½	— 4
70¼	36	500	Do pref. (2.20)	38	36	38	+ 2

CURB

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
55⅞	24	500	Columbia Picts. (1½+)	35⅛	30½	30½	— 3½
54¾	27⅛	3,800	Do v.t.c. (1½+)	35¾	27⅛	28⅛	— 7½
17⅞	2½	18,000	Fox Theatres	8¼	6⅛	7	— 1⅜
61¼	12⅝	300	Loew rights	24½	20	21⅜	—23⅝
20⅞	3⅜	2,900	Loew war.	9⅜	7	8½	— 1
32¾	12½	......	Nat'l Screen (2)	24⅛	12½	24⅛	+ 1⅛
86½	11	7,000	Technicolor	16¾	12⅜	13¼	— 3¾

BONDS

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
91	74	$10,000	Keith 6's, '46	85½	80¼	80¼	— 4¼
130	101⅜	29,000	Loew 6's, '41	117	112	112	— 5
101½	91¾	92,000	Do ex war.	101½	100⅝	101¼	+ ⅛
80	36	32,000	Pathe 7's, '37	48	40	40¾	— 5¾
103¼	97¼	103,000	Par-Fam-Lasky 6's, '47	100½	97¼	97¼	— 3½
60½	35	1,000	Shubert 6's	35	35	35	— 5¼
113	68¼	315,000	Warner Bros. 6's, '39	80½	68¼	74	— 5¾
100¼	88	928,000	Gen. Thr. 6's, '40	92⅜	88	88½	— 3½
94⅞	88	830,000	Par. 5½'s, '50	94⅛	88	90⅜	— 4⅛

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
..	..	1,200	Jenkins Tele.	3¼	3	3	
..	..	160	Roxy Thr.	1¾	1¾	1¾	

Over the Counter, N. Y.

Quoted in Bid and Asked

Bid.	Asked.		Issue			
22½	24	......	Roxy Class A (3.50)	..	..	..
..	..	•	Unit do.	..	..	..
..	..	•	Unit do.	..	..	..
1¼	3½	......	De Forest Phono	..	..	..
35	..	......	Columbia P. pr. (3)	..	..	..

Los Angeles

Bid.	Asked.	Sales.	Issue			
6	10	......	Roach, Inc.	..	..	..
..	..	700	Fox Thr.	6	6	6

Montreal

		Sales.	Issue			
..	..	5	Famous Players of Can.	43	43	43

• Trading transferred to Produce Exchange.

Publix Not Decided Upon 'Flesh' Beyond Units—No Coast Expansion

"Flesh" stage shows will not be played in Publix theatres beyond those which have had the Publix stage presentation units in the past, says Sam Katz. Nor does Publix intend to start a campaign just now of theatre expansion on the Pacific Coast, added Katz.

Other than sending the stage units into the Paramount houses at Toronto and Montreal in Canada, and the newly produced units into the west coast Par theatres, the matter of flesh on stage in Publix houses will be limited to those formerly playing that kind of a stage show.

Houses holding stage units on the Publix chain and dispensing with them are having the units restored, stated the chain's chief. These unit theatres take in the main centers.

A report is about that Katz has expressed himself as of the belief the salary of vaude acts is too high for Publix to generally attempt to play that style of entertainment. With its own stage units, Publix has limited the cost of the shows to a prescribed budget that could not be exceeded. For the number of acts required for a show in the combined stage-film theatres, the salary list for all would run largely beyond the units' budget, Katz is said to have been informed by Publix bookers.

Katz did not state if his conclusion at this time is final. Hitherto in the operation of the vast Publix chain, Katz has been guided by conditions as they arose. It is likely he will adhere to that policy.

FOX MAY CALL OFF EASTMAN COLOR DEAL

Fox dealings in its color process deal with Eastman are at a point where inside reports Fox is abandoning it.

Spending approximately $1,000,000 on laboratories and experimentative work, the Harley Clarke regime, which inherited the color angle from the old William Fox rule, is calling off further execution of the license agreement the Fox people about a year ago effected with Eastman.

Recently samples of the color were exhibited and proved so unsatisfactory to organization execs that the Fox halt was called on further activity in color.

This is the second color process the Fox people have considered in the past two years. First was Multicolor, since taken over by Howard Hughes.

GERSHWINS-BOLTON GOING WEST IN NOV.

Hollywood, Oct. 14.

George and Ira Gershwin with Guy Bolton as a talker writing team for Fox will arrive here early in November. They will lay out the entire story, book, words and music for their Fox screamer.

It is understood George Gershwin has promised to keep out of ultrafied music, getting down to the tempo of the film fans, such as he listened in on when playing the piano at Roxy's for $5,000 for the week, while "The Jazz King" slipped his music off the screen via Whiteman's band.

"Mendel" Juve Leads

Mary Brian and Stanley Smith will have the juve leads with Smith and Dale doing the comedy in Paramount's "Mendel, Inc." Picture is on the Long Island studio schedule.

Starting date of production depends on hit or miss of the "Mendel" road company in Chicago. Tentative date is Jan. 1.

RADIO'S 'DEUCES WILD'

Hollywood, Oct. 14.

Al Boasberg and Douglas MacLean, new associate producers engaged by Radio Pictures, are working together on an original for the Wheeler-Woolsey team.

Tentative title is "Deuces Wild." This picture follows "Hook, Line and Sinker" within another six weeks.

Break for Extras

Hollywood, Oct. 14.

Week started out poorly for the extra crowd, with "Cimarron" the only consistent user. But Herbert Brenon got into the battle stuff for "Beau Ideal," with 190 Legionnaires, and Friday he called out the Algerians 500 strong. Saturday he had about 700 working on Radio's ranch.

A total of 1,123 extras were working Saturday. Total placements by Central Casting Bureau, for the week were 5,502. This is nine points above par and the best week since early September for the piece workers.

Kid Show and Program With Western, Shorts, Boy Scout Ushering

Syracuse, N. Y., Oct. 14.

Warners Strand will have the co-operation of the Syracuse Federation of Women's Clubs in organizing and conducting the Strand Kiddie Club, membership of which will be formed by juveniles attending the special Saturday morning matinees at the theatre. The Boy Scouts will also assist, supplying the ushers for the 10 a. m. shows.

Leo Rosen, Strand manager, plans to augment the film bill, comprising a western and the Rin-Tin-Tin serial, "The Lone Defender," with a weekly stage turn, using youngsters from city dance studios, etc. A brief educational talk by a local authority will be another stand-by.

Kid shows will have a 15c price.

FLOOD OF KID FILMS COMING FROM INDIES

Hollywood, Oct. 14.

With theatres crying for kid patronage and pictures appealing to children, the indie market is likely to be flooded with juvenile product in one and two-reel length.

Many indie producers, including those working on short bankrolls, are reported figuring on kid pictures as virtual push-overs now. Some have been making brief series of children shorts, but outside of Hal Roach, Larry Darmour and a few by WB, there has not been much activity in this direction.

Jules Bernstein, in indie who made a series of six kid two-reelers as "Hollywood Wonder Kiddies" for the state right market, has started another series of six using children, and may make others. New series is "Hollywood Sunkist Kiddies," with talent contacted through local child acting and dancing schools.

Dalles M. Fitzgerald, formerly with Metro, U and others, is directing, with "On Parade" first of the new series and using tinted film.

Studios making kid pictures report increased sales since drives were made for youngster patronage, with the sale of this product from the big ones down said to have more than doubled over last year.

Goldwyn Title Hunt

Both Sam Goldwyn pictures in final stages of completion have the entire studio puzzled on titles.

It is practically set that Evelyn Laye's "Escapade" will be "Queen of Scandal." Jury is also out on Ronald Colman's "Prodigal," which has "Devil to Pay" as its most recent label.

HOWARD DOING 'AXELLE'

Hollywood, Oct. 14.

Bill Howard has been selected to take charge of John Considine's first picture for Fox.

Feature is "Axelle," by Pierre Benoit, with production due to start within the next fortnight. No cast selected to date.

DIXIE JOINS CLARA

Hollywood, Oct. 14.

Fox has loaned Dixie Lee to Paramount to appear in the Clara Bow picture to be made at the Astoria studio.

Miss Lee left for the east today.

Col's Increase

Columbia Pictures will gross at least $5,000,000 more this season than last year, according to Joe H. Goldberg, sales manager.

Goldberg said he had signed contracts with over 3,000 exhibitors in the past three months and that Warner Brothers and R-K-O had been sold 100%.

VAUDE IN EARLE AGAIN AFTER 5 YEARS

Washington, Oct. 14.

Opening two days' gross with the new stage policy at Warners' Earle topped the year's high Saturday-Sunday receipts by $2,000. House resumed vaude Saturday (11) after five years of straight pictures.

Earle's stage policy, with Warner-booked vaude, will be four-act bills running around $6,000 in salaries, for a full week. Current show ran over an hour at the opening and was cut to 40 minutes for the second show, under four-a-day plan.

Initial bill comprises the Ted Healy unit, filling two spots; (Miss) Bobby Folsom and Falls, Reading and Boyce.

Picture is FN's "Girl of the Golden West."

PAR HAS 27 HOUSES READY OR BUILDING

Par's Staten Island house at Stapleton scheduled to open Oct. 31. On same date Par will open its new theatre at Halifax, Nova Scotia. Staten Island house will give Par three theatres in New York territory inclusive of Paramounts, Broadway and in Brooklyn.

In addition Par has about 26 houses now under construction or to be started. They include theatres at Newcastle, Eng., and plans for houses in Leeds and Liverpool, and Manchester, there.

Among the list of plans are a set for a house in Oakland, Cal. Besides Stapleton opening and Halifax, Par expects to open Oriental, Mattapan, Oct. 24, and about five others before Christmas.

Nashville and Lynchburg houses set for about Nov. 15, while Helena, Mont., is slated to open day before Christmas. Another house is in Ft. Wayne, Ind.

Par is also building two houses in Chicago, one of which is under construction at Western and Devon avenues. Another planned is at 63d street and Wallace avenue.

Others under construction are in Hamilton, O.; North Platte, Neb.; Burlington, Vt.; Middletown, O.; Bristol, Tenn., and Ashland, Ky.

Lawrence, Mass., and Aurora, Ill., soon to go, while plans are set also for Glens Falls, N. Y.; Newburgh, N. Y.; Fostoria, Elyria and Mansfield, Ohio; Newport News, Va., and Wilkes-Barre, Pa.

Joe Donahue and Leon Janney in Person for WB

Joe Donahue and Leon Janney have been engaged by Warners to make individual personal appearances on Warner stages with their pictures.

Donahue, brother of the late Jack, will, with Nellie Breen, with whom he was teamed in vaude before going into pictures for Warners, appear in five Warner houses with the picture "Sunny," in which he has a role. He opens at the Enright, Pittsburgh, Nov. 20.

Leon Janney, the kid actor in "Courage," will appear in the Warner deluxers with either "Father's Son" or "Doorway to Hell," both new Warner productions in which Janney appears.

SEILER BACK AT FOX

Hollywood, Oct. 14.

Away from the Fox studios since making "Song of Kentucky" last year, Lou Seiler, director, is returning to this studio.

Seiler's first duty will be to direct the German version of "Big Trail."

"Adults Only" Film and Kid Revue; Bonehead Booking Ruined Biz

Chicago, Oct. 14.

Publix-B. & K. Regal theatre, on the southside here, pulled an error last week when it booked in the pink-ticket film "Common Clay," at the same time booking a kid dancing show of 20 children from the Mary Bruce dancing school, pop studio in the neighborhood.

Kids' revue drew a big play from the children who, when they tried to buy tickets, were refused because of the picture and the pink ticket, which in Chi forbids children in the theatre.

On Sunday (5) some 1,000 children were turned away from the box office. Hundreds of the kids, not to be beaten, appealed to the m. c. to let them in by the back stage, but without success. Several small windows, in the rear of the house, were lined with kids, trying to get a peek at their school mates doing their stuff.

Each year the dancing school number is staged and generally nets a big week. This past week biz fell into the red because of the odd mix-up.

Benny Rubin's Shorts

Hollywood, Oct. 14.

S. George Ullman, former manager of the late Rudolph Valentino, is fencing with Benny Rubin on the subject of the comic making 12 shorts. Idea is for Ullman to produce the series, for which he guarantees a major company release.

Deal stipulates that Rubin is to receive one-third of the profits besides a salary of $2,000 per picture. If and when the matter is closed, Nat Ross will direct.

Rubin finishes at Metro around Nov. 1, after which he moves over to Radio for one short.

Explosion 'Shot' Bangs Up Pathe Unit—Many Hurt

Hollywood, Oct. 14.

With Howard Higgin still in the hospital at Flagstaff, Ariz., Pathe is calling in a substitute to finish direction on "Painted Desert." Production was halted when an explosion on location last week seriously injured three and slightly hurt 12 others. With the exception of the battered trio, the company returned to the studio yesterday (Monday).

Higgin will be confined to the hospital for several weeks, due to a broken ankle. Others in the hospital are Walter Hoffman, powder man from Hollywood, fractured skull, and Frank Gailard, electrician, who is not expected to recover. Four of the five cameras used on the shot were destroyed.

In all 15 persons received hospital treatment and 25 others sustained minor injuries.

The explosion occurred during the last shot in an exterior sequence. William Body and Clark Gables, the only cast principals present at the time, were unhurt. Helen Twelvetrees had left the day before for the studio.

Higgin will supervise the continuation of the picture from his bed, with Tom Buckingham, his assistant, in active charge.

NITE FOOTBALL SEEN AS SIZABLE OPPOSISH

Syracuse, N. Y., Oct. 14.

Nocturnal football is sizable opposition to the talkies, in the opinion of Syracuse exhibitors, after two weeks' experience.

Syracuse-Hobart game, despite it meant little or nothing as a test of Bill Orange's gridiron machine, cut into the normal Saturday night patronage on the Main Stem, all houses apparently suffering regardless of the potential strength of their attractions.

Local managers admit they find further cause for anxiety in the announcement that Syracuse will be represented this season in the International Hockey League by the transfer here of the Hamilton, Ont., franchise. The matches will be played in the Coliseum on the New York State fair grounds, the first on the night of the Colgate-Syracuse football classic.

Nocturnal golf, restricted to pony courses, will be extended to regulation greens next season, and this is also bothering the local Rialto. Equipping of courses with flood lights is assured. Meanwhile, indoor miniature courses are springing up in various neighborhoods.

Mrs. Kent's Operation

Mrs. Sidney Kent underwent an operation last Wednesday (8), the day after her return with her husband from Europe.

Mrs. Kent's illness and immediate need for surgery caused Kent to cut short a visit abroad which was to have extended over eight weeks.

Metzger Abroad for Col

Lou Metzger, former gen. sales manager for Universal, is on his way to Europe on a special commission from Columbia Pictures. Metzger will headquarter in London. He sailed from New York Friday (10).

FRANKLIN UNDECIDED, BUT VACATION SURE

Los Angeles, Oct. 14.

Harold B. Franklin appears undecided on a future course in the theatre operating end of the show business but is certain about his vacation. That will be started by him at Banff, the Canadian winter resort, and is set indefinitely.

Reports out here place Franklin with one or another or more of the chains, without any known foundation. The rumor of Franklin trying to organize the indie exhibitors of the country into an operating combine with himself at the head keeps bobbing up.

Appointments may have been made by Franklin with one or more showmen and bankers at Banff. Nothing is neither known concerning that, it being another rumor. One of the showmen reported as possibly meeting him at Banff is William Fox. Last week Wm. Fox was said to be at the Hearst ranch in Calif., with Fox at that time in New York. W. R. Hearst and Fox have been also mentioned as connected with a new venture Franklin may project. That's just another of the several reports.

N. Y. to L. A.

Lewis Milestone.
Arthur Loew.
Eric von Stroheim
Wilson Collison
Sam Marx
Jesse Kay
Herman Timberg
Jack Sullivan.
Ken Kling.

L. A. to N. Y.

Walter Herzbrun.
Clara Bow.
Ernst Lubitsch.
Walter Wanger.
B. P. Schulberg.
Frank Tuttle.
Stuart Irwin.
Sam Jaffe.
James Wilkinson.
Franklin Hansen.
Ernest Vadja.
Max Marcin.
Herman Mankiewicz.
Maurice Hanline.
Samson Raphaelson.
Serge M. Eisenstein.
Jesse L. Lasky, Jr.
Lothar Mendes.
Gregory Alexandrov.
Ivor Montague.
Grant L. Cook.
Sharon Lynn.
Tom Patricola.
Jack Whiting.
Inez Courtney.
Bobbe Arnst.
Daisy Devoe.
Dixie Lee.
Ned Marin
Edward Small
Clara Bow
Louis B. Lighton

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Charge of theft against Snowball, young colored chap recently out here with "Okla," by Bob Albright, of vaude, has been dismissed.

Ma-Belle, dancer from musicals, has been engaged to stage dances and do a specialty herself in "Cohens and Kellys in Africa" (U).

Robert Ames, originally for a supporting part, succeeds Lew Ayres as "Dracula" lead at U. Ayres is switched to "Mississippi," going into production in two weeks.

Par will make a college picture from Sam Spewack's yarn, "Confessions of a Co-Ed." Phillip Holmes is the only one cast so far. Marion Dix is doing adaptation.

Barney Hutchinson has succeeded Bob Donaldson in Hubert Voight's publicity department at FN.

Vine Street theatre's second stock production to follow "Kongo," just opened, is "My Girl Friday." It goes in Oct. 18.

Seymour Felix moves up from dance director at Fox to a full-fledged director, with "Hot Numbers" his first. Frank Albertson will have the lead. Another directorial assignment is Henry King to meg "The Spider," with Warner Baxter in lead.

Marion Lessing of legit is here under contract to Fox to play both English and German versions.

James Flood will direct "Mother's Millions" for Liberty, with production following "The Ape." May Robson has the lead.

Moans are being heard from the concessionaires at the neighboring beaches. Especially is this true of the merchandise wheel operators. Business was heavy enough during the summer but lately the mob has got onto the gimmick and realize that the mechanical whirr to the wheels means electric control and means no good to their dimes and quarters.

Norma Shearer will leave the new baby and go back to work at Metro around Jan. 1. "Gondola of Dreams," which has been around the lot for several years, and which has already cost the studio $30,000 to prepare, will be her first.

Fox West Coast houses will play Warner-First National product in all their houses in an agreement this week between Jack Warner and Oscar S. Oldknow. Both deny that FWC will take over the Warner coast houses. However, the Fox outfit will operate for Warners the latter's three houses in Los Angeles and Hollywood.

Newest indie is Blue Ribbons Productions. Will make 12 two-reel comedies at Fowler Studios for Big Four release.

Radio will make its first Dunning processed foreign versions in Berlin. "Beau Ideal" will be the starter, to be made in German, Spanish and Swedish. Frederick Zelnick is going to Germany to have charge. First direct shooting edition will be a French version of "Queen's Husband," to be made here.

Final checks at Radio for the 24 show girls and 12 dancers, who were under contract for appearance in musicals. Most of the girls are returning to the East hoping to get in Broadway shows.

Mary Lewis has sued Pathe for $22,500 claimed due on a contract for a picture that didn't materialize.

Writers' club is expected to confirm negotiations whereby the Wampas, p. a. organization, will join with the scenario writers and utilize the former's clubhouse. Each organization to maintain its individuality.

Universal will combine two plays into the film yarn as a sequel to its picture, "Little Accident." Plays to be melded are "Apron Strings" and "Many a Slip." Tentative title is "Babies Won't Tell." Plan is to have as many players from the cast of "Accident" as it is possible to get.

H. L. Gumbiner, indie exhib operating the Tower, downtown, has offered Pathe $10,000 for Los Angeles first run privileges on "Holiday." Fox West Coast is also nibbling.

Pathe suspended further production on its proj[illegible] serials, while waiting for an opinion from exhibs. Doubt expressed as to whether the modernized versions of "Perils of Pauline" and "Exploits of Elaine" will get over in the present market. Don McElwaine, who left the publicity head's chair to supervise production of the serials, moves back, while Phil Gersdof returns to assistant p. a.

Pathe will get Frank Lloyd and Alfred E. Green, FN directors, and Edmund Lowe, Fox player, after Nov. 1. Green will do "This Marriage Business" or "In Deep," while Lowe will be spotted in "Chance Mates," which Joseph Santley will meg. Nothing set for Lloyd yet.

Title changes include Fox's "Network" to "The Spy." New handles are being sought for Bancroft's newest picture and the Dressler-Moran story. "A Lady's Morals" stands as the final title for Metro's "Jenny Lind," with Grace Moore.

Sam Harris' play "Sour Grapes," which played on Broadway several years ago with Alice Brady, goes to Radio for a reported $20,000.

Eva Tanguay is trying for a come-back, opening here at the Shrine Auditorium Saturday night with a colored band of 12. She will then tour under lodge and society auspices.

Nature of added attraction into R-K-O here, with both "Dobbsie" and Bill Sharples (latter current) asking audiences to stand up under patriotic or religious urge, is dumbfounding local fans and showmen into expecting most anything, and wondering what's next.

Both have strong radio followings of local Babbitry type. One fan, on opening day of Sharples' act, mounted the stage while number was on, to hand out flowers, a ham and home-made preserves.

Metro will make "Let Us Be Gay," "Day Break," "Divorcee," "March of Time" and "Inspiration" in German. Norma Shearer will probably do a French copy of "Divorcee."

Al Boasberg has been engaged by Radio as associate producer, engaging him on top of Douglas MacLean, whose first will be a Wheeler-Woolsey story.

Eric von Stroheim, back with U, was scheduled to begin Monday the production of "Blind Husbands," set ahead due to the director's return from Europe earlier than expected.

Joel McRea, Louise Dresser and Walter Percival are ill and Will Rogers' "Lightnin'" (Fox) is held up as a result. Trio took sick while on location.

Robert Warwick, from the east for "Once a Sinner" (Fox), but taken out of cast before starting, has been loaned to Radio for "Queen's Husband." This will be his first film part here in 10 years.

Robert MacGowen, "Our Gang" director at Roach, has been swtiched to the Boy Friends series to do at least one, "Love Fever."

Franklyn Warner, producer of "Temptations of 1930," is suffering from a nervous breakdown in a local hospital, and, meanwhile, with a two weeks' notice up, following principals go out of show Saturday (18): Robert Emmett Keane, Solly Ward, Kirby and De Gage and Evelyn Wilson. Miss Wilson joined show for temporary stay, coming out here for Publix units, but Ward holds an Equity run of the play contract, with complications reported probably to follow.

Par has set Wynne Gibson, stage lead of "Molly Magdalene," for femme lead opposite Jack Oakie in "On the Spot," his next. William Boyd and Jean Arthur are mentioned for two next important parts.

John M. Stahl's second at U will be an original by Stahl and William Hurlburt, former playwright on the U payroll for three months.

Ewart Adamson and Harry McCoy have been added to Mack Sennett's writing staff.

Tiffaany will star Ken Maynard, former FN western player, in a series of horse operas. Rex Lease is through and now free-lancing.

Shakeups at Universal elevate Erwin Gelsey from scenario chief to associate producer, while Bob Harris comes in from Columbia in the same capacity and will also supervise the writing department. Walter Stern resigned as business manager of the studio, with no one replacing him. Henry Henigson will assume Stern's duties. At the same time U dropped Jeannette Loff, ingenue, from its contract list.

Metro has bought "Among the Married" and "Dancing Partner" for pictures.

C. Henry Gordon and Ilka Chase haled back to the coast by Fox. They get term contracts. Another one to Myrna Loy, freelancing since her Warner expiration.

Words and music for "The Birth of a Nation" prolog are only half paid for, according to Irving M. Bibo and Albert Von Tilzer. They are suing Triangle for $1,320.

Arthur Freed, ex song writer, is writing a yarn for Metro, tentatively called "Honolulu." He wrote "Three French Girls."

J. Mandy, actor, checked $6,948 debts in bankruptcy. His sole asset is a car worth $250, on which he still owes $260 and $79 repairs.

Norman Foster, stage juve, whose first screen work was in Paramount's "Young Man of Manhattan" opposite his wife, Claudette Colbert, will be opposite Clara Bow in "No Limit." Picture will be made at the eastern studio.

Dick Green, former official of the IATSE, is here in connection with the recent resignation of Bill Scott, head of the stage hands' local.

Another picture promotion bubble burst when investors in property at Hollywoodvale subdivision filed suit for $34,000 against the promoters, charging fraud and misrepresentation. Central Motion Pictures, Inc., is named defendant in two of the suits. It was represented that studios would be built in the territory.

Edmund Grainger, son of James R., gets two more supervisory assignments at Fox after completing two pictures. New ones are "Land Rush," which Ben Stoloff will direct, and "Three Bad Men," Alexander Korda's next.

Chester Franklin goes to Metro to direct the Spanish "Toto," originally done in silent form. Foreign version will have Ernesto Vilches, Conchita Montenegro and Maria Calvo in the cast.

Metro has added Gilmore Millen, author of "Sweet Man," to its writing staff.

Conrad Nagel gets the male lead in "Half Gods," which Universal bought for Genevieve Tobin. Monroe Owsley is in the same picture. Edmund Lowe was previously considered.

Cliff Broughton is producing 10 westerns for Sono Art-Wide World at Metropolitan studio. Production will start on arrival here of George Weeks of Sono Art.

Before making "The County Chairman" with Walter C. Kelly, Fox has in mind a story for Kelly and Bill Collier, Sr., as a build-up for "The Virginia Judge."

Lew Ayres goes into "Fires of Youth" at U after the studio decided to put off "Mississippi." Monta Bell wrote and will direct the new one. Fox wanted Ayres for "Young Sinners" but U wouldn't let him go.

Herman Timberg is out here on a free lance studio survey. Jesse Kay, former Fox vaude booker in New York, arrived with Timberg.

Abe Lyman got another six months' contract from Fox West Coast to remain with his band at the Carthay Circle. New ticket will bring Lyman up to August, 1931.

Grant L. Cook, Tiffany vice pres., returned to New York last Friday on a hurried call from the home office. He expects to return here within a week.

Besides the Lubitch-Kraly affair at the MP Relief Fund party at the Embassy, more fur was flying at a crap game running all night. Dough lost at the table was understood to go toward the fund. When it was all over about 10 grand was dropped by players.

When W. R. Hearst gets here to attend the big blowout being thrown for him, Metro will be represented at least 99%. Studio will furnish practically all entertainment, including Grace Moore, Lawrence Tibbett, and orchestra.

Secretary Promoted

Chicago, Oct. 14.

They are making press agents while you wait in the local R-K-O office.

Eunice Lefkovigs, Jack Hess' secretary, is now p. a.'ing. She's been in training for the job for a year.

The Social Side of Filmdom

(In the East)

Bowling Tournament

Warner Club started its bowling tournament Wednesday (8) with eight departmental teams. They represent Continental Theatre Accessories, Music Publishers, F. N., Warner contract and sales, Warner accounting, Stanley accounting and F. N. foreign. Games every Wednesday eve at Dwyer's.

Below is the schedule of the Warner's tournament. Names of the teams are by numbers, as indicated by the key at the bottom of the box.

Schedule for 30-31

	Alleys			
Date	1—2	5—6	7—8	9—10
Oct. 15	6—8	5—7	2—4	1—3
Oct. 22	5—4	1—8	7—3	2—6
Oct. 29	3—6	7—2	1—5	8—4
Nov. 5	7—1	4—6	3—8	5—2
Nov. 12	2—3	8—5	4—1	6—7
Nov. 19	4—7	6—1	8—2	3—5
Dec. 3	5—6	7—8	3—4	1—2
Dec. 10	2—4	1—3	5—7	6—8
Dec. 17	7—3	2—6	1—8	5—4
Jan. 7-31	1—5	8—4	7—2	3—6
Jan. 14	3—8	5—2	4—6	7—1
Jan. 21	4—1	6—7	8—5	2—3
Jan. 28	8—2	3—5	6—1	4—7
Feb. 4	4—3	2—1	8—7	6—5
Feb. 11	7—5	8—6	3—1	4—2
Feb. 18	8—1	4—5	6—2	3—7
Feb. 25	2—7	6—3	4—8	5—1
March 4	6—4	1—7	2—5	8—3
March 11	5—8	3—2	7—6	1—4
March 18	1—6	7—4	5—3	2—8
March 25	8—7	6—5	2—1	4—3
April 2	3—1	4—2	8—6	7—5
April 9	6—2	3—7	4—5	8—1
April 16	4—8	5—1	6—3	2—7

Key

Team name	No. of Team
Continental	1
Music Co	2
C. and S. F. N.	3
C. and S. Warner	4
Warner Accounting	5
Stanley Accounting	6
Stanley Accounting	7
Foreign F. N.	8

Columbians (Columbia Pictures social club) held their first rally of the season at the Hotel Astor Friday (10). Affair drew, and the dance floor was packed constantly.

Proceeds donated to outside charities. Among the stellar personalities present were Joe Brandt, Jack Cohen and Joe Goldberg. Will Morrissey and a few samples of his colored talent from "Hot Rhythm" entertained.

Columbia Dancers

Alex Moss greeted former Col associates. Alex is now with the Circle Press as an exec....Abe Snyder and Rube Jackter gave the gals the cynical look at the dance....Officers of the Col club, Jean Dressler, Mortie Wormer, Phil Pott, Miss Greenfield and Herb Berg admitting with pride success of the affair....Members were admitted gratis, the cash coming from the friends and curios, who forked over $1.50 per....Mac Seligman recognized by the cigar....Hortense Shaw making everybody feel at home and constantly surrounded by the unfair sex....Everybody sociable.

Following members have been elected to the board of governors of the Warner Club for 30-31, to serve for two years: J. M. Loeb and K. G. MacDonald, of F. N.; P. H. Keyes and C. A. Nichols, of the Stanley Co.; G. O'Keefe, of Vitagraph, and Isabel Turner and Ruth Weisberg, of Warners. For one year: Lee Frankel, of Blaine-Thompson; Rae Seixas, of Continental; Molly Binion, of DeSylva, B. & H.; F. Brooks, of Harms; A. McBeath, of Music Publishers' Holding; M. Dranow of Vitagraph Studio; Miriam Detlefs, of Vitagraph Exchange; S. Sax, of Vitaphone Studio, and George Glenz, of Witmarks.

Basketball practice at Fox held weekly under M. Safferty and Harry Weiner. Thirty-one candidates trying out for the team. First game will be played Friday, Oct. 24, against a picture team, to be announced later.

Warner Club to resume horseback riding the early part of next week. A committee is out canvassing for candidates. Jack Lewis, publicizer, in charge.

Warner Wags

Virginia Morris, adv. mgr., has a very young daughter whose tag is Robinette....Frank Fogarty, artist, devised a new scheme to snitch two drinks. One drink with a piece of carbon paper attached....Albert Howson made one of those famous speeches at the last A. M. P. A. meeting....Tom Namac, publicity, was an ace sprinter in his day....Mac Konop, Sam Morris' sec, has a birthday soon....Rae Storm at the Central these days....Warner Club band shortly starts to rehearse....Lee and Shirley, Warners' heavenly twins, attend Broadway film palaces (usually a Warner theatre) together....Jack Lewis tagged with jury notice. He serves. ....Eva Seigal dead ringer for Claire Luce....Wally Sullivan receives an okay check for 500 smackers from Vitaphone for a short story....Johnny Dodd and Isabel Pompey are in the throes....And Johnny Feckner and Adele Negri, the Neapolitan beaut....Visitors at the home office this week were Frank Rogers, who operates at Jacksonville; J. Neal Neth, of Columbus, and M. Davis, of Charlotte, N. C.... Chris Cousins of F. N. just got tied. ....Ditto for Humphrey Oliver, of the Stanley Co....Harry Rosenblum and Lillian Rosenthal have finally agreed to agree....Chicago Warner Club is plotting a Hallowe'en dance....Joe Hornstein shopping around for continental accessories.

Metro

Stork slipped in at the Leo Lubin's. It's a boy....Felix Fiest, Jr., and Mary Doran meeting for the first time in a good many weeks welcomed each other properly.... Melvin Heyman and Milton Beecher received tickets for the Universal Dance at $7.50 per. They'll be there as will La Belle Newirth....Mildred Lewis reading "The Edwardians" ....Rose Gaines back after ill.... T. H. Raines brought back peanut bag souvenirs from Philadelphia ....Metro wants to revive the Loew-Metro Club. Open ballot was taken and everybody seemed in favor. Furthermore, they want action....Howard Dietz and Dave Blum, Metro's publicity steerers, have both a Miss Reis and a Miss Lewis for secretaries....Frank Sanfilippo, the young artist, at all hours of the day, is studying work given him by his coachers, Hal Burrows and John Held, Jr....Miss Newrith will spend most of her Saturday afternoons at football games. She has a season's pass to see N. Y. U's pigskinners....Ruth Lewis tried a bridge party the other night. And a hit. To the amazement of everyone, Rose Morgan copped the prize. Ruth radiates importance these days. She's pinch-hitting for Jeanette Markowitz in Felix Feist's office. Jeanette is vacationing in New Orleans....Ditto Flo Ehrlich, but in New Haven.... Rita McCarthy's welcoming smile seems warmer lately....Jeane Neuwirth (sister of La Belle) is adding new lustre to her already brilliant title of Fashion Queen of the eighth floor....Ciel Gordon, sylph of the contract dept., has a sparkler on the proper finger....Nettie Rothchild of Mr. Kelly's office is contemplating a Havana holiday shortly....Margy Leozer is cultivating an apple a day.

The Fox Movietone reel of employees who attended the outing at Indian Point on Aug. 19 was shown in the home office projection room Wednesday (8). Many saw and heard themselves for the first time.

At the Fox Party

Crowd gave a big hand to Harry Kosiner, Foxite who leads an orchestra that's aces...."Pa" Costello had his whole family present, Evelyn, Rita and Catherine of the clan being very much in demand for dances....Frances Schornstein immensely popular. She showed the boys the latest dance steps....Publicity department well represented with J. M. Jerauld, C. E. Goldie and Frank Brown....Harold Gutman, artist, brought nine guests, and Estelle Sheridan....Dan Doherty and Edmund Reek of Fox Movietone News much in evidence, but had to rush back to business.... Alan E. Freedman, in charge of the affair, did a great job....All the girls put in a good word for the splendid seven-course meal—but the men spent most their time admiring their femme companions....Sally Regan sang excellently—as did two-score other Foxites....Many vaudeville favorites aided in the entertainment....Frank Kizis was present to say "hello" to all his friends ....George Eisele set a good example by bringing his wife along.... Mick Amen, Dave Ornstein, Harry Spitzer, A. Troger and 400 others agreed that it was the best informal celebration that the Fox A. C. has yet held.

David Massover, of the Laboratory, has been appointed manager of the Fox basketball team by Alan E. Freedman, Fox A. C. chairman. Dave immediately issued a call for the squad to start practice. The team expects to be ready for competition with basketball outfits within a few weeks.

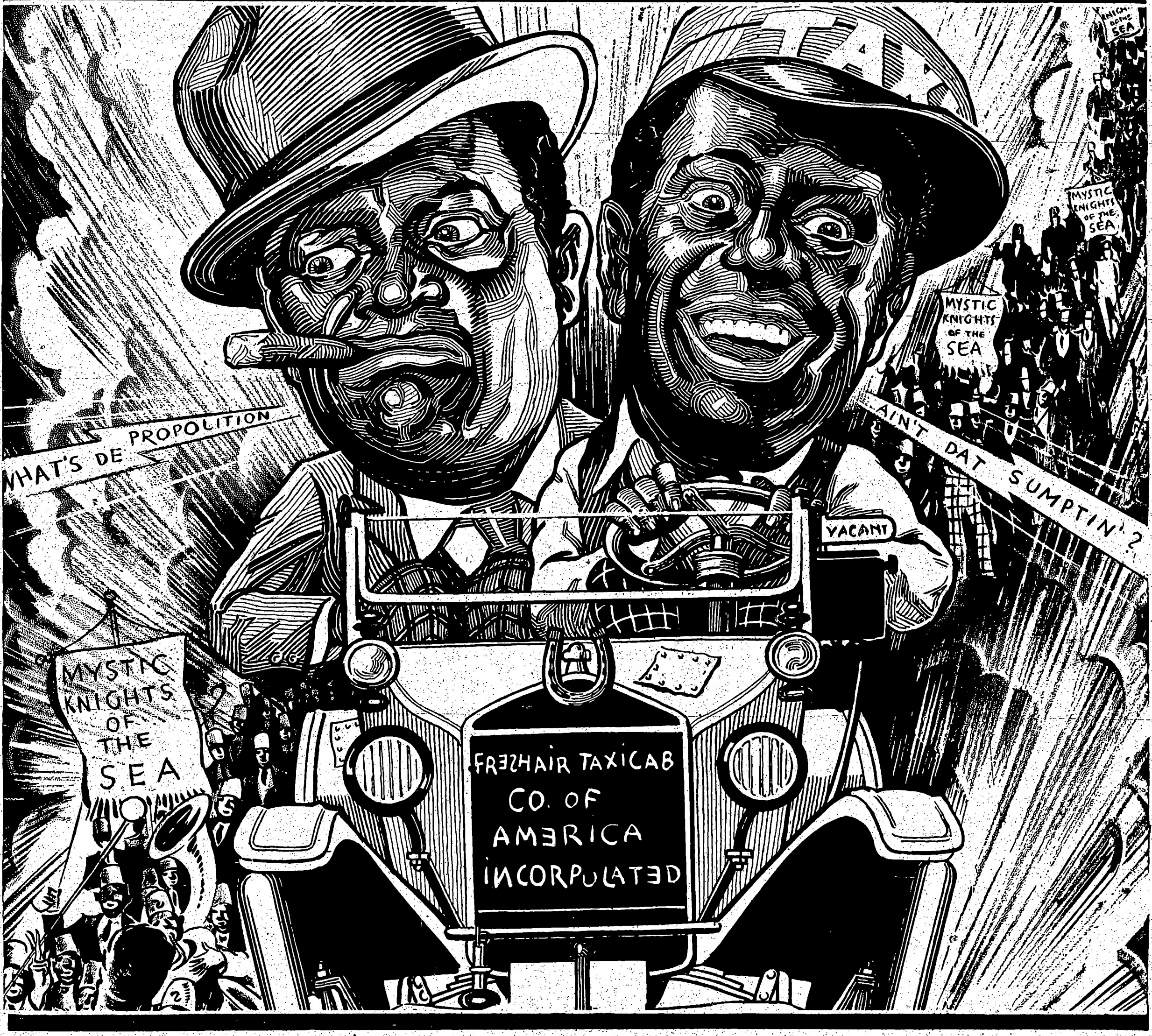
Paramount Pep Club will hold its inaugural dinner at the Hotel Astor tomorrow night (16). No tickets sold. All members attend gratis while guests will be present by invitation only.

Fox bowling team opens Wednesday (15) at Dwyers under the management of Moe Krane, with Auditing No. 1 team (last season's winners) meeting Laboratory; Publicity matched against Auditing No. 2; General Sales vs. Playdate, and Fox Theatres No. 1 stacked up against Fox Theatres No. 2.

Tournament will last for 14 weeks and $125 in prizes will be awarded.

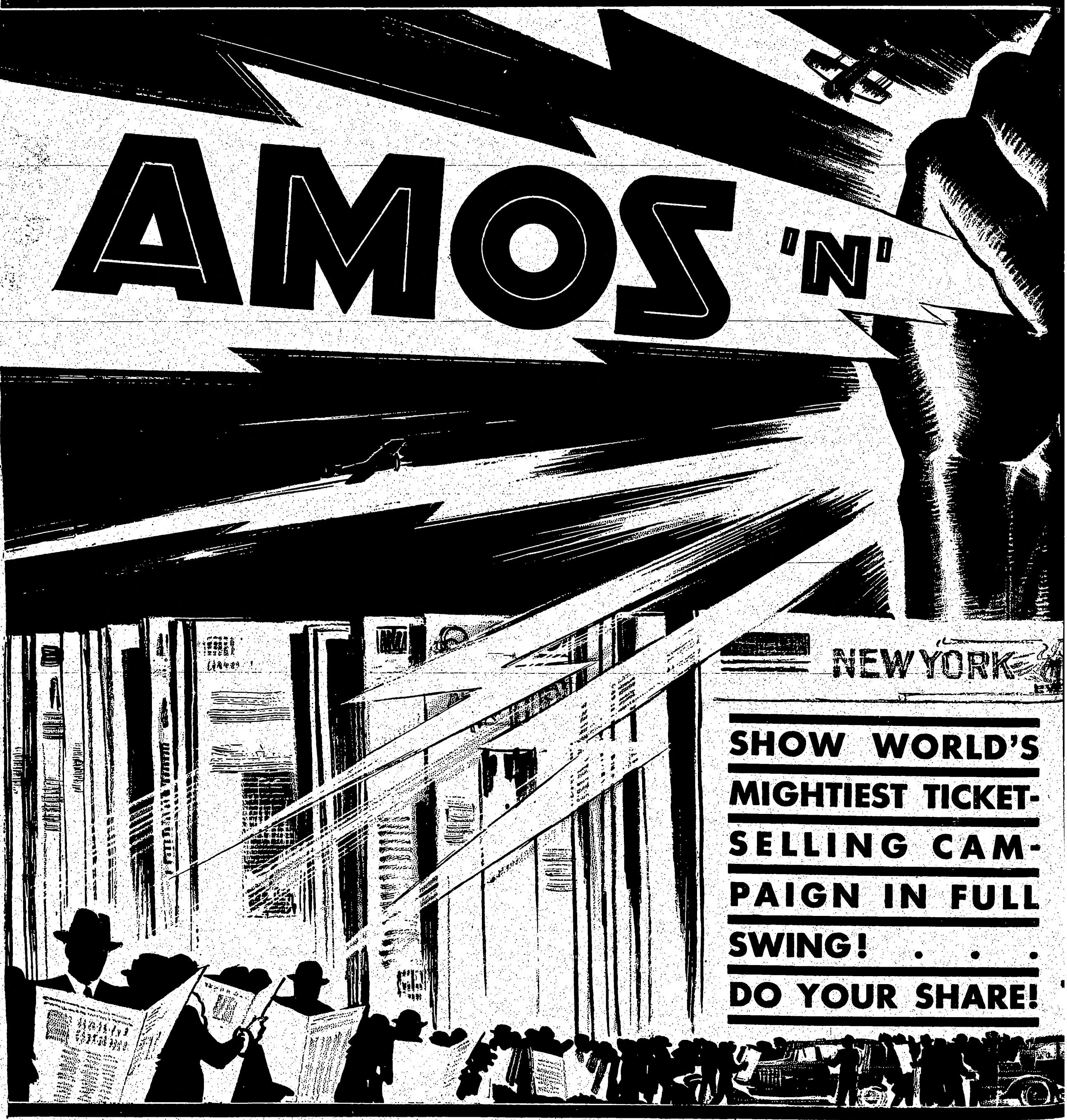
THEY'RE COMING

80,000,000 STRONG!


TAXI
WHAT'S DE PROPOLITION
AIN'T DAT SUMPTIN'?
MYSTIC KNIGHTS OF THE SEA
MYSTIC KNIGHTS OF THE SEA
MYSTIC KNIGHTS OF THE SEA
MYSTIC KNIGHTS OF THE SEA
VACANT
FREZHAIR TAXICAB
CO. OF
AMERICA
INCORPULATED

WORLD'S MIGHTIEST HOST OF BOX-OFFICE PATRONAGE POISED FOR FRENZIED RUSH TO THEATRES OF NATION!

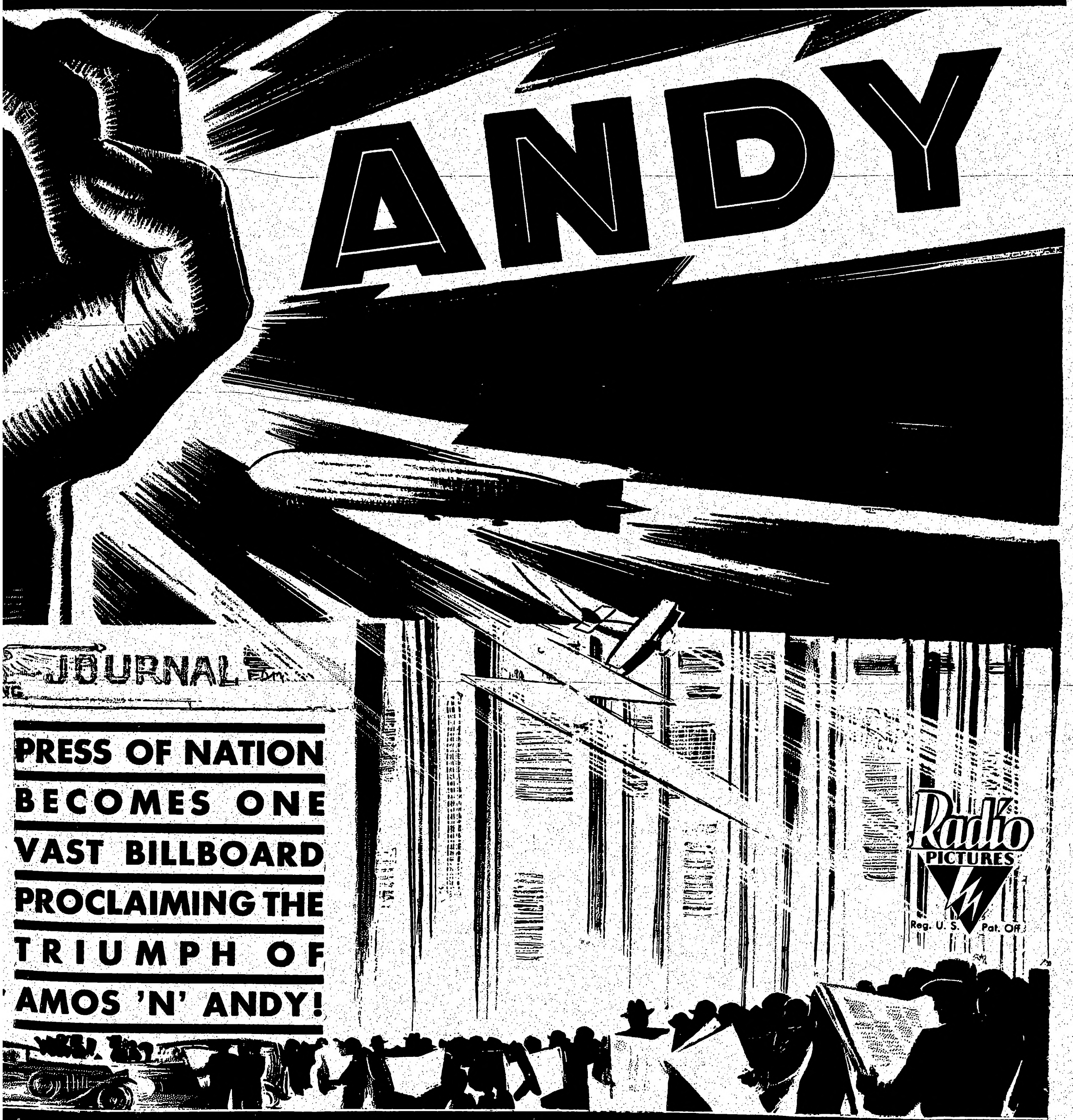
POWER OF AMERICAN NATIONAL AMOS 'N'



SHOW WORLD'S MIGHTIEST TICKET-SELLING CAMPAIGN IN FULL SWING! . . . DO YOUR SHARE!

Leading Newspapers of Nation Will Carry Dramatic Story of the Amos 'N' Andy Show In Paid Advertising to Millions of Readers! Double-page and Single-page Smashes Will Appear in More Than 150 Newspapers the Day Before the Opening of "Check and Double Check," October 25th and 26th, Blanketing America in the Most Spectacular Merchandising Sweep of all Show Ages!

PRESS HURLED INTO ANDY AD CAMPAIGN


ANDY
JOURNAL
PRESS OF NATION BECOMES ONE VAST BILLBOARD PROCLAIMING THE TRIUMPH OF AMOS 'N' ANDY!
Radio PICTURES
Reg. U. S. Pat. Off.

The Premiere Exhibition of Amos 'N' Andy Should Be Made An Event of Public Significance in Your Community. Your Fans Will See Amos 'N' Andy at Their Best ... As Millions of Radio Listeners Know Them ... In Every Mood ... In Trouble and Out of Trouble...Bewildered...Happy...Lovable and Laugh-provoking Amos 'N' Andy!—Their Advent on the Screen is Indeed the

TITAN SWEEPS AIR OCT. 24

MIRACLE STARS ON RKO HOUR

AMOS 'N' ANDY will appear on the RKO hour of Friday, October 24th, through the courtesy of the Pepsodent Company, in highlights of their RKO Radio Picture "Check and Double Check." Undoubtedly the greatest single selling smash conceivable and a new high spot in the annals of broadcasting.

ON THE AIR 10:30 EASTERN STANDARD TIME.

COMPLETE HOOKUP NBC'S RED NETWORK!

WEAF, New York

WEEI
WJAR
WTAG
WCSH
WFI
WRC
WGY
WGR
WCAE
WFJC
WWJ
WSAI
WIBO
KSD
WOC
WHO
WOW
WDAF
WRVA

WJAX
WIOD
WMC
WSB
WJDX
WSMB
WKY
KTHS
WBAP
WOAI
KGO
KFI
KGW
KOMO
KHQ
KFSD
KTAR
KOA
WBAP

EPIC SMASH FOR JUVENILE TRADE

Not Since the Heyday of Chaplin Has There Been Such a Juvenile Smash Hit Attraction As Amos 'n' Andy. The Alert Sime Made This Most Emphatic in His Brilliant Analysis Last Week of "Check and Double Check." . . . . .

Amos 'n' Andy, At One Stroke, Will Bring Back the Kids to the Motion Picture Theatres of America. Make Child Appeal a Vital Feature of Your Campaign. Make Your Matinee Records Soar with a Grand and Glorious Revival of Juvenile Business!

THE TITAN CAMPAIGN MANUAL TELLS YOU HOW!

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Brooklyn.

Both the Par and Fox theatres are using radio stations now to plug their shows. Fox has WSGH in its own building, and sends forth news bulletins and stage talent. Par has a wire rigged up behind the stage from WLTH and broadcasts weekly.

Topeka, Kan.

Jayhawk theatre getting a half hour radio program free as a result of work by Don Farquharson, assistant city manager for Fox. Offered local station half hour of organ music, paying wire charges only in return for announcement music was being played from Jayhawk.

Programs then made up to include numbers from shows at Grand, Jayhawk and Novelty, and titles unannounced. Opening and closing announcement includes offer of pair of seats to first listener to send correct list of titles and identification by composer or show from which number is taken.

Program goes on the air twice weekly in morning and already has big following.

St. Paul, Minn.

Orpheum is giving the customers free glimpse of the following week's picture late Friday nights. Using the gag in its ads in the dailies to bolster and also meet competition of two Paramount-Publix houses with Friday openings. Experiment only.

It's the preview idea.

Brooklyn.

Brooklyn Paramount tied up with Namm's department store last week and ran full pages in the "Daily News" boosting prosperity. Ad stated money was plentiful, savings banks were getting large deposits, etc. Copy ended by saying this "advertisement published by Namm's of Brooklyn in co-operation with the Brooklyn Paramount Theatre Prosperity Week, Oct. 5-12."

Namm's windows were given over to the prosperity display, with the Paramount theatre program occupying the front of the display. Much favorable comment.

Recognizance by a film company of the general unemployed situation in the U. S. comes by way of R-K-O which has tied in in certain spots with municipal and civic bodies towards aiding or relieving the condition. Started in Frisco and now moving to other spots. Plan helps the theatre, too, although working both ways for relief.

Based on the Frisco thing R-K-O kicks back 20% of its receipts to the unemployed. To make the appeal to the public an automobile concern in the coast city has been invited to give away an automobile to the customers. Usual drawing plan with ticket buyer who holds the right number winning the car.

Woonsocket, R. I.

Stadium (Publix), co-operating with the Woonsocket Square and Compass Club, put on a special "tinfoil matinee" for children. Four ounces of tinfoil were the admission fee.

Over 3,000 children responded, making it necessary for Manager Joseph S. Borenstein to put on two shows instead of the one intended, and 1,200 pounds of the metal turned in. This will be sold and the proceeds given to the Shriners' Hospital for Cripple Children at Springfield, Mass.

All expenses of the shows were borne by the theatre, the entire proceeds going to the hospital.

Poughkeepsie, N. Y.

Stratford, in a tie-up with a local newspaper, held a prosperity week stunt here. The theatre started a dollar bill from a local bank and its daily travels were recorded in the newspaper. Bill had several slips attached to it with each person receiving it asked to sign on the paper and spend it quickly.

Theatre succeeded in getting a number of merchants to accept the dollar for 50% more than its face value. Benefit to theatre, publicity through the daily yarn and the talk created by the stunt.

Rochester, N. Y.

R-K-O Temple conducted prize critic contest with film, "Africa Speaks." Public invited to write reactions to film in 200 words and send them to "Democrat and Chronicle." Prizes of $25, $15 and $10 and 25 sets of tickets good for either the Temple or Palace. Harold W. Sanford, managing editor, to judge the reviews.

Seattle.

A stuffed lion shipped in by the Lions' Club from Spokane, a lobby with dark-skinned "savages" walking about, and also wild animals—in cages—jungle growth, and all that, shouted out loud for "Africa Speaks," at Orpheum.

Joe Cooper, publicity director for R-K-O, in this district, spoke to 1,000 at the Parent-Teachers' meeting, telling about educational value of picture.

Chicago.

For "Half Shot at Sunrise," at the State-Lake, Jack Hess pulled an old gag, but added a comedy touch.

Had two men dressed as rookies parading the loop; both carried grips from which there stuck out pieces of femme lingerie.

Comedy angle had the pair being pursued by big, burly M. P.

St. Paul.

R-K-O had the loop dizzy at the "Hollywood premiere" it staged incident to reopening of President. Fire works, bombs, bells, Kliegs and radio turned the trick, with all streets around the show shop blocked.

Mayor and council did the radio plugging over sidewalk mike. R-K-O, fearful "Africa Speaks" might not get over, due to the fact that the house closed with "Ingagi," spent plenty on exploitation.

Ernest Kobetich, usher, spent a night in jail when overzealous cop found him stenciling ballyhoo on loop sidewalk and took him in for defacing public property, all, of course, to the tinkle of newspaper typewriters. The rap was squared next morning.

Ray O'Connell, responsible for the show at the President, also found time to secure a tieup for "Lady Surrenders" (U), at the Orpheum. Promoted a roto page at no cost to the house. Furriers, beauty shops and druggists fell for the line "Lady Surrenders to," and then naming the product. Pictures of pretty girls in every corner of ad.

Los Angeles.

Radio ties up with special speakers once a week, card displayed at 700 gas stations, booklets for schools and colleges, with original pioneer wagons from picture to be taken around later, are combined to push "The Big Trail" (Fox).

Addresses over the radio on pioneering and "The Big Trail" are by prominent women, who go on the air Friday nights, one week over station KFI, the other over KHJ. Mrs. Thomas Winters speaks over the former Friday night (17) and the president of the D. A. R. the following Friday night over KHJ.

Gas station tie-up is with the Richfield people, who bring in "Big Trail" copy through modern travel as compared with old.

Several hundred thousand booklets designed to plug the Fox picture are being circulated in institutions of learning. Pioneer wagons used in picture will be pulled around locally for educational interest.

Jacksonville, Fla.

Al F. Weiss, Jr., manager of the Florida, Publix deluxer here, pulled two stunts the past week. One was tieing in with the Junior Chamber of Commerce, in which he is an active executive, on a "Whoopee" midnight show, featuring local talent and "Whoopee" (UA). Crowded house at $1 was the result.

Big shot, though, was a Prosperity Week hook-up with the national movement initiated by Publix. He had the Chamber of Commerce and the Florida "Times-Union," usually a hard sheet to line up, helping to get columns that had the Florida's name well to the fore.

Jacksonville, Fla.

Five hundred free passes to see "Top Speed" were available to Jacksonville persons attending the Auburn-Florida football game here Saturday. Manager Kenimer and Jack Fitzwater, his assistant, posted 500 numbers on a board corresponding to a like number of 5,000 circulars thrown from an airplane.

Kenimer also had both Florida and Auburn football squads as guests after the game.

Denver.

In Denver, the starting point of the Colorado-Africa expedition, "Africa Speaks" (Col) is going over big. Harry Huffman may hold it over at the America.

Paul L. Hoeffler, Denver photographer, whose trip to Africa was financed by nine local men, returned home and was banqueted the evening before the picture opened. Mayor Stapleton was toastmaster and Governor Adams and Huffman made short talks. Afterwards the crowd was entertained by Huffman at a preview at the America.

The lobby was crowded with trophies of the hunt, but these were taken out and made into window displays in the best spots in town.

Picture, because of the local angle, has received more publicity than any other film ever shown in this city. As most of the supplies were bought here, it gave the firms furnishing them an excuse for running an ad boosting the showing, and most of them did. Wm. Cahagan, Columbia's man, was here directing the publicity.

Matter of Patent Ownership Sold By Gov't Employees Before Court

Wilmington, Del., Oct. 14.

The much debated issue over ownership of patents developed by government employees and later sold to independent companies is now before the Federal Court here in the latest phase of the legal tangle around the development of sound mechanism.

The suit, that of the U. S. Government against the Dublier Condenser Corp., is declared by government attorneys to have a wide significance in the whole radio industy, with possible extension into sound-on-film.

Many companies, both in radio and picture fields, are now gaining most of their profit from patents acquired under circumstances similar to those in the present suit, the legalists state, and it is hoped to establish a precedent that will leave them open to court action. Du Pont Company, with its headquarters here, is cited. In addition to other things affecting radio and pictures, that company is one of the largest manufacturers of strip films.

The suit deals with three patents enabling the use of alternating current in radio receiving sets, perfected by Francis W. Dunmore and Percival D. Lowell. Government charges that the inventions were made while the two men were employed in the Bureau of Standards laboratory and, hence, belong to the government.

Dublier Co. recently brought suit here against R-C-A charging that company with infringing the same patents. R-C-A's defense was that the patents belonged to the government and Dublier could, therefore, not bring suit. This defense was denied and R-C-A was held guilty of infringement. Judge Morris' opinion later was sustained by the Circuit Court in Philadelphia. It is thought that the R-C-A defense served to call the government's attention to the situation, although there is no technical connection between the two suits.

Verdict's Possibilities

Government bases its claims on precedent and legal definition, while Dublier attorneys are attempting to prove that a contract was necessary. It is for this reason that a verdict for the government would endanger innumerable patents developed in government laboratories and elsewhere, attorneys claim.

Chief government witness was Dr. J. H. Delinger, of the Bureau of Standards, who told of the activities of the two inventors and their duties while under his supervision. Much of the government's side of the case dealt with photostatic copies of daily reports made by the inventors while at the laboratory. Dunmore is still employed by the government, while Lowell has resigned.

Sensation came when Frederick A. Kolster, inventor of the Kolster circuit and former head of the Radio Divison of the Bureau of Standards, admitted on the stand that he took out four patents while employed by the government. He appeared as a witness for the government.

Following the conclusion of cross-examination, arguments will be submitted to the court for decision. This will probably take about three months.

BEHIND THE KEYS

In this department is placed minor matters in connection with theatre operation.

By reason of this, these items can be collated here instead of as formerly distributed through the paper, on news pages or in the Correspondence from various cities.

New Orleans.

George J. Mendelsohn, on the publicity staff of Miller Bros. 101 Ranch Wild West for several seasons, manager of the Crescent, which opened Saturday (11) with tab.

Tulsa, Okla.

The Ritz theatre at Tulsa, Okla., continues to be the favorite stop-over for stick-up men.

It was held up last week by an unmasked bandit who obtained $20 from Mrs. Pebble Brooks, cashier. Mrs. Brooks can claim this as her fourth holdup experience. Three weeks ago a bandit flourishing a bottle of nitro got $1,250 from the box office. When captured the bottle contained water.

Ralph Talbot, show owner, is plenty hot. He's got cops stationed around the box office now.

Chicago.

E. G. FitsGibbon, former Publix-Great States house manager at Elgin, Ill., has been transferred to Peoria, where he has charge of advertising.

P. H. E. Walsher, city manager at Kankakee, switched to Danville, Ill., succeeding Russell Lamb, resigned.

Reading, Pa.

Dr. J. J. McDonald, Tamaqua, Pa., and Peter W. Flarri, Shamokin, Pa., and installing indoor golf in the Shepp building, Tamaqua, formerly occupied by the Woolworth store.

Northampton, Pa.

Lyric is closed while sound equipment installed.

Pottsville, Pa.

Paramount-Publix cut prices at Capitol for children, 15c matinees and 25c at night.

Lynchburg, Va.

Capitol, Danville, near here, dark about three years, will shortly reopen. House, once leased by Universal, was built new four years ago, but wouldn't pay. For nearly a year Danville has had only two theatres out of five lighted. Town is at present in grip of strike involving 4,000 textile workers.

Danbury, Conn.

Thomas Collins has been named asst. to Harold G. Cummings, mgr. of the Palace and Empress. Collins will manage the Empress under Cummings.

Montreal.

United Amusement Corp., operating a group of independent houses, is erecting its 21st theatre here, to seat 1,800.

Company is taking no chances on future trends, and is fitting the house with a completely equipped stage.

St. John, N. B.

Queen Square theatre, one of the older houses here, burned Oct. 10, the loss being $60,000.

Jacksonville, Fla.

Several thousand feet of "The Bad Man," at the Palace, burned Friday afternoon, with about 50 in the house. Fire department worked fast, ushers got audience out without confusion; and house reopened for business two hours later.

Manager Kenimer moved up "Top Speed" (WB), scheduled to open the next day, and did good business without any billing.

Northampton, Pa.

Towns in this, the slate, cement and silk region of eastern Pennsylvania, are planning a general opening of theatres on Sundays. In Reading, largest near-by city with theatres open on Sunday, war veterans' committee take collections in theatre lobbies, keeping 10% for their own treasuries. In the Northampton towns regular admissions may be charged.

William Evans, of the Capitol, transferred to Rialto, Hartford.

Bristol, Conn.

Princess leased to Hattie E. Case of Plainfield, Conn.

Derby, Conn.

Sterling, opened here as vaude house, dark after four days. Closing blamed on the disbanding of the Lewis Musical Company.

New Britain, Conn.

Warner Bros. managerial changes in Connecticut: William Evans, Embassy, this city, to Rialto, Hartford; Israel Schancupp, from Regal, Hartford, to Strand, Hartford; John A. Callahan, from Lyric, Hartford, to Regal, Hartford; Frank Linehan, Springfield, Mass., to Lyric, Hartford; B. S. Rogin, from Strand, Hartford, to Capitol, Middletown; Louis Labine, from Capitol, Middletown, to Embassy, New Britain.

Dan Finn, manager of Strand, Hartford, has been appointed advertising director for New England by Warner Bros.

Rochester, N. Y.

Al Kaufman, at Great Lakes, Buffalo, managing the Capitol, Comerford, which opens Oct. 18. House rebuilt following fire in January.

Los Angeles.

C. M. Moorehead, manager of the People's, Chanute, Kan., exchanged spots with Earl Hilton, manager of the Fox Star, Nevada, Mo., both under Fox-West Coast operation.

John Dopoall is now managing the Fox Capitol, Calexico, Cal., which opened Oct. 10, under FWC direction.

Portland, Me.

Maine theatre, Publix, starts this week with a new policy of second runs on a split-week basis.

Two pictures on each program.

Sioux City.

An auto of a hit-and-run motorist struck Nathan Dax, local theatre man. Mr. Dax suffers from a broken leg.

Sioux City.

Richard "Dick" Zeller, of Orpheum here, now manager of R-K-O Orpheum at Los Angeles.

St. John, N. B.

Fire wiped out the local Queen Square. For over 25 years the house was a rink. For about 20 years it has been used as a theatre. Loss estimated at about $50,000. Liberman & Bernstein, local film agents, took over the operation of the theatre only a few weeks before the fire.

Galveston.

June 23 a man entered the office of Manager R. A. Wier, manager of the Metropolitan, Houston, on the excuse of seeking a refund on his theatre ticket. Inside the office he drew a gun and told Wier to open the safe. He ascaped with $1,600. Last week Houston police arrested Paul Fasullo, 25. Identified by Wier and a negro maid, Fasullo was indicted for robbery and later taken in custody by federal officers who said he had a two-year term on a narcotic charge to serve.

St. Paul.

Frank Corson, imported from the Publix Princess at Sioux City, Ia., to manage the R-K-O newly reopened President here under supervision of Ray O'Connell, city manager. Paul Eddleson is assistant, coming from the Des Moines Orpheum.

Montreal.

United Amusement Corporation, Ltd., bought property in east end to build their twenty-first theatre, to be ready next spring. It will be an 1,800-seater and a second run house.

Birmingham.

Trianon, R-K-O, closed for five weeks refusing to give in to operators, reopened Monday with the union compromising. Two booth men now instead of the former four.

Galax, Publix, has reopened with two booth men instead of four.

Jackson, Miss.

Century, Paramount-Publix, closed during the summer, has reopened.

Council Bluffs, Ia.

Yeggs got $1,600 from the safe of the Strand Sunday night (12). They entered the theatre through the roof's trap door. Loss insured.

Trowbridge Follows Week As N.Y. Rep. for Christies

Christie Brothers have appointed C. Trowbridge their eastern representative.

George Weeks, who had post with the Christies during their term of distribution with Paramount, is out by the naming of Trowbridge. The latter several years ago represented the Christies in the east.

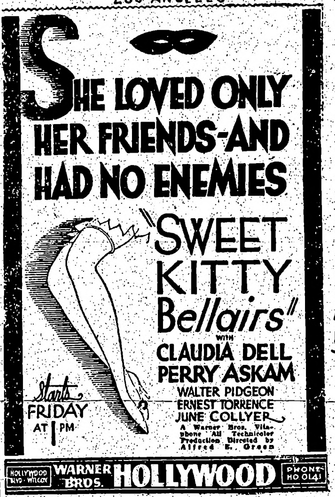
Drydock Laurel-Hardy

Hollywood, Oct. 14.

Fearing that Laurel and Hardy's first feature length "The Rap," might be mistaken by the handle for a gangster picture, Hal Roach has changed the title to "Their First Mistake."

Film, finished several weeks ago, is now undergoing bolstering process. The altitude Ethiopian chorus of 20 has been engaged for singing scenes in an added sequence.

LOS ANGELES



SHE LOVED ONLY HER FRIENDS-AND HAD NO ENEMIES

"SWEET KITTY Bellairs"

WITH

CLAUDIA DELL
PERRY ASKAM
WALTER PIDGEON
ERNEST TORRENCE
JUNE COLLYER

A Warner Bros. Vitaphone All Technicolor Production Directed by Alfred E. Green

Starts FRIDAY AT 1 PM

HOLLYWOOD BLVD·WILCOX WARNER BROS. HOLLYWOOD PHONE HO.0141

CHICAGO

DOMINATING VAUDEVILLE!

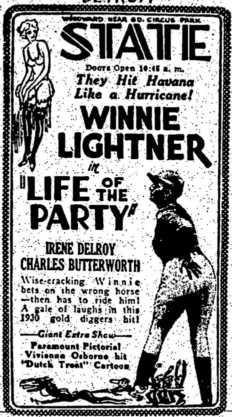
A MESSAGE WELL WORTH READING BY EVERY CHICAGO SHOW-GOER

For the next three months, week after week, in glorious succession, Palace patrons, in addition to a lineup of important talking pictures, will be privileged to see twelve of the most notable stars ever brought to the public at popular prices. These will follow each other week after week, a magnificent procession of luminaries now under contract for Palace patrons and providing the acme of stage entertainment.

These stars will appear in the order named .... *today,* RUTH ETTING .... *next week,* IRENE BORDONI .... *then,* WATSON SISTERS .... DAVE APOLLON .... *the Two Black Crows,* MORAN & MACK .... GUS VAN, *of the team of Van & Schenck* .... THE 4 MARX BROTHERS .... TOM PATRICOLA .... JACK PEARL .... RAE SAMUELS *with* BABE EGAN AND THE REDHEADS, *in An All-Girl Show* .... WEAVER BROTHERS & ELVIRY.

ALL EYES TURN TO THE PALACE FOR FLESH AND BLOOD ENTERTAINMENT

DETROIT



WOODWARD NEAR GD. CIRCUS PARK
STATE
Doors Open 10:45 a. m.
They Hit Havana Like a Hurricane!
WINNIE LIGHTNER
in
"LIFE OF THE PARTY"
IRENE DELROY
CHARLES BUTTERWORTH

Wise-cracking Winnie bets on the wrong horse—then has to ride him! A gale of laughs in this 1930 gold diggers hit!

—*Giant Extra Show*—
Paramount Pictorial
Vivienne Osborne hit
"Dutch Treat" Cartoon

Advertising

Film biz treks off many angles, often gleaned through advertising. Notice overhead, that "Dominating Vaudeville," ad from Chicago. Offers something to be digested, alone with that big combo layout from Cincinnati on the opposite page.

Cincy is R-K-O's one-way thoroughfare up or down. Situation can be called closed, yet this unusually large space that's not altogether infrequent there must spell something. Six producers are represented by the films advertised. Five of the ads take a sex attracter by way of femme illustration.

That sex angle strong all around. Clara Bow illustration in the Frisco Par ad takes notice that way. And the catch lines work up more play. From Newark way comes an attempt to make George Arliss a vamp and "Old English" one big sheik. He's 80 in character. Reading matter unusually frank.

Sex attitude goes strong with "Sweet Kitty Bellairs." Yet film is period picture and strikes funny showing girls' limbs with modern bareness. Its top line kicks everything over for eye winking, however.

"Scarlet Pages" ads have been reproduced on this layout before, but this one gets a break because of its makeup and reading matter. May be that preachment idea is the thing for the s. a. frank.

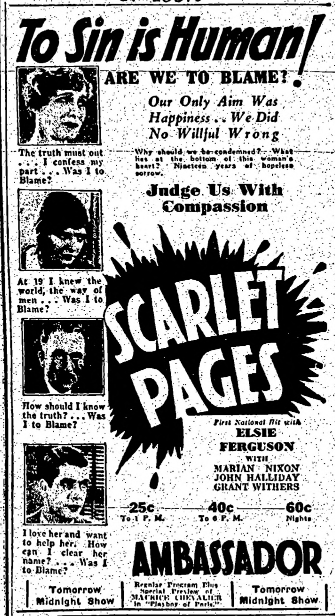
On other page is an ad from Strand, Broadway. Looks like advertiser was trying to keep within intent of film's title in reading matter. Worth thinking about, especially when titles don't actually fit film theme.

Ad on "Lincoln" is about the first on that film with regular commercial reading matter. Not known whether the film folks were trying to sell this picture on strength of title alone but if so, they must have changed. B. O. will prove the worthiness of this aim.

Below "Lincoln" is a Toledo ad tipping off Chevalier's next film. The ad from the Roxy, Broadway, goes "the way of all flesh."

Michigan, Detroit, also spells sex but in different way that might almost be termed "alluring." Note illustration and the bold face catch line below cast names. Other two Detroit ads are on new films. All three taken from the usual B. & K. familiar layout that permits ads to retain individuality, although boxed in with family group.

ST. LOUIS



To Sin is Human!
ARE WE TO BLAME?
Our Only Aim Was Happiness . . We Did No Willful Wrong

Why should we be condemned? What lies at the bottom of this woman's heart? Nineteen years of hopeless sorrow.

Judge Us With Compassion

The truth must out . . . I confess my part . . . Was I to Blame?

At 19 I knew the world, the way of men . . . Was I to Blame?

How should I know the truth? . . . Was I to Blame?

I love her and want to help her. How can I clear her name? . . . Was I to Blame?

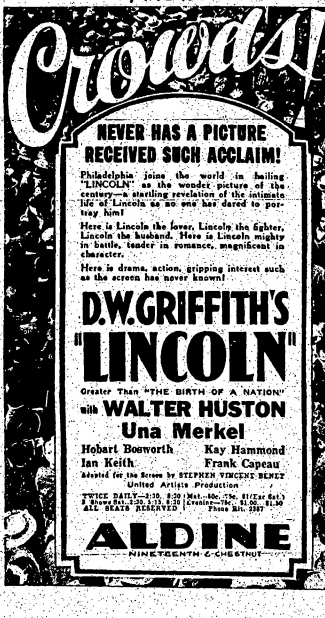
SCARLET PAGES
First National Hit with
ELSIE FERGUSON
WITH
MARIAN NIXON
JOHN HALLIDAY
GRANT WITHERS

25c To 1 P. M. — 40c To 6 P. M. — 60c Nights

AMBASSADOR

Tomorrow Midnight Show | Regular Program Plus Special Preview of MAURICE CHEVALIER in "Playboy of Paris." | Tomorrow Midnight Show

PHILADELPHIA



Crowds!
NEVER HAS A PICTURE RECEIVED SUCH ACCLAIM!

Philadelphia joins the world in hailing "LINCOLN" as the wonder picture of the century—a startling revelation of the intimate life of Lincoln as no one has dared to portray him!

Here is Lincoln the lover, Lincoln the fighter, Lincoln the husband. Here is Lincoln mighty in battle, tender in romance, magnificent in character.

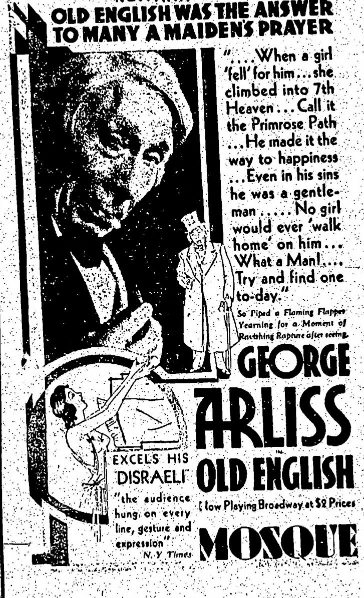
Here is drama, action, gripping interest such as the screen has never known!

D.W. GRIFFITH'S "LINCOLN"
Greater Than "THE BIRTH OF A NATION"
with WALTER HUSTON
Una Merkel
Hobart Bosworth — Kay Hammond
Ian Keith — Frank Capeau
Adapted for the Screen by STEPHEN VINCENT BENET
United Artists Production

TWICE DAILY—2:30, 8:30 | Mat.—50c, 75c, $1 (Exc Sat.)
3 Shows Sat. 2:30, 5:15, 8:30 | Evening—75c, $1.00, $1.50
ALL SEATS RESERVED | Phone Rit. 2387

ALDINE
NINETEENTH & CHESTNUT

NEWARK



OLD ENGLISH WAS THE ANSWER TO MANY A MAIDEN'S PRAYER

"....When a girl 'fell' for him...she climbed into 7th Heaven...Call it the Primrose Path...He made it the way to happiness...Even in his sins he was a gentleman.....No girl would ever 'walk home' on him...What a Man!....Try and find one to-day."

So Piped a Flaming Flapper Yearning for a Moment of Ravishing Rapture after seeing

GEORGE ARLISS in OLD ENGLISH

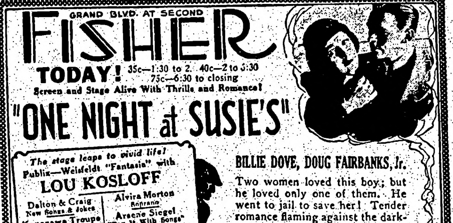
EXCELS HIS 'DISRAELI'

"the audience hung on every line, gesture and expression" N. Y. Times

Now Playing Broadway at $2 Prices

MOSQUE

DETROIT

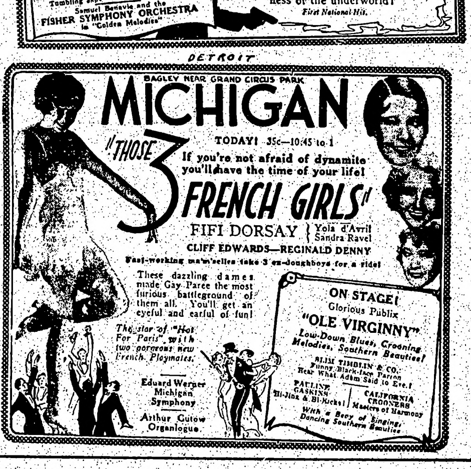


GRAND BLVD. AT SECOND
FISHER
TODAY! 35c—1:30 to 2. 40c—2 to 6:30 75c—6:30 to closing
Screen and Stage Alive With Thrills and Romance!
"ONE NIGHT at SUSIE'S"
BILLIE DOVE, DOUG FAIRBANKS, Jr.

Two women loved this boy; but he loved only one of them. He went to jail to save her! Tender romance flaming against the darkness of the underworld!
First National Hit.

The stage leaps to vivid life!
Publix—Weisfeldt "Fantasia" with
LOU KOSLOFF
Dalton & Craig New Songs & Jokes
Kanazawa Troupe Tumbling Japs
Alvira Morton Soprano
Arsene Siegel "Pay It With Songs"
Samuel Benavie and the FISHER SYMPHONY ORCHESTRA in "Golden Melodies"

DETROIT



BAGLEY NEAR GRAND CIRCUS PARK
MICHIGAN
TODAY! 35c—10:45 to 1
If you're not afraid of dynamite you'll have the time of your life!
"THOSE 3 FRENCH GIRLS"
FIFI DORSAY } Yola d'Avril Sandra Ravel
CLIFF EDWARDS—REGINALD DENNY
Fast-working ma'm'selles take 3 ex-doughboys for a ride!

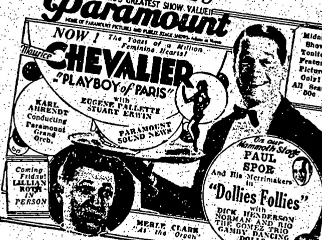
These dazzling dames made Gay Paree the most furious battleground of them all. You'll get an eyeful and earful of fun!

The star of "Hot For Paris" with two gorgeous new French Playmates.

Eduard Werner Michigan Symphony
Arthur Gutow Organlogue

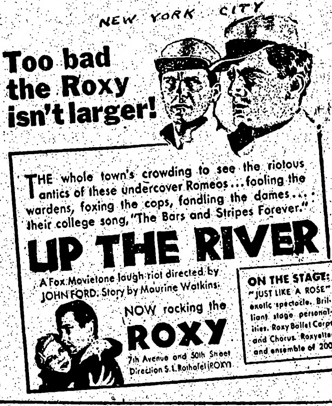
ON STAGE!
Glorious Publix
"OLE VIRGINNY"
Low-Down Blues, Crooning Melodies, Southern Beauties!
SLIM TIMBLIN & CO. Funny Black-face Parson Hear What Adam Said to Eve!
PAULINE GASKINS Bi-Jinx & Bi-Nickel
CALIFORNIA CROONERS Masters of Harmony
With a Bevy of Singing, Dancing Southern Beauties

TOLEDO



OHIO'S GREATEST SHOW VALUE!
Paramount
HOME OF PARAMOUNT PICTURES AND PUBLIX STAGE SHOWS
NOW! *The Toast of a Million Feminine Hearts!*
Maurice CHEVALIER
"PLAYBOY of PARIS"
with EUGENE PALLETTE STUART ERWIN
KARL AHRENDT Conducting Paramount Grand Orch.
PARAMOUNT SOUND NEWS
Midnite Show Tonite! Feature Picture Only! All Seats 50c
Coming Friday! LILLIAN ROTH IN PERSON
On our Mammoth Stage PAUL SPOR And His Merrimakers in "Dollies Follies" with DICK HENDERSON NORMAN AND RIO THE GOMEZ TRIO GAMBY DANCING DOLLS
MERLE CLARK At the Organ
35c

NEW YORK CITY



Too bad the Roxy isn't larger!

THE whole town's crowding to see the riotous antics of these undercover Romeos...fooling the wardens, foxing the cops, fondling the dames...their college song, "The Bars and Stripes Forever."

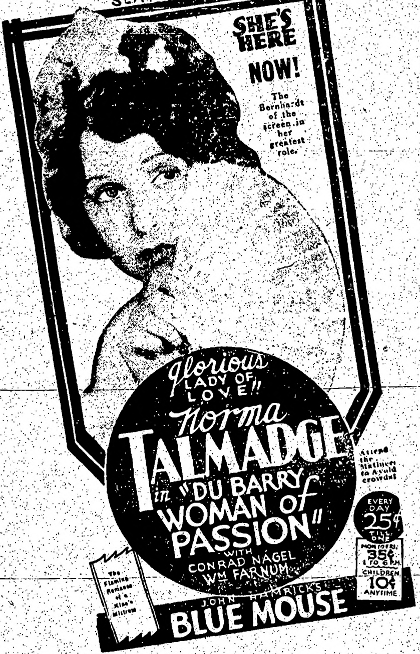
UP THE RIVER

A Fox Movietone laugh riot directed by JOHN FORD. Story by Maurine Watkins.

NOW rocking the ROXY
7th Avenue and 50th Street
Direction S. L. Rothafel (ROXY)

ON THE STAGE: "JUST LIKE A ROSE" exotic spectacle. Brilliant stage personalities, Roxy Ballet Corps and Chorus, Roxyettes, and ensemble of 200.

SEATTLE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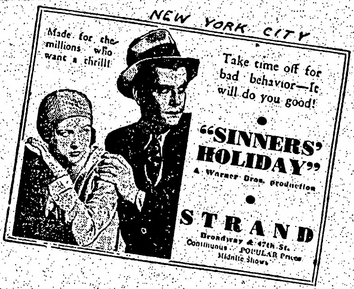
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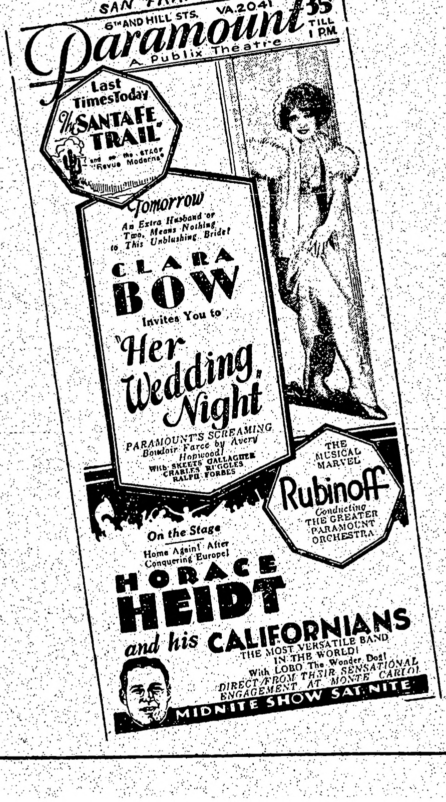
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An Extra Husband or Two, Means Nothing to This Unblushing Bride!

CLARA BOW Invites You to "Her Wedding Night"

PARAMOUNT'S SCREAMING Boudoir Farce by Avery Hopwood!
With SKEETS GALLAGHER
CHARLES RUGGLES
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THE MUSICAL MARVEL Rubinoff Conducting THE GREATER PARAMOUNT ORCHESTRA

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Home Again! After Conquering Europe!

HORACE HEIDT and his CALIFORNIANS

THE MOST VERSATILE BAND IN THE WORLD!
With LOBO The Wonder Dog!
DIRECT FROM THEIR SENSATIONAL ENGAGEMENT AT MONTE CARLO!

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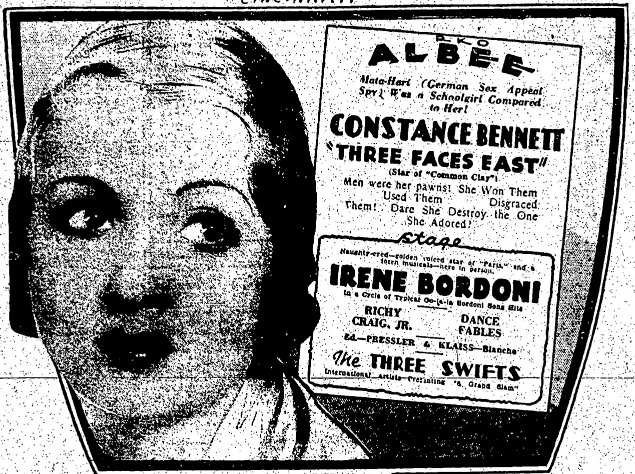

RKO ALBEE

Mata-Hari (German Sex Appeal Spy) Was a Schoolgirl Compared to Her!

CONSTANCE BENNETT "THREE FACES EAST"

(Star of "Common Clay")

Men were her pawns! She Won Them Used Them Disgraced Them! Dare She Destroy the One She Adored?

Stage

Naughty-eyed—golden voiced star of "Paris" and a dozen musicals—here in person.

IRENE BORDONI

In a Cycle of Typical Oo-la-la Bordoni Song Hits

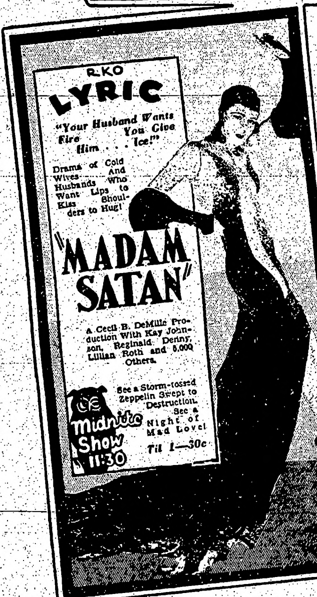
RICHY CRAIG, JR.

DANCE FABLES

Ed.—PRESSLER & KLAISS—Blanche

The THREE SWIFTS

International Artists Presenting "A Grand Slam"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"Your Husband Wants Fire You Give Him . . . Ice!"

Drama of Cold Wives And Husbands Who Want Lips to Kiss Shoulders to Hug!

"MADAM SATAN"

A Cecil B. DeMille Production With Kay Johnson, Reginald Denny, Lillian Roth and 5,000 Others.

See a Storm-tossed Zeppelin Swept to Destruction. See a Night of Mad Love!

Midnite Show 11:30

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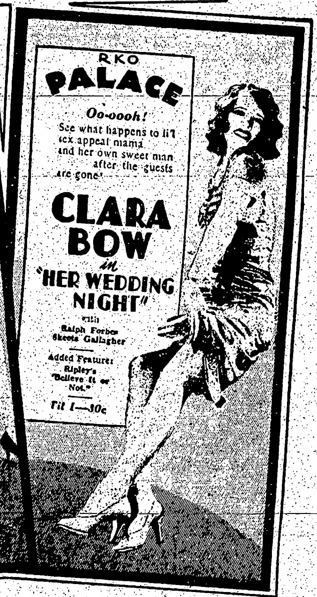

RKO PALACE

Oo-oooh!

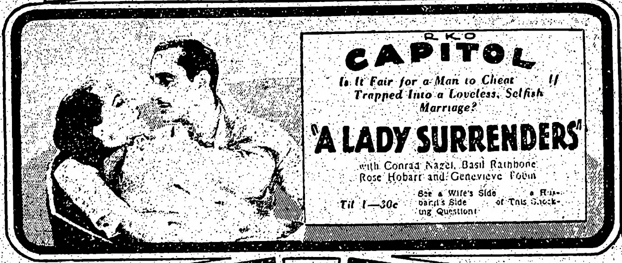
See what happens to li'l sex appeal mama and her own sweet man after the guests are gone!

CLARA BOW in "HER WEDDING NIGHT"

with Ralph Forbes Skeets Gallagher

Added Feature: Ripley's "Believe It or Not."

Til 1—30c


RKO CAPITOL

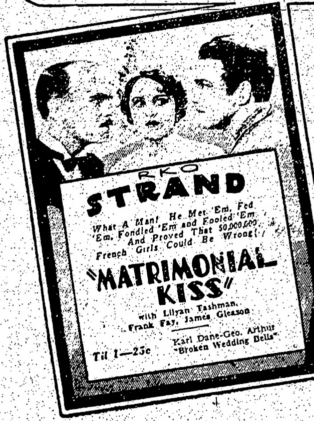
Is It Fair for a Man to Cheat If Trapped Into a Loveless, Selfish Marriage?

"A LADY SURRENDERS"

with Conrad Nagel, Basil Rathbone Rose Hobart and Genevieve Tobin

Til 1—30c

See a Wife's Side a Husband's Side of This Shocking Question!


RKO STRAND

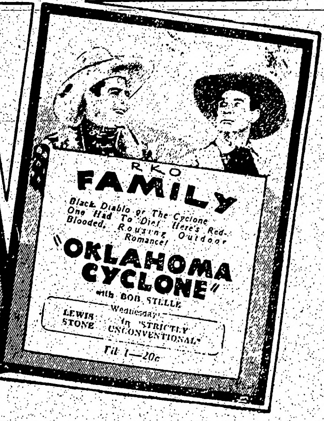
What A Man! He Met 'Em, Fed 'Em, Fondled 'Em and Fooled 'Em And Proved That 50,000,000 French Girls Could Be Wrong!

"MATRIMONIAL KISS"

with Lilyan Tashman, Frank Fay, James Gleason

Karl Dane-Geo. Arthur "Broken Wedding Bells"

Til 1—25c


RKO FAMILY

Black Diablo or The Cyclone One Had To Die! Here's Red-Blooded, Rousing Outdoor Romance!

"OKLAHOMA CYCLONE"

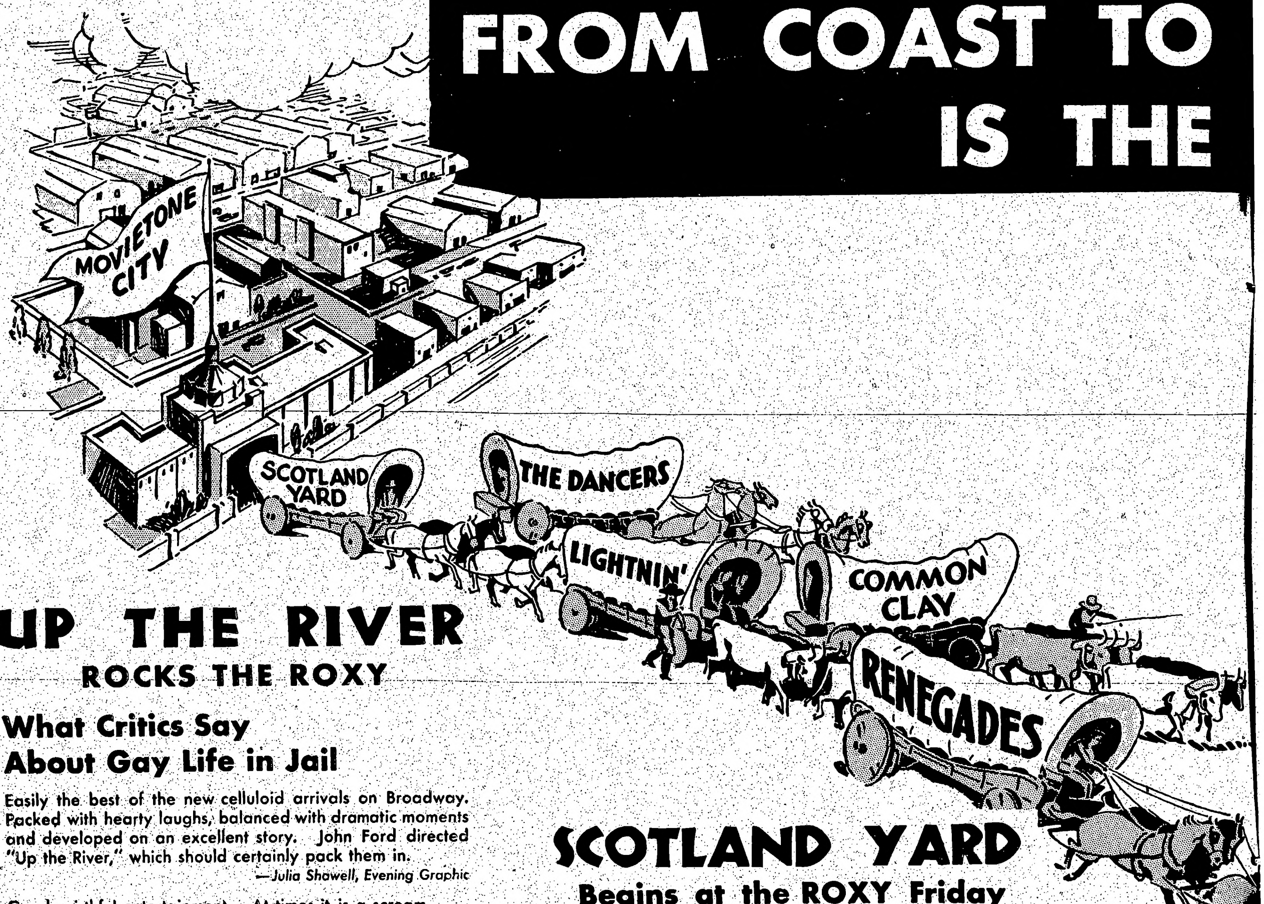
with BOB STEELE

Wednesday—

LEWIS STONE in "STRICTLY UNCONVENTIONAL"

Til 1—20c

FROM COAST TO
IS THE



UP THE RIVER
ROCKS THE ROXY

What Critics Say About Gay Life in Jail

Easily the best of the new celluloid arrivals on Broadway. Packed with hearty laughs, balanced with dramatic moments and developed on an excellent story. John Ford directed "Up the River," which should certainly pack them in.
—*Julia Shawell, Evening Graphic*

Good, mirthful entertainment. At times it is a scream.
—*Quinn Martin, New York World*

Proved to be violently funny to the thousands who filled the big theatre. Clever incidents and lines.
—*Mordaunt Hall, New York Times*

Lots of laughs at the Roxy. Interesting, entertaining photoplay from start to finish. At times the tale attains high satire. Plenty new people in the cast. And they're all excellent.
—*Regina Crewe, New York American*

"Up the River" is a treat. Maurine Watkins' story is a dandy. Tracy and Hymer are great talkie bets. They're simply swell in this.
—*Irene Thirer, Daily News*

From every angle, "Up the River" clicks. The dialogue does full justice to the story. The cast caught the spirit of the thing. The performances are fine. A treatment rich in comedy, pathos and irony. Tracy and Hymer a crackerjack team.
—*Motion Picture News*

SCOTLAND YARD
Begins at the ROXY Friday

Edmund Lowe in dual role of mystery thriller—never better. Strong drama of love and loyalty from play by Denison Clift. Joan Bennett exquisite—entire cast splendid. Directed by William K. Howard.

RENEGADES

Warner Baxter, reckless fighter and ardent wooer in great drama of French Foreign Legion. Myrna Loy, super-siren. Every scene a climax of thrills. Directed by Victor Fleming.

. . and the cream of 1930 musicals

DeSYLVA, BROWN and HENDERSON'S

JUST IMAGINE

Directed by DAVID BUTLER

OPENED AT CARTHAY CIRCLE, LOS ANGELES, OCT. 10

"Just Imagine" is tremendous . . . It fills us with open-mouthed admiration.
—*Louella Parsons, Los Angeles Examiner*

De Sylva Brown and Henderson have turned out an entertainment that is a dazzler . . . Thrilled audience . . . Applause and laughter testimony to its exceptional interest.
—*Edwin Schallert, Los Angeles Times*

Will be one of most talked of films of the year. DeSylva Brown and Henderson have conceived a masterpiece.
—*Eleanor Barnes, Illustrated Daily News*

Will surely be one of ten best pictures of the year . . . Will confound critics of motion pictures in general . . . Story rivals any drama in suspense . . . Is the first musical that could stand on its plot alone.
—*Harrison Carroll, Los Angeles Herald*

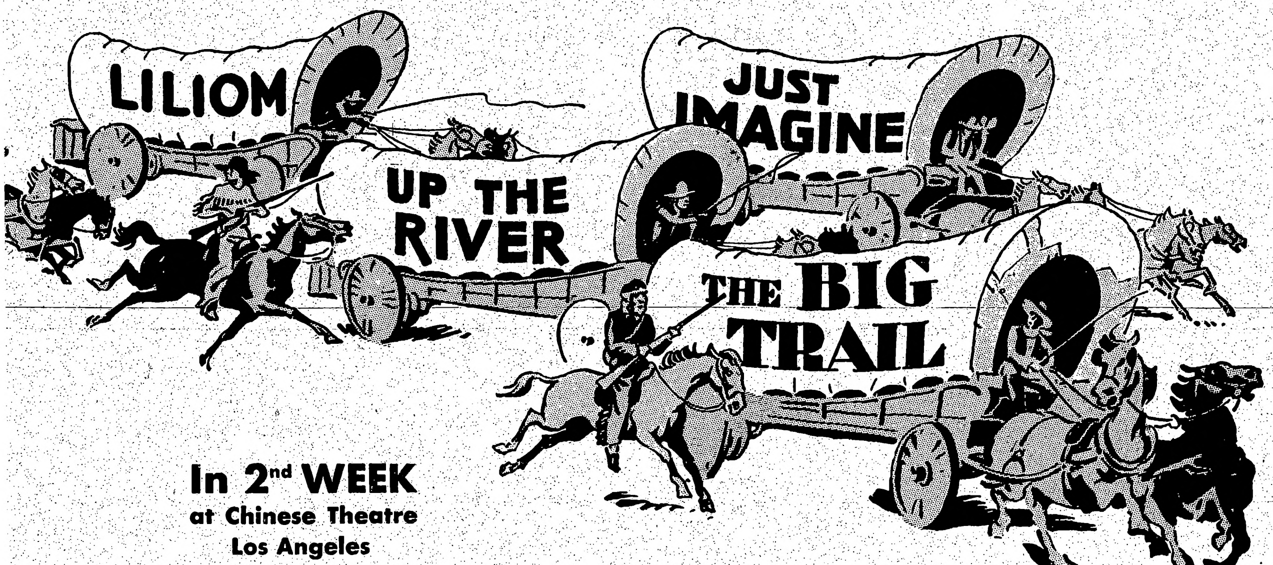
Will profoundly influence all future screen productions . . . One long roar of events as funny as they are amazing . . . Its daring as an innovation never fails to rouse admiration . . . It is epochal.
—*Monroe Lathrop, Los Angeles Evening Express*

It is magnificent . . . Interest kept at fever pitch . . . A film that will be held dear to hearts of movie audiences for months to come.
—*Llewellyn Miller, Los Angeles Record*

FOX Thrill upon Thrill

COAST THE FOX TRAIL BIG TRAIL OF HITS

From Movietone City to Your Box Office, the Greatest Caravan of Pictures in Fox History. Be a Smart Guy and Stake Your Claim in the Gold Rush of Big Money Productions



In 2nd WEEK
at Chinese Theatre
Los Angeles

Raoul Walsh's

THE BIG TRAIL

leads the procession

Stupendous productions of this kind, both awe-inspiring in proportions and satisfying in the way of entertainment, come along only once in many years. There is reality and appealing quality about everything that makes the picture something to be remembered.
—*The Film Daily*

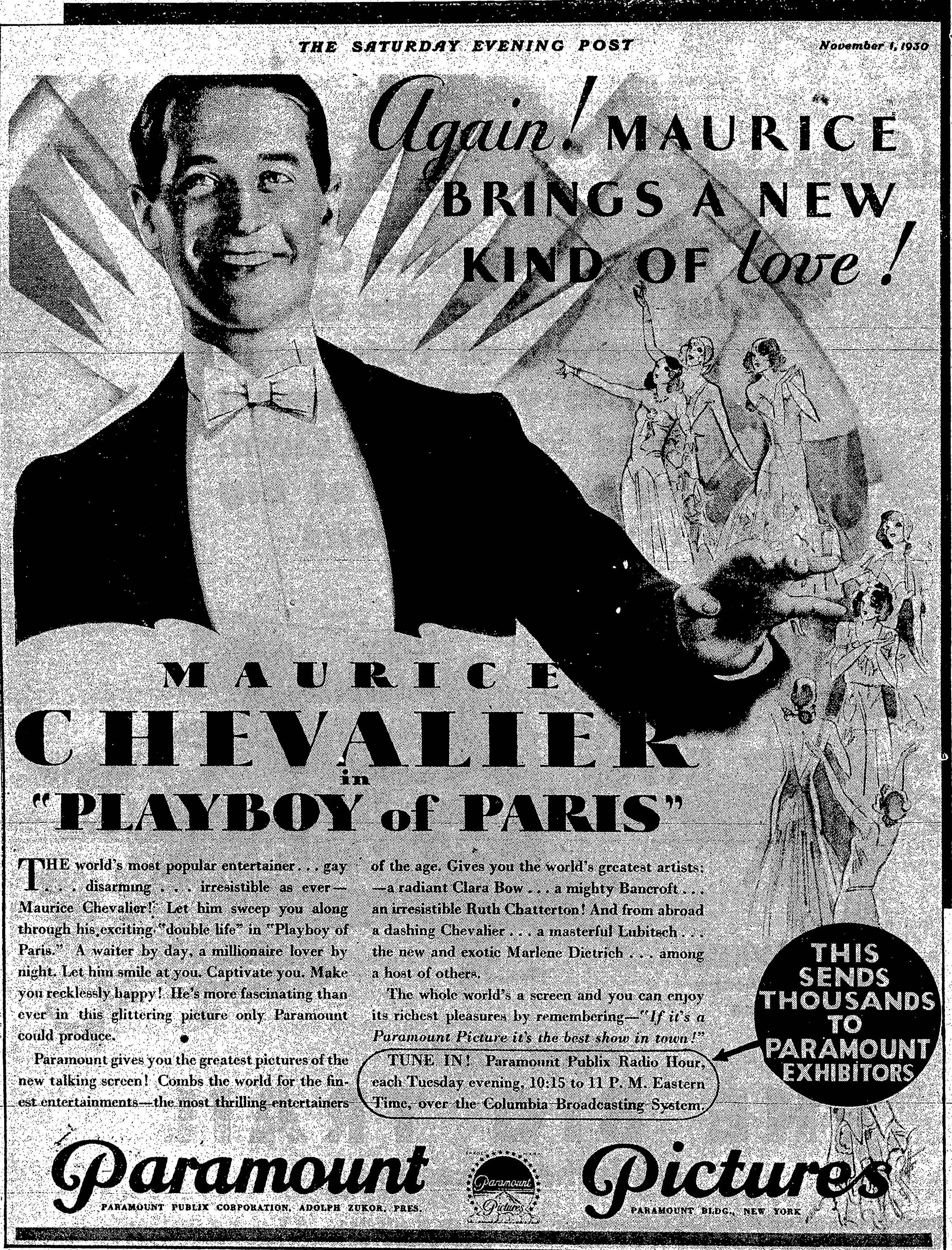
A story of epic theme. A Western stepped into the glorified class by virtue of the sweep injected in the form of a production embellishment. The sweep of the spectacle and the lavishness with which the production was made give it its money-making slant.
—*Motion Picture News*

The Most Important Picture Ever Produced

with

JOHN WAYNE MARGUERITE CHURCHILL EL BRENDEL
TULLY MARSHALL TYRONE POWER DAVID ROLLINS Story by HAL G. EVARTS

FOX Thrill upon Thrill



THE SATURDAY EVENING POST November 1, 1930

Again! MAURICE BRINGS A NEW KIND OF *love!*

MAURICE CHEVALIER in "PLAYBOY of PARIS"

THE world's most popular entertainer . . . gay . . . disarming . . . irresistible as ever—Maurice Chevalier! Let him sweep you along through his exciting "double life" in "Playboy of Paris." A waiter by day, a millionaire lover by night. Let him smile at you. Captivate you. Make you recklessly happy! He's more fascinating than ever in this glittering picture only Paramount could produce.

•

Paramount gives you the greatest pictures of the new talking screen! Combs the world for the finest entertainments—the most thrilling entertainers of the age. Gives you the world's greatest artists: —a radiant Clara Bow . . . a mighty Bancroft . . . an irresistible Ruth Chatterton! And from abroad a dashing Chevalier . . . a masterful Lubitsch . . . the new and exotic Marlene Dietrich . . . among a host of others.

The whole world's a screen and you can enjoy its richest pleasures by remembering—*"If it's a Paramount Picture it's the best show in town!"*

TUNE IN! Paramount Publix Radio Hour, each Tuesday evening, 10:15 to 11 P. M. Eastern Time, over the Columbia Broadcasting System.

THIS SENDS THOUSANDS TO PARAMOUNT EXHIBITORS

Paramount Pictures

PARAMOUNT PUBLIX CORPORATION, ADOLPH ZUKOR, PRES. PARAMOUNT BLDG., NEW YORK

This is the type of consistent, high powered national advertising that builds CHEVALIER and other Paramount stars into box office magnets for you. A mighty free service with each PARAMOUNT contract!

Talking Shorts

LAUREL and HARDY
"Below Zero" (Comedy)
21 Mins.
Capitol Theatre
Met

Pip for laughs. On the musical mendicant angle.

The boys get the freeze on snowy streets, much like any organ grinder at that time of the year. Any fan who knows anything about grinders will spot this as their screen epic.

Inviting a cop to lunch in a tough joint and finding that the pocketbook they picked up from the sidewalk contains the cop's identification card is the climax.

Then, in the usual way, the clowns come in for their punishment.

Good laugh stuff to the last foot. *Waly.*

"FLOWER GARDEN"
20 Mins. (Revue)
Tivoli, New York.
Metro

Flash act in color, with Cliff Edwards, Locust Sisters, Lottice Howell and male and female hoofing teams as principals, and chorus of 30 boys and girls. Short goes the way of all flashes on the screen, but rates a one-day grind stop-over because of two good specialties contributed by "Ukelele Ike" and the four harmonizing Locust Sisters. Color is also an asset in a short filler for the neighborhood smallies.

Metro must have gone for plenty on this one, directed by Marty Brooks, employing about a half-dozen songs contributed by as many writers, among them Lou Alter and Fred Fisher. Songs all about flowers don't mean much, excepting a comedy number sold effectively by Edwards.

Two scenes are used, one being a flower garden in front of a plantation cottage and the other a flat back-drop showing hills and valleys. Locust Sisters are on twice, their best a Chinese song number, following closely the specialty they had in the stage production "Hit the Deck." Lottice Howell, soprano, from legit, fills a couple of spots, her talents being wasted here.

Staging and costuming of this flash act together with color indicates that this short's total production cost must have run around $50,000. For what?

THE SUNSET HUNTER
Bruce Scenic
11 Mins.
Tivoli, New York.
Paramount

Leading man of the two-man cast in this Robert E. Bruce dialoged scenic is a nut for sunsets. He follows 'em all over the world. Likes their restfulness and peace. The other lad, making himself known by asking for a light, prefers the sea and action. It happened on a bench in the park.

But for the talk, and the talk is not so entertaining, this is along the lines of the old silent scenic short, with soothing shots of the sun setting and the sea surging. It doesn't stand up with most of the Bruce product, because it lacks appeal generally for average picture house audiences.

While the guy goes for sunsets, he says, when asked, that he's neither a painter nor a poet. Just likes 'em, that's all, and a pipe smoker, besides. *Bige.*

"People Born in October"
"Movie Horoscope" Series
Novelty
9 Mins.
Tivoli, New York.
FitzPatrick

Into the October entry of his series of monthly talker horoscopes, James FitzPatrick attempted to insert some comedy that would get some legit laughs instead of the berry-like ones which greeted some statements in preceding shorts. The comedy is by a mixed couple doing Pat and wife, in brogue, on tour, and as it was badly written and delivered, flopped.

That leaves the horoscope to stand up on its own. Results should duplicate those of predecessors.

The mystic says people born in October are well balanced, just, diplomatic, generous and willing to listen. The women are charming, make endless friendships, love home and children and are accomplished pianists and typists.

No slams for Octoberites. Maybe Zanzi was born in that month himself. Might be interesting to hear character pans in one of these horos. Perhaps that would prove the source of comedy sought by the producer. *Bige.*

"MONKEY MELODIES"
Silly Symphony
Cartoon
7 Mins.
Globe, New York
Columbia

Just a wee bit better than the usual run of cartoon shorts. Given good musical synchronization, which draws a few laughs along with antics of the cartoon characters.

Here it is two monks who are the sweethearts, with an alligator the villain.

Usual stuff, cooked up in a different manner.

"SEEING OFF SERVICE"
11 Mins. (Comedy)
Strand, New York.
Vitaphone No. 1066

Two three-minute sequences of less than fairly funny knockabout comedy, blanketed in much preparatory sketch matter. A good idea badly misused.

An agency supplies young men to see off wives on journeys and girls to do like service for husbands, leaving the other half to keep other dates.

One matron pays for a homely girl to wave hubby off on his sales trip, having a bridge date herself. Instead they send a beautiful blonde with appropriate business (very badly done) of the farewell at the station to the astonished husband.

Buxom dame calls for handsome sheik to attend her sailing to impress women traveling companions. Agency sends a boob, who first bids the wrong femme farewell, and then, when he is directed to the right client, goes into knockabout and mugging comedy. This much was fairly funny in a strong-arm way, but by that time it was too late to save the sketch.

Either of the two episodes could be developed into a reasonably funny skit. They weren't here. The two together just sprawled and missed everything.

People concerned are Joe Penner, Jessie Busley and Harry McNaughton. *Rush.*

"FASHION MIRROR"
Comedy-Revue
14 Mins.
Strand, New York.
Vitaphone No. 1045

Here's one for the end book. It's a comedy sketch hung around a gorgeous fashion show; three special numbers, costly players and the backing of what is billed as the "Fifty Million Frenchmen" chorus. It's fair to assume that it cost quite a bit of money. It flops in the interest of women, to whom it is addressed for the most absurd of reasons. The center subject is a gorgeous display of clothes in a fashionable modiste's salon. So, since it was to be released about the middle of October on Broadway, they made the whole fashion show deal with beautiful summer clothes, mostly organdie lawn party dresses.

Isn't anybody charged with these trifling details? Doesn't the studio or the sales department know that women aren't thrilled by summer dresses when their minds are concentrated in October on furs?

Principals are Jack Thompson and Barbara Newberry, both legits.

An especially snappy sketch story has to do with a father who is a fashionable gown importer, and his playboy son who plays about with the merry-merry. Business is terrible, so the son gets the bright idea of staging a musical comedy fashion show to stimulate business, with his chorus girl friend as its star.

Once they get that over, they go on with a sprightly clothes and song and dance spectacle which is agreeable to look at and which furnishes the excuse for one pretty terrible song number by Mr. Thompson, who didn't seem to be very comfortable with the stuff they'd handed him; and two better numbers by Miss Newberry.

Comedy finish has the stern old father falling for one of the chorus girl manikins and dating her up for the week-end at Atlantic City, the latter a graceful touch for the inland family spots and altogether uncalled for. *Rush.*

"OVER THE AIR"
Travel Novelty
14 Mins.
Loew's New York
Educational

Plain silent travelog backed by an offstage voice of a cartoon character. The cartoon types are too flatly sketches and the voice supposedly carrying over the mike is tinny. About eight flashes snatched from some travel scenes. Filler for neighbs.

BURTON HOLMES
"Spain's Maddest Fiesta"
Travelog
10 Mins.
Loew's New York
Metro

Burton Holmes, noted traveler, here offers a silent travelog series plus his lecture and a prolog film closeup of himself. Holmes is more interesting in the flesh and because he disappears after the intro and talks from back of the screen in canned voice most of the importance his name may have is lost. This particular shot is of a five-day fiesta in Spain. Photography is poor and not even as good as newsreels give similar things. Grinds only.

Any European festival would have a touch of comedy and here it's the Spanish bull ring and dancing of the natives. On fiesta days the bull ring is open to public without charge and crowds in blurred formation are shown from various vantage points. High point is embryo bull fighters, about 500 of them, working on El Toro with especially padded horns for safety's sake.

Miniature Reviews

"**Heads Up**" (Par). Another musical and not a good one. Only Buddy Rogers' name to redeem it for coin. Holds nothing to pull above average grosses and will slide many a house beneath that mark.

"**Half Shot at Sunrise**" (Radio). Laugh programer beyond ordinary. Will do business including de luxers. Wheeler and Woolsey starred.

"**Those Three French Girls**" (Metro)—Can't get 'em any nearer nude than they are in this and sell 'em in America. As a whole picture is just a glorified short subject.

"**Zwei Herzen im 3-4 Takt**" (German made)—Okay for all-German audiences here, although Tobis sound defective in some sequences. Story extremely light, too much so for consideration being given an English version unless amply re-writing.

"**Up the River**" (Fox). Comedy prison yarn with enough laughs to follow the dramatic jail releases and make good. No cast names to draw but if the exploitation can make 'em attend, the film will meet its entertainment obligations.

"HELLO TELEVISION"
20 Mins.
Stanley, New York
Sennett

Here's a short that's different because of the ingenuity of the story. Author deserves credit. There have been a few previous shorts which have employed the television of the future as its theme, but none to such advantage as this. A solid humorous short.

Dad has his daughter matched up with a wealthy youth whom she doesn't love. Another young chap has seen a picture of the girl and falls in love with the picture. Put in a television call and gets the wrong number. It's the girl. He tries to make her but she cuts him off. As he's mournfully listening and watching a football game, he spies her among the spectators. Runs to the field and makes her acquaintance.

When she comes back her dad locks her up to make sure she'll marry the man of his choice the next day. Her b. f. is carted off to jail for socking the wealthy boy. Next day, 10 minutes before the forced marriage is to take place, the b. f. rings up from the courthouse. They are married via television by the judge and two cops as witnesses.

Nick Stuart, Andy Clyde and Ann Christy featured and work nicely.

"VACATION LOVERS"
20 Mins.; Comedy
Stanley, New York
Sennett

Mack Sennett is here given the opportunity to revert back to the injection of s. a. via bathing girls. Action takes place at a class bathing resort and fitting swim suits. Andy Clyde, familiar old figure featured in most Sennett shorts, carries this along nicely, inserting healthy laughs. Most appeal, however, from those shapely Sennett beauts.

A shapely girl makes the acquaintance of Clyde, wealthy widower. She is trying to frame him and he falls. She tells him she is sailing for Japan the next day. Clyde wants to tell her of his love but doesn't know how. A chap who poses as his friend, in reality in league with the girl, tells Clyde what to write and makes it plenty hot.

The next day Clyde finds out that both have been framing him. The couple come to him and demand plenty dough or they'll expose the letters. The b. f. of the old boy's daughter socks the villain and takes the letters away.

"LAST YARD"
Football, with Knute Rockne
10 Mins.
Globe, New York.
Pathe

The first of a series of football shorts which Knute Rockne of Notre Dame has turned out for Pathe. Comes at opportune time.

Knute Rockne has the biggest rep in the country as a master football mentor, turning out one of the best teams in the country annually.

Here Rockne uses the Notre Dame team on its home grounds to show how plays are completed. Also showing a few of the outstanding plays between Notre Dame and its opponents in previous seasons. A good part of the action is in slow motion, digesting the play piecemeal to show how everyone of the team has a share in it.

It's a highly interesting short from start to finish, with Rockne giving some great short talks on football plays and games during the unwinding.

SINNER'S HOLIDAY

Warner Bros. production and release. Directed by John Adolfi. Featured, Grant Withers, Evalyn Knapp, Lucille LaVerne. Adapted by Hervey Thew from the play "Penny Arcade," by Marie Baumer. Running time 59 minutes. At Strand, New York, week Oct. 10.

Angel Harrigan	Grant Withers
Jennie	Evalyn Knapp
Harry	James Cagney
Myrtle	Joan Blondell
Ma Delano	Lucille La Verne
Buck	Noel Madison
George	Otto Hoffman
Mitch McKane	Warren Hymer
Sikes	Purnell B. Pratt
Joe	Ray Gallagher
Happy	Hank Mann

Story of only moderate appeal and but moderately well screened, leaves it pointed for just about that kind of box office even for program material. Picture has interesting background and atmosphere and a truly fine performance by Lucille La Verne of the only honestly sympathetic character in the play. No name in cast for film fans.

But even her Ma Delano isn't a character of broad appeal. This hard-boiled old woman running a penny arcade in a summer amusement park is so far away from the bromide "mother" types it is bound to puzzle, though to the sophisticated it has many fine points of acid humor. Certainly the theme of warped mother love isn't especially cheering. Picture has a sad ending and many other angles that will win no great popular acclaim. Production lacks a good deal in playing and direction. Grant Withers gives a capital performance as Angel, the young barker-hobo, but it isn't clear why anyone in the script department of the story buying end should assume that such a character would make a good romantic hero, no matter how well played.

The heroine, Jenny, is a pale enough character at best and is here played in the most colorless fashion by Evalyn Knapp, an actress of no strong characteristics in a role where mere looks don't count for much.

Rest of the story people are designedly anti-sympathetic and generally well played, particularly a couple of types. James Cagney handled the renegade Harry neatly, a nice piece of acting in poor surroundings, but his sequences with Miss La Verne are all the drama has to stand on, little enough in sum.

Picture has excellent atmosphere of the Gypsy racketeers in an amusement park, together with authentic argot of the craft. Most of this was taken over intact from the stage production, which had these elements, too, and in a superior way. From the same source comes a number of effective dramatic tricks. Such a device, for instance, as the final fade-out.

Stress has been laid all thrown upon the code of the Gypsy joint operators that no chance shall be lost to "take a boob." So it happens that when the cops have taken off Ma Delano's favorite son to answer to the charge of murder, leaving the gaunt old woman to sorrow, the rush of yokel amusement seekers to her penny arcade should awaken nothing but the instinct to lure them in to pay, makes a fade-out of a startling grim touch of sardonic humor—but one at which most of the fans are likely to wonder in puzzlement. *Rush.*

HEADS UP

(With Songs)

Paramount production and release. Featuring Charles Rogers, Helen Kane and Victor Moore. Adapted from the musical play of the same name by Jack McGowan and Jack Kirkland. Directed by Victor Schertzinger, with William Steiner cameraman. Dances staged by Georgie Hale. At Paramount, New York, week Oct. 10. Running time, 70 mins.

Jack Mason	Charles Rogers
Betty Trumbull	Helen Kane
"Skippy" Dugan	Victor Moore
Mary Trumbull	Margaret Breen
Rex Cutting	Gene Gowing
Mrs. Trumbull	Helen Carrington
Georgie Martin	Billy Taylor
Capt. Denny	Harry Shannon
Capt. Whitney	John Hamilton

Merely another musical with the Buddy Rogers name as its main strength. If this one gets above ordinary business anywhere it'll be a surprise and a break. It was an Aarons & Freedley show. The picture was made at the Long Island studio. "Heads Up" will have to struggle to hold up in grosses.

Film trails the musical comedy script practically all the way plus the usual liberties the camera allows. It's handing neither makes the singing or dancing important. On performance the picture belongs to Victor Moore and Helen Kane, the latter handling lines better than songs in this instance, although she has one number, backed by a chorus, that stands out.

Two new screen candidates appear to be Margaret Breen and Billy Taylor. Both are from vaudeville and musical comedy. Indications are that support parts will be top for them on the screen. Taylor is spotted opposite Miss Kane whom he foils well enough besides getting a chance to hoof a little. Miss Breen is the femme portion of the love interest and is doubtful of making the celluloid grade despite some pleasant vocalizing. The camera continues headman in the studios.

Miss Kane's first number, new and added to the original score, is offset not by her second (Alice Boulden's lyric in the play) on which the sound boys evidently had some trouble making her "grace" notes behave. That Kane whine is no cinch to listen to over a stretch of 70 minutes, and more, although for from 10 to 20 on the stage they're evidently still going for her. This girl retains the rep of being the best rostrum single for drawing business which the picture houses have been borrowing from the studios, greatly helped by her unwholesome publicity. So much so that her value may be growing temporarily for personal appearances and diminishing on the screen.

Rogers continues the effort to become America's fourth Rover boy, although he is breaking all records in this feature by actually waving a cigaret and even taking a couple of puffs—though there's always the chance it may be a double. It wasn't so long ago that directors were having a tough time getting Rogers to strike a match in front of the lens. The tobacco incident leads into "A Ship Without a Sail" (sung by Jack Whiting in the show) for which Schertzinger, the director, has seen fit to move in an assisting male vocal chorus immediately after the first verse. And that's smart enough, if awkwardly accomplished, as Rogers is not yet particularly steady as to voice, plus that this number isn't the world's easiest to deliver.

Story is of a coast guard ensign assigned to a private yacht which is under suspicion of rum running. The owner happens to be the girl's mother with the family innocent enough—the captain and Ma's choice as a future son-in-law, a guest on board, being behind the booze thing. Moore is the comedy chef and Miss Kane the ingenue's sister.

No special pace to the film. There's many a spot where it drags. Rogers has muffed registering the few comedy lines tossed him, perhaps through being too intent on his usual stammering, breathless, grinning, but always boyish, characterization. Rogers apparently wants to remain the model youth if it kills him—and it eventually and probably will. As soon as the present generation of flappers grows up here's a lad who must find another public, and the kids are getting smarter all the time. Rogers can't fall back on the male patrons as the majority of these will have none of him. This boy has got something to think about. Not starred here, his name flashing under the picture title.

Studio has paved the way with its proverbial production background, but as a whole the picture rates as undistinguished with a tendency to become too dull too often. *Sid.*

Half Shot at Sunrise

(With Songs)

Radio Pictures production and release. Bert Wheeler and Robert Woolsey starred. Dorothy Lee featured. Directed by Paul Sloane. Dialog by Anne Caldwell and Ralph Spence. Music and lyrics by Harry Tierney and Miss Caldwell. Nick Musuraca, cameraman. Dances staged by Mary Read. At Globe, New York, Oct. 10, for one week or longer. Running time, 75 minutes.

Tommy	Bert Wheeler
Gilbert	Robert Woolsey
M. P. Sergeant	John Rutherford
Colonel Marshall	George MacFarlane
Eileen	Roberta Robinson
Olga	Leni Stengel
Annette	Dorothy Lee
Lieut. Jim Reed	Hugh Trevor
Mrs. Marshall	Edna May Oliver
Military Policeman	Eddie de Lange
General Hale	E. H. Calvert
Capt. Jones	Alan Roscoe

A high grade laugh program comedy with a couple of songs. It will do business, including de luxers for the average gross or better. Stiff exploitation on the comedy value will bring better than the average.

Picture is Bert Wheeler and Robert Woolsey in happy characters for them, a couple of A. E. F.'s in Paris without leave, uniformed as officers to elude the two M. P.'s who are always chasing and always missing them. When a French girl asks Woolsey what A. W. O. L. means, he answers "a whale of a liar." That fits in, too, and tells of the rest.

This crackling Ralph Spence chatter is all the way through and the backbone of the picture's hit. The cross fire and talk carry laughs throughout. This is pie for Wheeler and Woolsey right in their comedy alley, with the situations the same.

The colonel of their regiment is also on leave in Paris with his two daughters. One, Dorothy Lee, is quite lively, playing as usual opposite Wheeler. Together they do a song and dance in front of a boulevard cafe without drawing a soul. That is about Paul Sloane's only directorial slip. Otherwise he ran the talker nicely, inclusive of the final war bit scene, the only battleground shown. One dandy dance number in the Tiller girl style staged by Mary Read.

A couple of songs, but you won't mind either one.

The two M. P.'s might have done better with more chance. John

(Continued on page 29)

THE ALL-AMERICAN FOOTB

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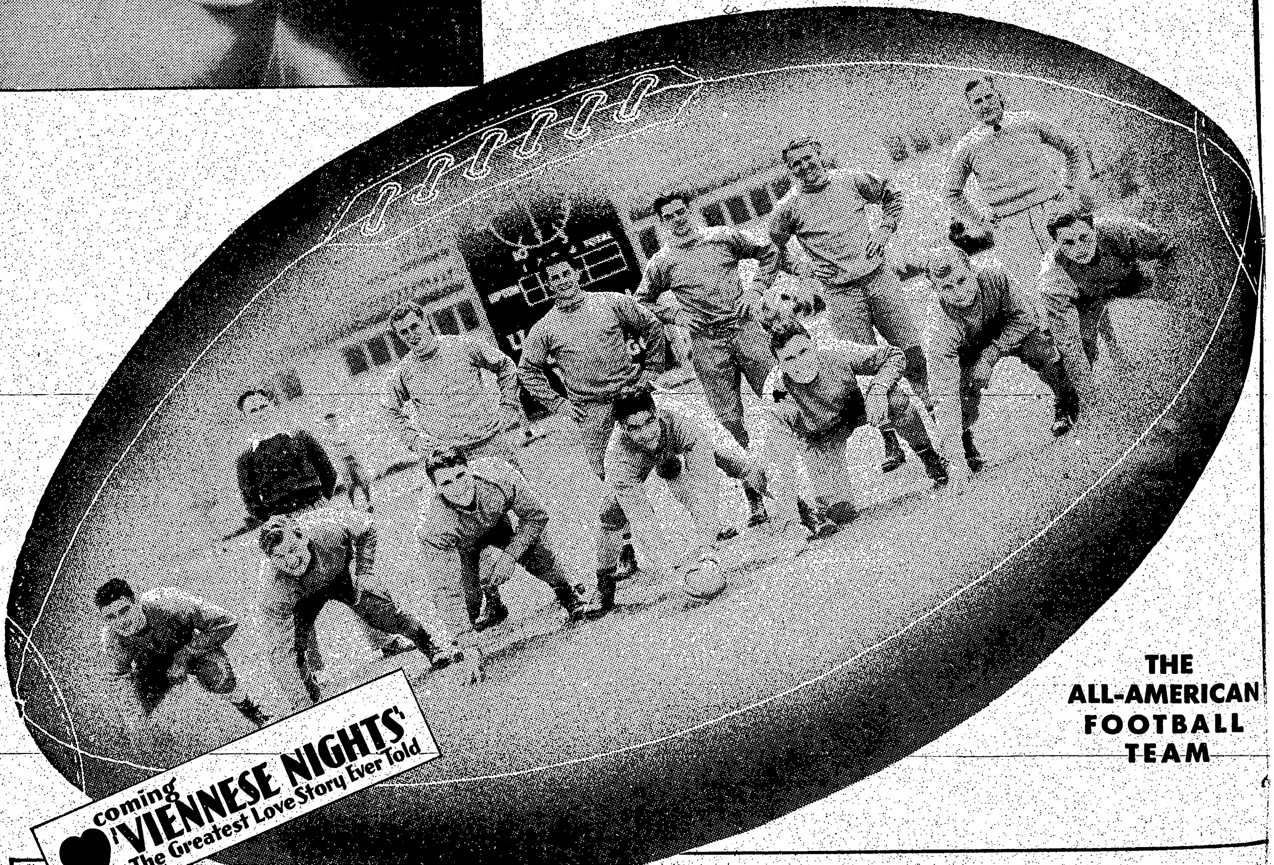

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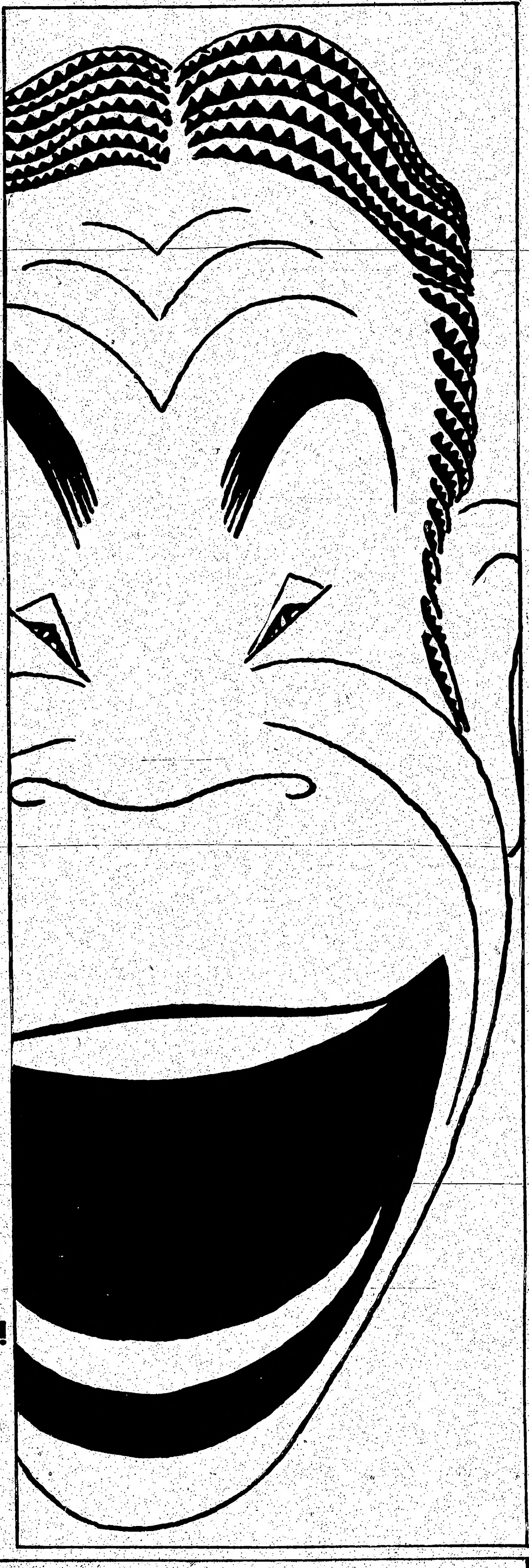

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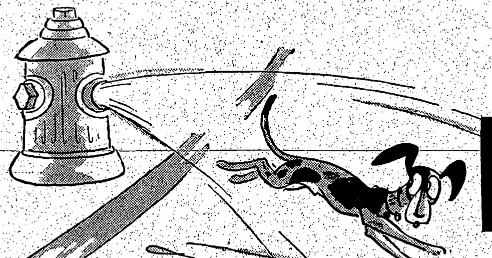

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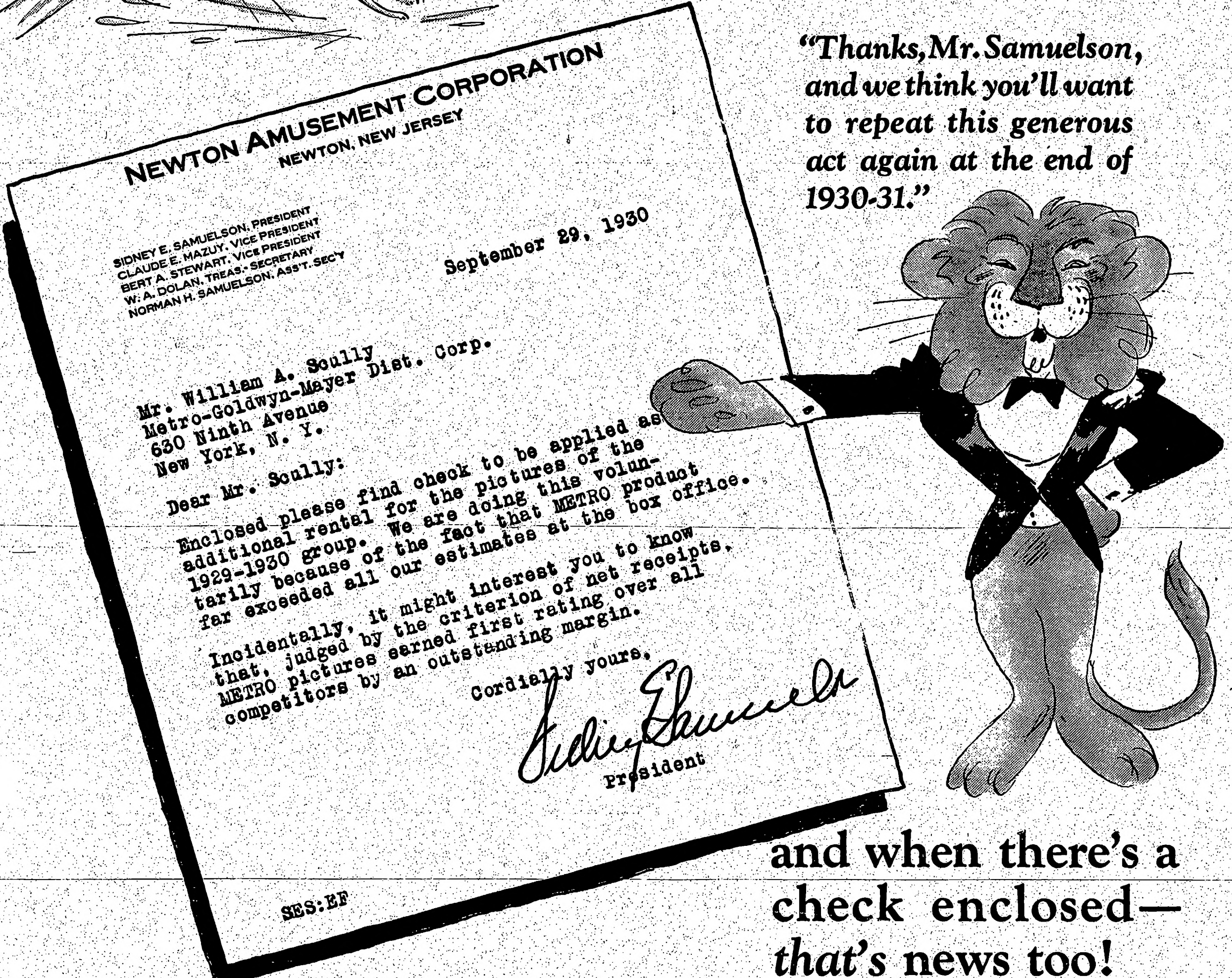

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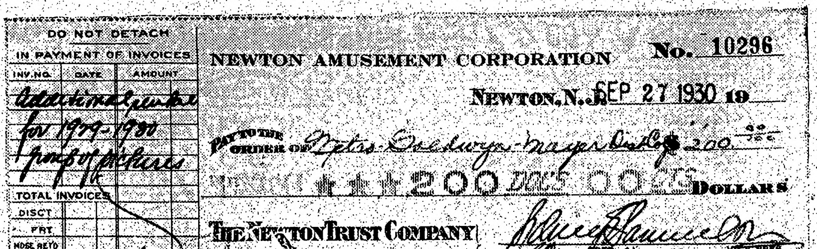

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Half Shot at Sunrise

(Continued from page 25)

Rutherford is the sergeant. Hugh Trevor shows but for a moment. Edna May Oliver, from the legit, makes something in character and comedy out of the colonel's worldly wife, who can wisecrack, too.

James A. Creelman, Jr., wrote the story. He owns a writing name. In making this tale fit the two comedians, young Creelman did well, just what they needed, something all low comedians need, a story to fit them. That may come first.

Sime.

Those Three French Girls

Metro-Golywyn-Mayer production and release. Directed by Harry Beaumont. Based on original story by Dale Van Every and Arthur Freed. Adaptation by Sylvia Thalberg. At Capitol, New York, week Oct. 10. Running time 70 minutes.

Charmaine	Fifi Dorsay
Larry	Reginald Denny
Owly	Cliff Edwards
Diane	Yola d'Avril
Madelon	Sandra Ravel
Earl of Ippleton	George Grossmith
Yank	Edward Brophy
Parker	Peter Gawthorne

This picture in summation can only be classified as a glorified short subject. It has no story to speak of. Various sequences and performances are the only sales points. But three very attractive and very well-built girls undress many times in this—right down to what even seems less than the step-in on several occasions. And Cliff Edwards does some funny things with his face and throat. Most of the male fans will buy in everywhere, if for nothing more than to see Fifi Dorsay—especially Fifi. Yola and Sandra walk around in the pink things and consistently subtract them as the running time progresses. Fifi is the one who gets almost down to stark. The others rarely attempt to starve the male imagination.

Cliff doesn't do much uking in "Those Three French Girls." He does, however, make a lot of smart cracks and indulge in those gyrations which so many femme buyers consider cute. How one can look as stupid as he does in such hot boudoir surroundings probably was guessed by Hollywood as the best counterbalance for the censors. Then, the story is so innocuous as to leave all developments to the cerebral focus of the individual fan.

In between the fashion shows and bathrooms is a load of slapstick which could be found in the 1919 vaults of any short subject producer. The flivver that gets stuck in the rain; the musical comedy version of jail life; the girls and boys sleeping with cows—even throwing pots at an old landlord—they're all here.

Reginald Denny overdoes the bally English part. He's supposed to be strictly blimey and he takes the role too sincerely for the average fan.

George Grossmith as the gouty Earl who has many addresses gets a few laughs, although his part is similarly stereotyped.

Waly.

TWO WORLDS

("Zwei Welten")
(All Talker)
(ENGLISH MADE)

Berlin, Oct. 3.

British International production and release for German Greenbaum Co. Direction Ewald Andre Dupont. Starring Helene Sieburg, Peter Voss, Hermann Vallentin, Maria Paudler and Friedrich Kayssler. Photographed by Charles Rosher and Mutz Greenbaum. Recorded on R. C. A. Production management, Georg Witt. At Capitol, Berlin. Running time, 95 minutes.

At the premier of his first talker, "Atlantic," E. A. Dupont had a violent quarrel with the Berlin press. On his part it was carried on in a very spiteful and irrelevant manner. Small wonder, therefore, the Berlin press has judged his new talker, "Two Worlds," particularly harsh and turned it down.

In addition there exists a prejudice against this subject, the difference between orthodox Jewish and Christian world perception, aggravated by the election campaign here, which was partly directed against Jews in general.

Furthermore, this talker is too long and the subject too often previously employed. Dupont treated of it in "The Old Law" and Maurice Stiller in "Hotel Imperial." All the scenes seem padded. One is surprised how Dupont could have created this talker with no trace of continuity.

Its acting is almost entirely old theatre.

Thus, an old song, but let us hope no swan song; for Dupont—this can be noticed in many scenes—has still his unique and personal style, and is very capable. What he lacks is contact with real life and the right co-ordination with the manuscript. To express it correctly, he is a capable production manager who inspires and at the same time restrains.

The beautiful buildings of Architect Alfred Junge are to be mentioned, the fine photography by Charles Rosher and Mutz Greenbaum. The actors, under Dupont's direction, create an uncertain and untrue effect, altogether too dramatic, and only the big mass scenes give a picture of Dupont's real power. Thus, Hermann Vallentin, Helene Sieburg (newly discovered by Dupont), Peter Voss, Friedrich Kayssler and Paul Graetz are interesting chess figures, who, led by an invisible person, make wrong moves. The temperament of Maria Paudler alone is able to assert itself. She plays a smart Viennese actress with much charm.

It is to be hoped that Dupont will not see enemies in his critics, but persons who are judging impartially his capabilities, and it would be well for him if he would pay a little more attention to public opinion in his works.

"Two Worlds" will very likely not become a bargain.

Magnus.

("Two Worlds," in its English version was reviewed in "Variety" of Aug. 13, last, from London. It then ran 115 minutes. That notice coincided with the above in toto, that Dupont had made but a plain meller, of no significant value.

In "Variety" of last week a cable from Berlin stated "Two Worlds" had been barred in Thuringia (Germany) and that Emelka (German producer) had summarily dismissed Dupont, with a damage action by the director likely to follow.)

From the Gas Station

("Die Drei von der Tankstelle")
(All Talker)
(GERMAN MADE)
(In German and French Only)

Berlin, Oct. 3.

Erich Pommer production. Ufa release. Starring Lilian Harvey, Willi Fritsch, Olga Tschechowa, Oskar Karlweis and Heinz Ruehmann. Directed by Wilhelm Thiele from story by Franz Schulz and Paul Frank. Music by Werner Richard Heymann. Recorded on Klangfilm. Cameraman, Franz Planer. Sound, Herman Fritzsching. At Gloria Palast, Berlin. Running time, 88 minutes.

When leaving this charming talker operetta, one feels in good humor, humming the catching hits of the talented composer, Werner Richard Heymann. While the picture received constant laughter and enthusiasm.

This talker will undoubtedly become a great financial success. Everything in it is in harmony, not to forget some unnecessary lengths which, however, are of no great importance. Its success is due almost entirely to Erich Pommer, who, as no one else in Germany, knows how to use the right co-workers and to inspire them. Here a new operetta style hac been found. Perhaps it can be compared somehow with the style of the Russian stage director, Tairoff. Music, rhythm and dancing combine to make a graceful harmonic unity.

The plot satirizes common events lightly and pleasantly. Three young men, friends, arrive at their home to find that all of their belongings have been taken from them in payment of debts. With the little that is left they open a gasoline station. Among their customers who call daily there is a young girl, charming and wealthy. Each falls in love with her, unaware to the others. Exciting situations, at times almost sentimental, but always turned back into the comical.

Direction of Wilhelm Thiele is very valuably assisted by the dancing arrangement by Heinz Lingen with the lively musical hits.

Of the actors, Lilian Harvey and Willi Fritsch are best liked. A good looking and harmonic couple. Miss Harvey has developed. Her small voice sounds sweet, and she now has a choreographic talent, surprising in German film conditions. Fritsch is somewhat awkward, but the public likes just that. He has a soft voice, especially affecting women.

Others are rightly cast, except, perahps, Olga Tschechowa, who speaks indistinctly and badly. The young comic, Heinz Ruehmann, causes constant laughter. Felix Bressat and Kurt Gerron have comedy scenes.

Recording on Klangfilm is first class, although the hissing sounds are not produced very clearly.

It is to be regretted that only German and French versions were produced. An English version would have proven worth while.

Magnus.

CANYON HAWKS

National Players production. State-right release. Distributed by Big 4. Story by Henry Taylor. Featuring Yakina Carrill, Reno Bordon and Buzz Barton. Powers Cinephone recording. At Tivoli, New York, one day, Oct. 7, as half double bill. Running time, 57 minutes.

One of those silly westerns. In one sequence the hero is wounded and staggers around as though in pain. Next minute he's in a scrap and licks the other guy. Just one of those things.

When our hero draws his pistols, and he's a two-gun man, he twirls 'em around his fingers three times while removing them from the holster. He does the same when replacing them.

Femme lead is a humdinger for unintentional comedy. When she attempted to grow dramatic it drew a gale of laughter from the audience. Screens like a 14-year-old girl.

Buzz Barton is usually an oke western character, but he's grown too big for the cute kid parts. Hasn't much here.

Laughs all through this, but at the picture, not with it.

THE COPPER

("Der Greifer")
(All Talker)
(ENGLISH MADE)

Berlin, Oct. 3.

Richard Eichberg production and British International and Suedfilm release. Starring Charlotte Susa, Hans Albers. Directed by Richard Eichberg. Manuscript by Rudolf Katscher and Egon Els. Photography, Heinrich Gartner. Sound, Alec Murray. Choreography arranged by Alexander Cumansky. Music by Hans May. Recorded on R. C. A. At Ufa Palast am Zoo, Berlin. Running time, 82 minutes.

Richard Eichberg, one of the most successful directors in Germany, proves by this exciting detective picture he is himself again. He knows what the public wants and knows how to keep up the action-interest. The story is genuine Edgar Wallace, and the picture very well made original stuff.

Apart from one scene, showing distinguished English society folks, which smacks of film studio and badly dressed ladies and gentlemen behaving in an un-English manner, the picture has the atmosphere necessary for a detective story. The two chief actors, Charlotte Susa and Hans Albers, distinguish themselves by their acting, their dialog and diction.

Charlotte Susa looks beautiful, with a very fine voice which has been partly recorded with an exaggeration of tone. She resembles Vilma Banky very much, only a little taller. Hans Albers is much liked by his natural, jovial acting, and is in every scene the "copper" of Scotland Yard, as the public imagines.

The rest of the cast—Margot Walter, Herman Blass, Karl Ludwig Diehl, Harry Hardt and Hugo Fischer-Koeppe—play their parts well and fall in line with the lively performance.

The sound is good with the exception of the fault mentioned above, and the photography by Heinrich Gartner distinct and extremely well lighted.

This picture will very likely become a decided success in Germany.

Magnus.

CONSPIRACY

Radio Pictures production and release. Directed by Christy Cabanne. Story by Robert Baker and John Emerson. Adaptation by Beulah M. Dix. Cast: Bessie Love, Ned Sparks, Hugh Trevor, Rita La Roy. Running time 60 minutes. At Loew's New York, one day, Oct. 2.

In dime houses this is tailored stuff. Elsewhere it's out of consideration. Tickets charging another nickel is the end of the kindness elastic for "Conspiracy."

All of the characters are introduced, the murder is committed, sweethearts meet and a full confession is made in the first half of the first reel.

After that it's told over and over again, people deliberately going out of their way on the screen to make the running time 69 instead of 15 minutes.

But Bessie Love as the "murderess," although recording she is working with her brother in the district attorney's office and that she killed the gang leader to save not only herself but the relative, allows herself to be led by the hand by a strange old man. He is a senile Holmes, probably Ned Sparks, who rasps out his lines with such nervous emphasis an audience on Loew's roof was nearly deafened.

Thereafter a lot of conversation in the old man's Hollywoodian study. Confession is exacted a second time and the old man lures the gangsters to his den and turns the little girl, who in the course of events in this became his steno right after the killing, to her sweetheart, the reporter, Hugh Trevor.

It's just one of those story and direction things.

Waly.

UP THE RIVER

Fox production and release. Directed by John Ford. Staged by William Collier, Sr. Five players featured; none starred. From a story by Maurine Watkins. At the Roxy, N. Y., week Oct. 10. Running time, 90 minutes.

St. Louis	Spencer Tracy
Judy	Claire Luce
Dannemora Dan	Warren Hymer
Steve	Humphrey Bogart
Pop	William Collier, Sr.
Warden's Daughter	Joan Lawes
Jessup	George MacFarlane
Morris	Gaylord Pendleton
Edith LaVerne	Sharon Lynn
Sophie	Noel Francis
Kit	Goodee Montgomery
Slim and Klem	"Black and Blue"

Comedy prison picture that can follow "Big House," "Numbered Men" and the others because of its laugh contents. It's even suited to a quick follow-up on the serious prison dramas because of a satirical breeziness.

William Collier, Sr., with an old lifer part in the picture, is also billed as the stager, under John Ford's direction. The comedy probably is Collier's handiwork. It's the Collier type of comic relief, and it relieves plenty.

The love portion of this Maurine Watkins' story is played underneath the comedy. Spencer Tracy and Warren Hymer, as the laugh team, take the picture all of the time, along with Collier, though much of their comic material is based on the love plot. As a base the latter merely serves, without there being much sense to it.

Funny idea has two escaped prisoners returning of their own volition just in time to save the big ball game against an opposition jail. Thought is said to have come from a Fox studio publicity man, Joe Shea. It arrives at the finish of "Up the River," and helps the picture after Tracy and Hymer have already made it. They return as the score is against dear old Upstate and as the champ battery of the prison, Tracy and Hymer, step in to save the game.

The Upstaters have their own alma mater song and a formation band. When the classy and noted "St. Louis" previously returned to prison, at the cops' suggestion, he was greeted by the band and a salute from the whole prison body. Quite a guy, this St. Louis.

Humphrey Bogart and Claire Luce are also in the prison, but really don't belong. The boy's respectable New England folks think he's in China. The girl was framed by a crooked stock salesman. He blew and left her to take the rap. The way the couple romance is interesting, at that. They must do it with their backs turned and the prison fence between them. It's a double date when they both get out. The boy is out first, and the same stock salesman is taking all the chumps in his New England town, under threat to expose the boy's recent whereabouts. Until St. Louis and Dannemora Dan step in. They make their second jail break to do it. They escape during a prison show, with both in ladies' wigs and wraps, and return without being chased after clearing up the New England situation for the boy.

This is Spencer Tracy's first talker, and he easily makes the screen grade. He's currently on the Broadway legit stage in another prison affair, "The Last Mile." After the show closes Tracy is obliged to return to talkers and Fox.

Apparent authenticity to the prison scenes despite the license taken with facts. Life just can't be this joyous in stir, but it is good entertainment. Picture's out is that the majority of the auditors won't authoritatively know the difference. While the laughs square everything.

Joan Lawes, daughter of the noted warden of Sing Sing, plays just that part in this picture, and competently. It's the child's first film, as also the celluloid plunge for Claire Luce. Miss Luce is a former chorister, specialty dancer, and more latterly a dramatic actress. Her main effort in this direction was in the London company of "Burlesque." Incidentally, here's a girl who has done plenty of studying to make good—inclusive of a course at Columbia U.

On this edition it's hard to say if there's a future for Miss Luce in pictures. She doesn't vibrate on appearance here, but a handcuffed part, perhaps, curtails any chance to strut her stuff for looks. No opportunity to wear clothes, etc. Neither are the dramatic requirements heavy in this instance, the love interest being somewhat dragged in by the ears. Same goes for Humphrey Bogart, also from the stage, although he has more to do than Miss Luce.

"Up the River" can play anywhere and should do business on the word-of-mouth concerning its laughs. It has no names to draw, but they'll like it once they're inside. Which leaves it up to the press department to get them past the gate.

Bige.

Zwei Herzen im 3-4 Takt

("Two Hearts in Waltz Time")
(GERMAN MADE)
(Music and German Dialog)

Superfilm production, released here through Associated Cinemas. Directed by Geza Von Bolvary with music and its handling by Robert Stolz. Cameramen, Willy Goldberger and Max Brink. Scenario by Walter Reich and Fritz Schulz. At 55th Street Playhouse week Oct. 11. Running time 85 minutes.

Tom Hofer	Walter Janssen
Nicky Mahler	Oscar Karlweiss
Vicky Mahler	Willy Forst
Hedi	Gret Theimer
Anni Lohmeier	Irene Eisinger
Theatre Director	Szocke Szakall
Cashier Schlesinger	Karl Ellinger
The Notary	Paul Morgan
A cab driver	Paul Hoerbiger
Hofer's butler	August Vockau

April 2, last, "Variety" had a review of this picture, caught at its first showing at the Capitol, Berlin. The feature has done business on the continent since then. Judging from the success of its premiere here, at the 55th Street Playhouse, "Two Hearts in 3-4 Time" should register well with German audiences in America.

The American reviewer concurs with the Berlin criticism in almost every respect. The sound (Tobis) was not as bad at the 55th Street as reported in the Berlin notice. Possibly the American prints have been given an overhauling or reproduction facilities are better here than in Berlin. There is still a noticeable metallic quality about the reproduction of singing voices, and occasionally a huskiness with more a mechanical than a natural defect.

The story is decidedly light and in parts extremely implausible and inconsistent. But the production moves with a smoothness and color not found in the average importation. It is very attractively mounted. Numerous of its lines were such as to evoke plenty of laughter from a 90% German audience at Saturday matinee.

While entertaining to Germans over here, chiefly because Teuton dialog is still in its novelty state on this side, "Two Hearts in Waltz Time" is hardly heavy enough, thematically, for an English version.

At the least provocation any one in the cast bursts into song. Some back-stage stuff. Composer Toni proves to have a memory just as poor as that of Hedi, blonde sister of Nicky and Vicky the comic librettists, is remarkable. She, of course, returns and identifies herself just in time to provide the composer with his lost waltz.

Very clean-cut, illogical little fairy-tale, with nothing startling, and affording many opportunities for editing to a generous 60 minutes.

Waly.

FILM BOARD'S BENEFIT TO HELP ILL AND IDLE

Denver, Oct. 14.

The Denver Film Board of Trade is all set for its annual benefit show at the Aladdin Oct. 18. Harry Huffman is donating the house and the proceeds will be used toward exchange employees sick or out of work. It is national.

Expected to clear $1,000 here. All the $5 seats (120) have been sold and half the others (75c.) are gone. KLZ is giving the show free daily mention and the "Post" is boosting. Trailers are being shown in most of the theatres.

Committee, Sam Henley, Chas. Gilmore and Jim Morrison.

Portland House Bombed

Portland, Ore., Oct. 14.

First signs of racketeering in the picture business here was the bombing of the Granada, suburban indie house.

Explosive blew a large hole in the side of the house late at night after the last show. House had trouble with union operators but seems unlikely there was any direct connection.

May have been the work of gangsters who had some private quarrel with the management.

Ballyhoo Picketing

Los Angeles, Oct. 14.

Ballyhoo car running around town with music has banners calling on the public not to patronize the Rialto and the Broadway theatres, stating the houses have been unfair to the Motion Picture Operators' Union.

Ballyhoo wagons are in common use here for plugging. Panning by truck is new.

R-K-O Shift in Toledo

Joe Plunkett, for R-K-O, has changed its policy in Toledo. R-K-O first put in vaude and a weak picture in the Rivoli, its big theatre, and the best pictures in the Palace.

Now the big pictures and vaude for the Rivoli, with the Palace as a slough-off house.

Barron's Albany Office; House Mgrs. Change

Albany, N. Y., Oct. 14.

Bill Barron, of Newark, has established an office here as booker for Warner theatres in New York state outside of New York City. About 30 houses are under his jurisdiction.

A number of changes have been announced in the Warner string in and around Albany. Charles Smakwitz is now district manager for Albany, Troy, Syracuse and Utica. George Marcoux, former manager of the local Madison, has been made manager of the Majestic at Hornell. Ben Stern, manager of Troy theatre, Troy, is now at the Stanley, Utica. Byron Farley, manager of the Ritz, is now at the Troy here. Al Stevens, of New York, has been made manager of the Ritz here. Frank Kirkpatrick, assistant manager of the Ritz, is now manager of the American, Troy, and Samuel Aaron, manager of the American, Troy, is now at the Lincoln, Troy.

Murray-Sidney at Tiff

Hollywood, Oct. 14.

"The Cohens and Kellys in Africa" has not been called off by U. When Charles Murray and George Sidney complete the feature they go to Tiffany for "Caught Cheating."

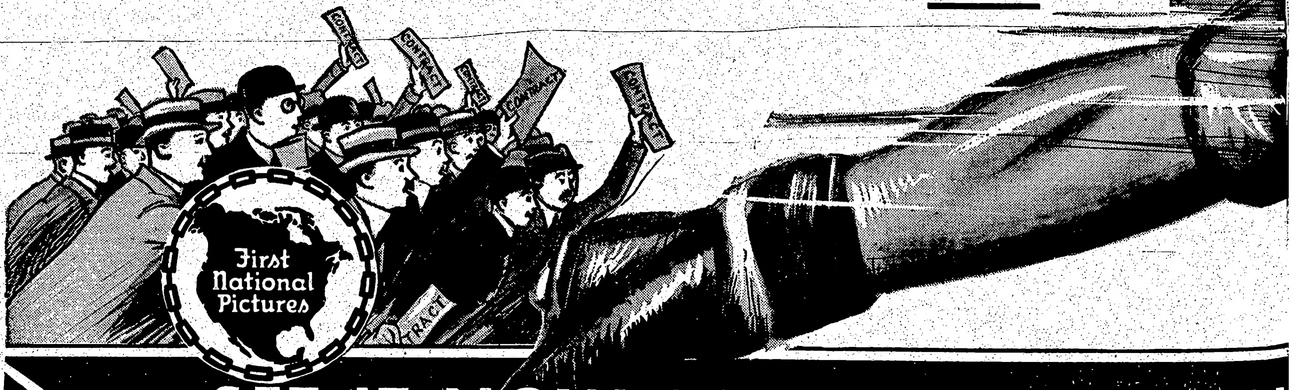
Team then returns to Universal for five more shorts in addition to the three already made.

First National Runs Off With

with

COLLE
LOVER

SURPRISE COMEDY SMASH!
FOOTBALL-CAMPUS FROLICS—
RIGHT AT THE RIGHT TIME!


CONTRACT
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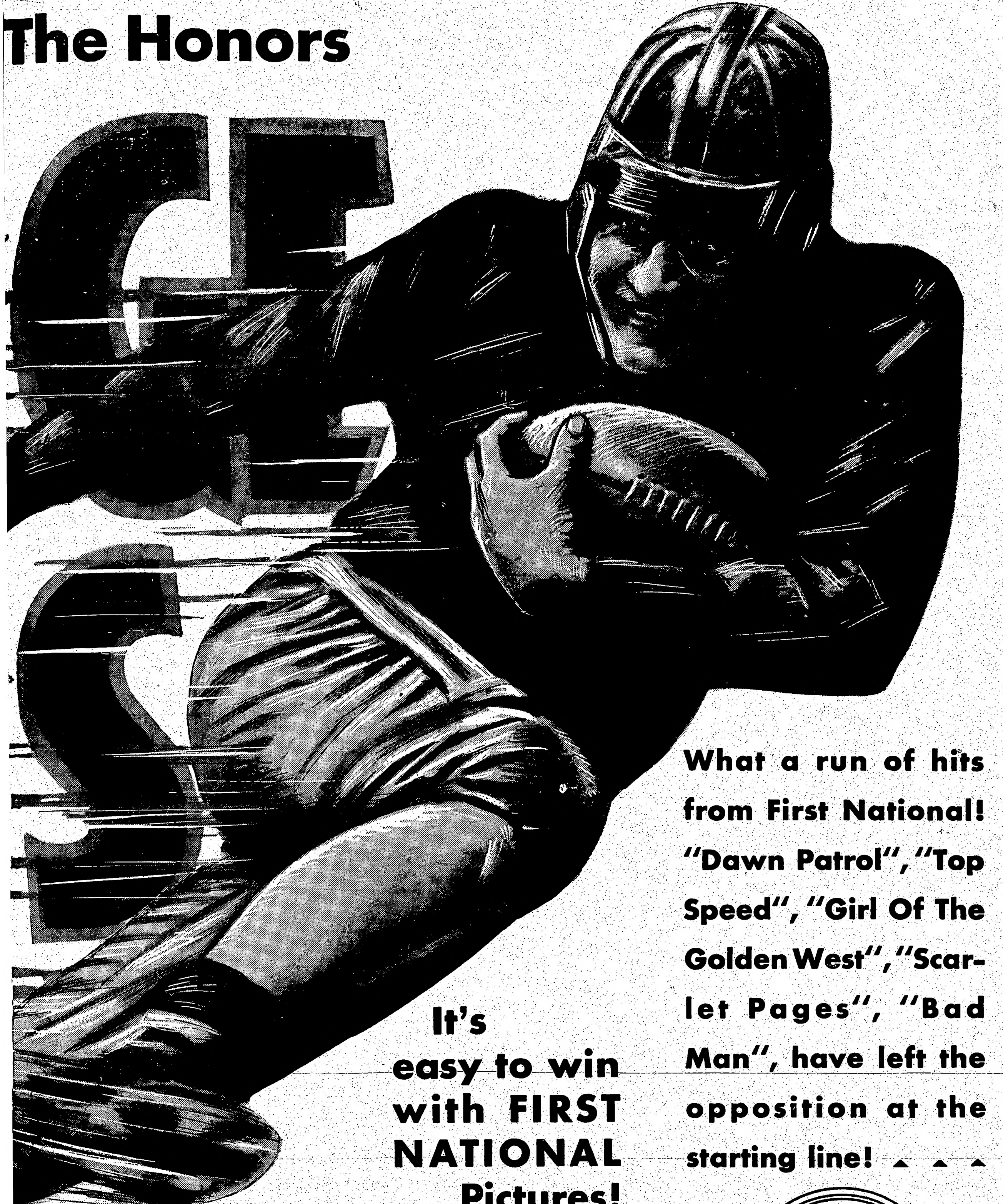
TRACT
First National Pictures

SET IT NOW AND CASH IN ON

The Honors



What a run of hits from First National! "Dawn Patrol", "Top Speed", "Girl Of The Golden West", "Scarlet Pages", "Bad Man", have left the opposition at the starting line! ▲ ▲ ▲

It's easy to win with FIRST NATIONAL Pictures!

VITAPHONE
REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Everything will be
SUNNY
soon
Marilyn Miller

THE FOOTBALL HYSTERIA!

Fox Given Vaude Classification By Unions—Stage Crews Reduced

After a number of conferences between New York and Brooklyn stage unions and the Fox offices, an agreement was reached Friday (10) whereby the former, acting as a federated body, voted to grant certain concessions making it possible for the Fox houses to restore stage shows to its stages.

The main dispute was "classification." The Fox offices wanted such houses as the Academy and Audubon, New York, designated as vaude houses. Unions countered by saying they were or should be known as presentation. Recently when negotiations appeared cleared and opening dates set by Fox for the return of "flesh" to its stages, a hitch occurred and the local condition became somewhat messy.

Then the unions got together. Besides the stagehands (No. 1), the operators (306), the musicians (802), there also appeared representatives from the transfer owners and teamsters' unions.

After the demands pro and con were threshed out Friday, a vote was taken and the majority reps decided that the Fox houses should be classified as "vaude."

Concessions

That meant concession on the part of all the stage labor interests but it also meant a return to work of many men at present out through the picture policies in the different Fox houses in N. Y. and Brooklyn.

Mike Marco, who stages the F.

(Continued on page 68)

Booth Operator-Partner Settles Union Matter

Marshalltown, Ia., Oct. 14.

Don Thornburg, manager of the Family, jammed with the union over current wage scale, has taken Jack Edwards, recently from the west coast, into part ownership of the theatre.

Edwards will be projectionist, eliminating any conflict with the union over employment of a machine operator.

FOX MAY SELL PLOT TO PAR. IN PHILLY

Philadelphia, Oct. 14.

Fox is now angling to sell some of its local property to Paramount. One parcel consists of a lot in the downtown district which originally was included in the deal Fox and Warners planned for a five-state divvy of theatres. Paramount has only one theatre here and just recently leased. Plot, if utilized, will give the circuit the added support in what might be termed closed territory for W. B.

No definite info on the negotiations. Negotiations are now on for W. B, to buy the Par product, and this may effect any Fox-Par land deal.

WB CLOSES LIBERTY

Pittsburgh, Oct. 14.

Warners believe the East Liberty district is overseated and has closed the Liberty, probably permanently.

As a result, the Regent, remodeled, reopened with week runs for 2d run pictures. Cameraphone, Warner, and a block away from both Regent and Enright, remains open.

Only opposition to WB in East Liberty is the Sheridan Square, R-K-O 1st run. Previous to closing of Liberty, Warners had four theatres within two blocks. Only one, Enright, is a 1st run and also plays presentations.

PHILLY SETTLED

Philadelphia, Oct. 14.

Local labor situation settled. Agreement was reached after long night session that wound up early this morning.

Terms not given out but presumably similar to other spots and on last year basis.

With the settlement Fox announced the return of stage shows at its local house to begin week of Oct. 24.

Longevity Protection

Some exhibitors are beginning to wonder how long it will be before they need new talker equipments.

"They can't last forever. They must go bad and to pieces some time—just like Fords"—said one in the electric soliloquy.

Another listening in got the idea that the electrics might pull a fast one and change the model every year like manufacturers do in the auto industry.

But a third, a little less dense than the other two, suddenly remembered the contract which the electrics give with each installation.

"Huh," snorted he, "You don't think they're going to do anything that will lose them money. They give you 10 years to pay. The machine has got to last 10 years."

Center and Davis, 1st of Bigger Naborhoods to Use Two Talker Films

Chicago, Oct. 14.

Threat of the big neighborhood houses to fight the double feature exhibs with their own fire is coming true.

Essaness Theatres will lead the parade against the small bargain houses, when it places double features into the big northside Center and the Davis, with other houses to follow shortly.

Blame for starting the double feature war is placed, by the reports, on both the Bugg and Bertha, which have been delivering tremendous picture bargains in the northside district. Bugg has even run triple features, with two of the flickers being rated as specials.

Exhibs Sued by Distribs; One Indie for 'Bicycling'

Denver, Oct. 14.

Pathe is suing W. E. Haley, former owner of the Paonia, Paonia, Colo., on uncompleted contracts at time he sold the house.

United Artists, Educational and Metro have filed suits against Bachechi Bros., Pastime theatre, Albuquerque, N. M., for holding over and using films without consent. Suit in U. S. district court at Albuquerque.

Northwest Indies Advised to Reject 'Unreasonable' Product

Minneapolis, Oct. 14.

Although rumblings of discontent have been heard from the Northwest Theatre Owners' Association, independent group, the Minneapolis Film Board of Trade, comprising exchange managers, continues to stand back of a zoning plan worked out for Publix Northwest theatres.

Exchange managers express themselves as satisfied that independent exhibitors in the territory finding the protection accorded Publix houses objectionable should refrain from signing contracts for the product involved.

Their expressions follow a special meeting of the Northwest Theatre Owners' Association at which members were advised not to sign contracts with any company selling pictures with a protection clause, if the protection demands were considered unreasonable. At the same time the association intimated that the fight against protection may be carried into the courts.

The special meeting of the exhibitors' group also resulted in the election of Bennie Berger to succeed Mark Miller as president. The latter's resignation was due to the press of private business. Before adjourning the association went on record against all percentage and guarantee arrangements in buying film and against score charges in all forms.

RECOVER $1,926 TAKEN FROM MGR. BY BANDITS

Philadelphia, Oct. 14.

Within an hour after they had made a successful get-away from the manager's office of the Stanton (Stanley-Warner) theatre Saturday night, two bandits were arrested at their hotel and money, totaling $1,926, was recovered. The defendants are also accused of having held up a local store the same day.

Apparently familiar with the theatre's routine the two men, later identified as William Feely of Manhattan, and Emanuel Ropizi of Providence, bought tickets, walked nonchalently into the office of Manager L. Graves and took the money when Mararet Creed, cashier, and Benjamin Blumberg entered with the cash box. The cashier fainted when the gun was introduced.

A taxi driver helped the police locate the hold-up men.

Red Bank House Forced To Close by High Rentals

Hunting theatre, Red Bank, N. J., operated by Tony Hunting, formerly Hunting and Francis of vaude, closed Sunday (12). Hunting claims picture rentals sent his overhead too high and with a limited capacity, he could not continue. He was playing four acts, each split, along with first run pictures.

Hunting retains the Strand at Red Bank, N. J., which is still open.

R-K-O's Ticket Split

Hollywood, Oct. 14.

Starting Nov. 9, tickets for the local R-K-O theatre will be placed on sale at the American Legion. Legion will receive 25% of the sales.

R-K-O is going in for ticket drives, this winter, planning tie-ups with various community organizations.

Brylawski Out of MPTOA

Washington, Oct. 14.

Julian Brylawski, for eight years president of the local MPTOA, stepped out at conclusion of most recent battle with unions.

Succeeded by Sidney Lust, indie.

$1 WK. HOUSE CUT CAN SAVE P-P $75,000 YR.

New suggestions to house managers and advertising staffs on the P-P circuit is to avoid over-paying. Statisticians figured that if each Publix house in the U. S. cuts but $1 a week the total saving to the circuit annually will be around $75,000. This is mainly on printing and engraving.

Not an economy drive but just one of those things that may be possible. That amount is figured on an estimate of about 1,450 theatres.

Lundy Replacing Rubin

Jim Lundy, handling press work for Loew in Toronto, was shifted to the Washington territory.

Lundy takes the place of Sam Rubin, who went with Publix, taking over the Detroit territory.

Labor Troubles

With no immediate settlement of the stage labor controversy in Newark, N. J., President Joe Weber of the A. F. of M. Monday (13) asked the stagehands and m. p. operators to go on strike through sympathy, with the appeal made to President William Canavan of the I. A.

Canavan at once sent forth an official strike call on all Newark houses, effective Oct. 29, when every union s. h. and operator will go out.

This I. A. call affects 26 Warner theatres, four R-K-O houses, two Fox and two indies in N. J.

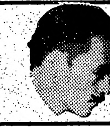
In St. Louis the musicians requested the I. A. to postpone its official strike order there indef, as recent negotiations between the managers and the unions had reached a point where a settlement might be reached at any time.

The St. Louis unions sent a committee into New York for a conference this week with the circuit heads. For the first time in weeks an agreement seemed near consummation.

President Canavan appeared to think that with Mort Singer's arrival on the west coast the San Francisco end might be amicably adjusted within a short time. Singer is reported as having done good

(Continued on page 42)

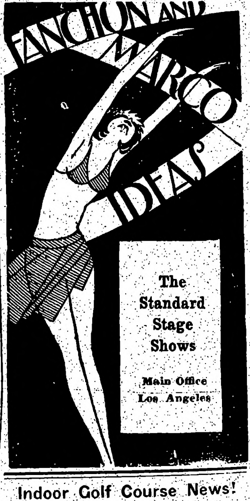
CARLA TORNEY DANCERS
IN
"ON THE SET"
NOW PLAYING
PANTAGES, HOLLYWOOD
Under the Personal Direction of
CARLA TORNEY



FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
In "BOX O' CANDY" IDEA

HIRSCH—ARNOLD
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco

FRANK MAE
HUNTER and PERCIVAL
FEATURED
IN PETROFF'S "PUTT PUTT" UNIT
AT PARAMOUNT, NEW YORK (WEEK OCT. 17)
Now at Metropolitan, Boston—The Laughing Hit of the Show
Week of Oct. 24, Paramount, Brooklyn
Personal Management Abe Friedman



Indoor Golf Course News!
INCREASE PATRONAGE by
Using NATURA-GRAS
A New "Chase" Greens Material
FREE ● L. C. Chase & Co., Boston,
SAMPLE New York, Detroit, Chi.

EMILE BOREO
Buffoon Unique
PALACE, N. Y.
NEXT

NEXT—
on the Pathé
BIG HIT Schedule

A fascinating personality in a clever story of personal fascinations

Out-smarting the smart set in a fast stepping love intrigue

PATHE

Constance BENNETT

in

Sin Takes a Holiday

with
KENNETH MacKENNA • BASIL RATHBONE
DIRECTED BY PAUL STEIN
PRODUCED BY E. B. DERR

A SCRAP HEAP THAT COST MILLIONS!

981 theatres have replaced unsatisfactory sound equipment with . . . Western Electric!

Why? Because of loss of business due to poor reproduction . . . lack of proper servicing . . . program interruptions.

The insistent public demand for quality sound reproduction led these 981 theatres to change their equipment.

It's profitable to install Western Electric in the first place—it costs less in the long run.

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 W. 57th Street, New York

The advertisement reproduced above appeared in motion picture trade papers during July and August.

now-1344!

SUPERVISORS! STAFF SNIFFS 'EM AFAR

Chicago, Oct. 14.

Supervisors are continually making the rounds of Publix houses in the small midwest towns. Ushers, ticket sellers and talkers and other house personnel have developed a system whereby they can generally pick out the supes as they come in.

This is how they tell:

A well dressed gent, with a portfolio, walks up to the house and starts squinting at the ceiling of the marquee, making grimaces. Spotted by the box office dame she pushes the bell so many times and the doorkeeper is aware another one is in view. Next the inspector strolls into outer lobby where the squinting idea is worked again. In less than three minutes the entire house, from front to back, knows a Publix inspector is about to enter.

The idea can also be used for houses hard to crash, requiring only a good scowl and portfolio.

Walsh Asst. to Chatkin

Joseph Walsh has been made asst. to David Chatkin, of Publix.

MITZI MAYFAIR

Headlining
Fanchon and
Marco's
"Idea
in Blue"
Wisconsin
Theatre
Milwaukee
(Week Oct. 17)
Coronado, Rockford
(Week Oct. 24)
Direction
WM. PERLBERG AGENCY

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists

COSTUMES
FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
COSTUMES
143 W. 40th ST. N.Y.C.

Jo Swerling
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

Roof Theatre's Links

In addition to pool, pop, smoking and watching the pictures, Loew's New York has added a cent-a-hole golf course for the pleasure-bent.

Circuit Houses With Matinee Scale Until 6:30 Arouses Indies

Chicago, Oct. 14.

In the fight between the circuits and the indie houses on the matter of protection, a new item has come up, which disregards double features, gifts, etc., all of which are squawks on the part of the circuits. The latest squawk is from the small indie houses, now howling that the big circuit neighborhood houses are competing unfairly by continuing the matinee scale to 6:30 p. m.

Indie exhibs have issued demands that the big neighborhood palaces start their evening tariff at 5 or 5:30.

The indie states, when he opens his house at 6 with his evening prices at 35c. and 40c., that price is higher than that of the big competing houses, which have mat tariff of 25c. and 35c.

This situation is even with big deluxe houses, such as the Warner Capitol, which delivers a Fanchon & Marco show, the Publix-B. & K. Uptown, Tivoli, Paradise. The R-K-O Englewood delivers a full show for 25c. up to 6, as does the Essaness Center. The Publix Granada gets 30c. until 6.

Too Much Edge

Indies squawk that the bargain hunters get in under bell at 6:30 p. m. at these big spots, getting pre-release product, besides a regular stage show.

Situation is getting tight because of this time and price problem, with indication that the matter will have to be solved by a meeting of exhibs, both circuit and indie, with the exchanges also in the conference from force of habit.

HORWITZ MAY APPEAL TO COURT AND INDIES

Dallas, Oct. 14.

Will Horwitz, who lost out with his suit against alleged trust dictatorship of zoning in Houston, intends to appeal the decision of the Federal Court that threw the case out, according to information here.

Horwitz will be one of the headliners of Texas Allied indies in their annual parley here Oct. 27-28. He intends to tell them about zoning and its trouble for the indies in Texas.

Backing Horwitz as chief ramrodder, will be H. A. Cole, Texas Allied prexy, Abram Meyers, Al Steffes, and H. M. Richey (Michigan), all scheduled for long spiels. This year's convention is strictly business for the indies, with no banquets or refreshments.

Wardrobe Attendants Squawk at F. & M.

Union wardrobe attendants have a peeve against Fanchon & Marco through the latter's alleged employment of non-union people with their units.

So defined became their protest that the 18 locals forming the Federated body of attendants sent a committee from the main cities represented to take the matter up with President William Canavan of the I. A. in New York. Canavan informed the wardrobe unionists that he would personally confer with F. & M. execs and endeavor to effect a settlement.

With Marco on the Coast and Canavan in Boston for the A. F. L. convention no conference between the two is expected before the first of next week.

New Publix Show Oct. 17

Dallas, Oct. 14.

New Publix stage policy to go into Palace here Oct. 17, with present stationary chorus having gotten two weeks' notice. Ted Cooke, m. c., and Harold Ramsay, organist, stick.

Publix's southern stage show revival here didn't prove very popular, with kicks especially heavy about the chorus. Gals, on week changes, were unable to master routines.

30,000 Odds and Ends for Use of All Theatres in Continental's Branches

Just 30,000 items can be purchased by the exhibitor who wants to make his theatre 100% outfitted. These do not include the house itself or the sound equipment and operators. Little odds and ends that make for comfort, necessity, etc.

Warners' subsidiary, Continental Theatre Accessories, just a year old, has all of these "angles" in its warehouse and show windows.

So far the Continental, besides equipping most of the Warner houses, has taken care of the needs of others. Plus these are some houses in foreign countries.

The Continental system is such, according to some of its experts, that any theatre in the country can be supplied with all needs within 24 hours.

At present there are two branches, one in Los Angeles, besides the headquarters in New York and depots at Philadelphia, Pittsburgh, Cleveland, Memphis, Washington, New Haven and Albany.

Golding R-K-O to WB

Lou Golding, New York State divisional director for R-K-O, has resigned, to take effect Oct. 18.

Golding will go with Warner Bros. as divisional director.

Debated "Gift Nights" Banned By Unenforced Chicago Law

Chicago, Oct. 14.

With the zoning fight centering hotly around the question of gift nights, almost as much as the question of double features—somebody has exploded the whole protection scheme with the discovery of a municipal statute which, in governing the permit to operate a motion picture theatre, specifically prohibits gifts of any sort.

The ruling is:

"All licenses for entertainment of the foregoing classes shall contain a proviso that no gaming, raffle, lottery or chance, gift, distribution of money, or article of value, shall be connected therewith or allowed by the person obtaining such license, or in any wise permitted to be held out as an inducement to visitors."

According to members of the corporation counsel's staff, who are cognizant of the fact that dozens of theatres, both indie and circuit controlled, are running gift and prize nights, all such is distinctly against the law, and could be stopped. The police in the past, they say, have arrested some exhibitors, but in recent years have not molested exhibs for such violations.

Circuits then, which have been clamoring at the top of their lungs to place the indie exhibs who go for gift nights in the eighth week of general release, or 17 weeks after loop run, need only file a complaint with the police that these exhibs are violating their license code to bring a halt to these "special inducements." The clauses in the Hays protection schedule for this territory, then, is in reality an attempt to legalize an illegal act.

Circuits Guilty, Too

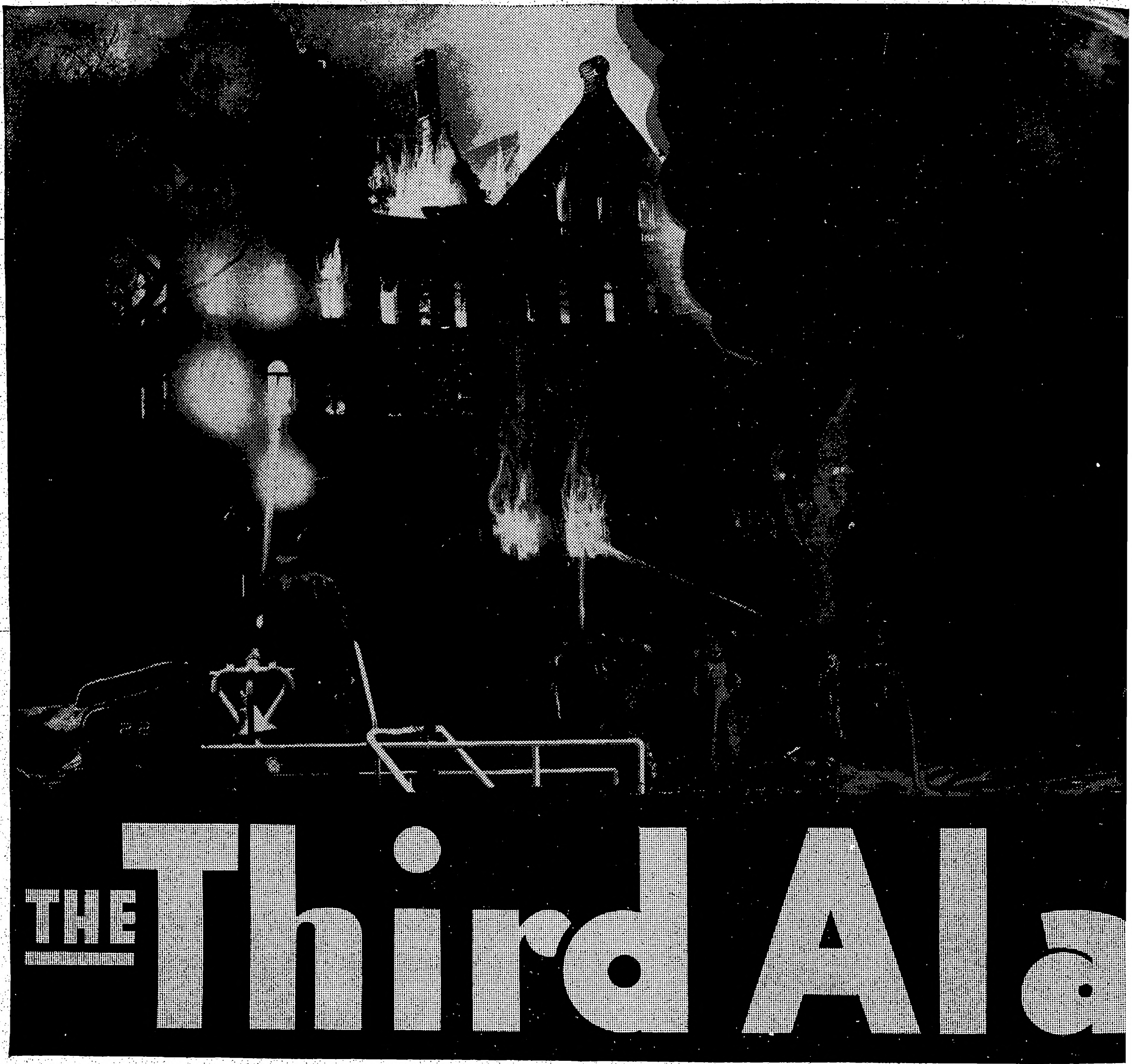
Circuits, however, could not easily bring the matter into court, since they would be coming before the bar of justice with unclean hands. For the circuits and big neighborhood spots have themselves given to their patrons gifts of radios, refrigerators, discount tickets for merchandise, etc.

BOREO
(EMILE)
PALACE
(NEW YORK)
NEXT
(OCT. 18)

Every production
can have both
color-tints and sound

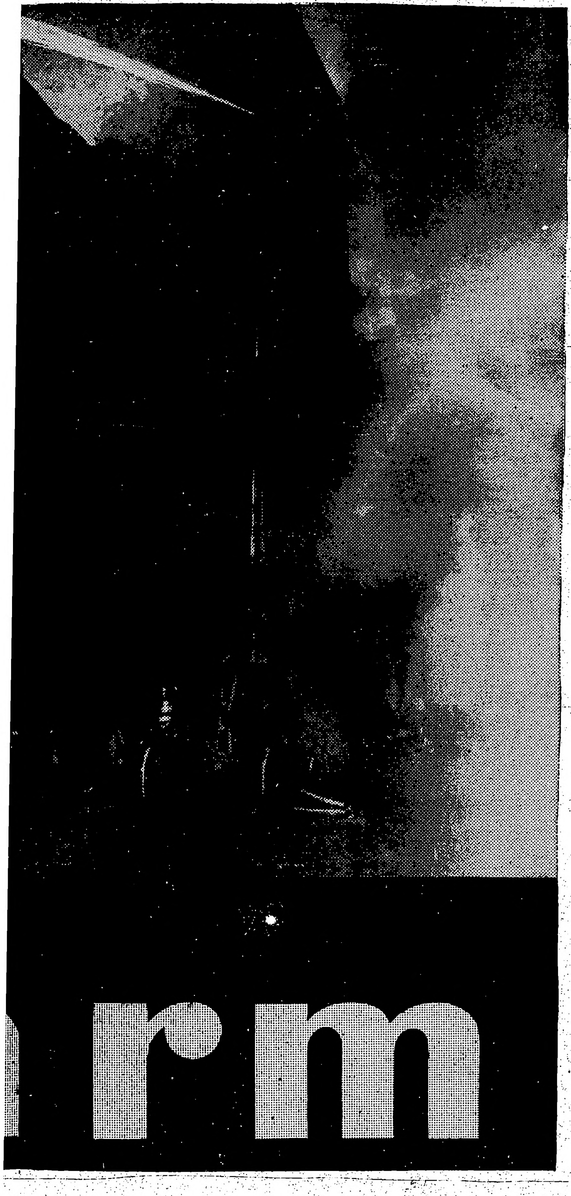
EASTMAN Sonochrome Tinted Positive Films give charming atmospheric tints that express the mood of every scene, or the prevailing lighting of the picture. Besides, these films reproduce sound with exceptional fidelity. Through their use every production can have both color-tints and sound, for *Sonochrome costs no more than ordinary black-and-white positive.*

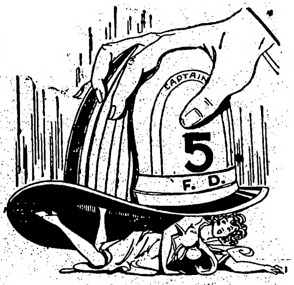
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood


THE Third Ala

Clamp the Lid on Milksop Dramas!

PLAY A SUPER WITH GUTS!



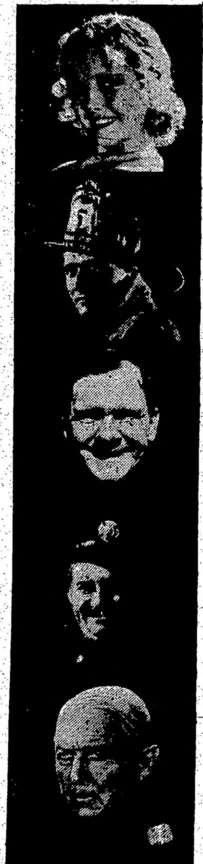


Modern super-drama with the old-time guts.. the dream of every show-man. . . .

Gentlemen, here's your dream come true! The thriller of thrillers . . . ringing the death-knell of softy milk-sop dramas... a roaring, surging, siren-shrieking, profit-sharing box-office epic—Tiffany's "The Third Alarm"!

Strikes fire from every angle. What a cast! . . . . Anita Louise, James Hall, Paul Hurst, Jean Hersholt, Hobart Bosworth, a score of others sweep to new heights of dramatic achievement!

Triumphant classic of fire stories . . . a delicate love theme . . . and a crashing climax that will glue them to their seats. Here's one that's dead-sure FIRE!



A Great Cast
featuring
ANITA LOUISE
JAMES HALL
PAUL HURST
JEAN HERSHOLT
HOBART BOSWORTH
Story by
EMELIE JOHNSON
Directed by
EMORY JOHNSON

TIFFANY SKYROCKETING TO THE TOP! JAMES CRUZE'S "SHE GOT WHAT SHE WANTED" PREVIEWED AS THE HOWL OF THE SEASON. DEMAND IT! TIFFANY'S CHIMPS SWEEPING THE SHORTS MARKET. "EXTRAVAGANCE" KNOCKING 'EM COLD. AND NOW THE MAGNIFICENT MELODRAMA OF "THE THIRD ALARM"!

TIFFANY

Latest Cut on R-K-O Booking Agents Is to 40—Further Action Maybe

R-K-O's second attempt within two weeks to relieve the franchised agents' jam by limiting the number of men on the booking floor will reduce the total on the floor at any one time to 40. The first cut, ordered by Charlie Freeman two weeks ago, reduced the number from 110 to 85. The second and more drastic is effective this week.

As with the first reduction, the number of men from each franchised office permitted on the booking floor at the same time was adjusted by volume of the agencies' current act bookings and income. Four offices now donig the largest business will have two men on the booking floor and the remaining 32 franchised offices will be limited to one each.

Among the latter, R-K-O decided, are many who possess no value for the circuit nor are they doing themselves any good in time consumed in vain on the floor. Many more are so unproductive R-K-O considers them not only worthless to the bookers, but without sufficient value to warrant entree to the booking office.

Five Bookers

There are but five men on the R-K-O books. With 110 agents to see, it was impossible to satisfy every agent or even a fair majority with enough time to properly transact business. It was hoped the first cut to 85 men would help to sufficiently relieve the strain, but it was found impracticable in the two-week trial. Limiting the total to 40 is expected by R-K-O to give all the offices a better chance at the bookers, without the traffic difficulties.

Again it was stated that if this cut does not work out satisfactorily, the booking office will be compelled to go through with its threatened wholesale disenfranchisement.

Number of men working out of each office or the identity of the man or men on the floor is left to the franchise holders, or office heads.

Several of the 36 outstanding R-K-O agency franchises are jointly shared by two men in partnership. Under the last cut, if the joint franchise entitles the agency to but one representative, it will mean both partners cannot be on the floor at the same time.

A charge lodged against the system of numerous representatives from each franchised office was that the agents who happened to be on the floor were specializing in their own acts only and neglecting to properly represent acts on the office list but personally directed by some other member of the agency. Many of these associates, the booking office alleged, would spend all of their time on the floor in an attempt to place their own one or two acts.

The new arrangement will oblige all the floor men to represent all acts booked through their particular office.

Income Source

In the future if an agency's weekly income through R-K-O bookings does not reach a living amount, it may result in an investigation as to the source, outside or otherwise, that keeps the office going.

Weber-Simon, Jack Curtis, Charles Morrison and Max Gordon are the four agencies out of the 36 permitted to have two men on the floor at any one time. Others will be limited to one man apiece.

Including the recent franchises issued by Charlie Freeman, the complete list, without the above four, is: M. S. Bentham, Henry Bellitt, Charlie Bierbauer, Blondell & Mack, Benamin David, Tom Fitzpatrick, Harry Fitzgerald, Marty Forkins, Hennessy & Kessler, Billy Jackson, Jenie Jacobs, Norman Jeffries, Leo Fitzgerald, Edward S. Keller, Lewis & Rose, Hugo Morris, Bart McHugh, James Plunkett, Lee Stewart, Louis Spielman, Nat Sobel, Weedon & Schultz, Joe Woods, Claude Bostock, Gordon Bostock, George Choos, Phil Morris, Roger Murrell, Charles Maddock, Harry Rogers, Sam Shannon and Sol Turek.

Several of the franchise holding office heads are considering devoting their own time to outside work in the legit, picture and radio line, and leaving the floor contact to associates. This will be necessary in a number of cases unless the office heads are willing to devote all of their time to the R-K-O vaude bookings.

Sam Hearn Replaces Sam Lee on Radio

Sam Hearn left New York Saturday for Chicago where he will replace Sam Lee (Shaw and Lee) in the twice weekly broadcast of the Sinclair Oil hour.

Sam Lee's voice did not register on the air, hence the hurry up call for Hearn with his fiddle and Rube dialect.

Hearn goes for four weeks with a year's option at $500 a week net.

Hearn will make his Chicago radio bow this week, with Al Shaw and Phil Baker as the other two-thirds of the air hour.

Until the present Shaw and Lee contract expires Hearn will not be given any radio credit on announcements for several months.

If the Baker show, "Artists and Models," takes to the road, Hearn will go along to appear in the regular broadcasts per the "oil" interests.

Nina Olivette With Publix Charges R-K-O Act Identical 'Copy'

Chicago, Oct. 14.

Charges of act lifting are made here by Nina Olivette against Edna Covey's present act produced by Creatore and Martin, former representatives of Miss Olivette. Miss Olivette has filed a protest with R-K-O. She is now completing a Publix tour.

Benny and Western with the Edna Covey turn, were previously with Miss Olivette and Charley Strong who are doing the identical routine with the Publix unit closing Nov. 7 in New Orleans.

"Variety's" New Act notice on the Covey turn commented on the resemblance of the two turns. It is claimed by Miss Olivette and Charley Strong that the routine was entirely originated by themselves in rehearsal with Dave Gould providing some of the business. Act was presented at the Palace, New York, and worked for R-K-O prior to going with Publix.

Miss Olivette is now and has for some time been represented by Charlie Allen of the Bentham office.

ERNIE YOUNG SUED

Fired Gitelson 2 Days Before Pay Off, Charged

Chicago, Oct. 14.

Ernie Young, as manager of the Progressive Enterprises, Inc., is being sued by Ed Gitelson, agent, for $997. Gitelson states it is due him as his share of commissions for the Food Show at the Coliseum last year. Also, claims Gitelson, commissions for acts booked with Young.

Gitelson says that as an employee of the Progressive Enterprises, he was entitled to half the commission of all shows and acts which he placed. He states he booked the Food Show, and that two days before the conclusion of the eight-day show, Young fired him, refusing to pay off.

Gitelson has filed demands for an accounting of the expense sheet listed by Young.

According to Gitelson, the owners of the Progressive Enterprises corporation are Young's wife and his father-in-law, with Young named as manager.

Gentle Vaude Again

Hollywood, Oct. 14.

Alice Gentle, out here in talkers, is going back on the stage.

Opens Nov. 8 at the Palace, Chicago, booked by Harry Weber.

Rose Perfect booked for the Palladium, London, week of Nov. 24.

ROSE PERFECT

Acclaimed by press and public "The Girl With the Golden Voice." Doing a single and also working with the Marx Bros., now playing return engagement at Palace, New York (week Oct. 11). Sailing to open at Palladium, London, Nov. 25. Doubling Kit-Kat Club.

Dir. Chas. Allen, M. S. Bentham office. London Agents, Reeves & Lamport.

Actors as Asst. Mgrs.

With lean days for acts along the street this season, many are leaving the stage for other lines.

William E. Cook, formerly of Cook and Rosevere, who started for Joe Plunkett as asst. mgr. at the Hamilton, New York, a few weeks. He is now asst. mgr. and treasurer at the 86th street house for R-K-O. Still another is Joe Cartmell, formerly Cartmell and Harris, now asst. mgr. at the R-K-O Royal in the Bronx.

REVERSED 'PANSY' CO. BY IMPERSONATORS

Irving Tishman and Jimmy O'Neal, vaude producers, have a dragnet out for all available male and female impersonators in New York. Their scheme is a legit musical called "Pansy," to be played in reverse by the cast, all in drag. They think the public is sufficiently "pansy conscious" to stand for a gag like that.

The producers are issuing contracts to principals. Lined up so far for the leads are Karyl Norman, Francis Renault, Jackie May, Cecil Mason and the Lynch Twins, all boys who wear girls' clothes on the stage. Billie Gerber and Gypsy Byrne are the male impersonating girls engaged, with Tishman and O'Neal also seeking Kitty Doner for a male part.

Chorus boys and girls will also wear each other's clothes.

Tishman and O'Neal got the idea during intermission at Eva La Gallienne's Civic Repertory theatre on 14th street.

Burlesque Comics in Units

George Broadhurst, Bobby Barry and Dick Lancaster have been engaged to head different stage units by Fanchon and Marco.

Each of the comedians is from burlesque.

Duncans in WB Houses

Duncan Sisters will play two weeks at the Warner deluxers. They open in Philadelphia Oct. 24 and Oct. 31 at the Branford, Newark.

Although the musicians are still on strike in both Philadelphia and Newark, Warners will continue booking acts into both cities. Acts booked can appear without orchestras.

Al Weston Walks

Chicago, Oct. 14.

After a couple of starts at splitting, the R-K-O western agents, Mauric Greenwald and Al Weston, have finally separated. Friction and suspicion.

Guy Perkins remains in the office, with the new firm label to be known as Greenwald & Perkins.

Weston will produce his own acts.

Chicago's Champ Lobby Act Kids Standees 7 Hours a Day

Chicago, Oct. 14.

Lobby acts, in de luxe picture houses, take it from Allison and Fields, have anything but an easy life. Couple have been entertaining the standees in the Publix-B. & K. Chicago for the past year. During the time they have developed a number of new ideas as to how to amuse a leg weary mob.

It is quite a different thing to make a gang laugh when they are sitting in comfortable chairs or trying to pull smiles when they are standing on each other's toes, and waiting for pews. To offset the handicap Mary Allison and Irvin Fields have memorized 1,600 pop and classical songs they can render in full.

A few days ago a woman came in and asked for a number that floored both. Fields asked the customer to wait a moment, while he dashed across the road to a music store. Back in the lobby the two rendered the song.

It illustrates how far lobby acts go to please.

Six months ago, when the two retired their dreams were all of "A Cottage for Sale." Today they are going through the same agony with "Little White Lies" which is the request number of every other customer.

A Week's Work

How hard they work after 12 years in vaude is shown by last week's record when they sang 50 songs an hour for a week's total of 43 hours.

Fields makes himself a m. c. in the lobby, mingling with the waiting customers and asking them for their favorite numbers. A wise cracker in the group becomes meat for him, with most of the gags being worked up from song title. Gagging idea is going so well with the standees that the couple are thinking of planting a stooge or so to help pull the laughs.

Once the crowd has given a hearty ha ha, according to Fields, the rest is easy. From then on the folks try to wise crack each other and all becomes merry, and they get a spell off from warbling.

Originally Allison and Fields opened in a lobby act at the Publix Northshore. Here they built up their routine, getting attention and plenty of invitations from wealthy homes, most of which were accepted.

Confidential

When the Chicago came along both were against it figuring a Loop mob harder than the homers in the suburbs.

Now after 365 days work in the new spot they have steady friends who stop on the way out to tell Fields exactly what they thought of the performance inside.

Some like the picture, some the stage show, but most have a kick or so.

According to the team the life beats vaude, although the hours are tougher, being six on week days and seven on holidays.

Lines, in the average lobby, according to count of these two, have to stand 20 minutes. This gives the couple a short space to get friendly, which is pushed hard.

Al Siegel Ill, Out of Show—Partner Remains

Ethel Merman and Al Siegel were forced to withdraw from the floor show at the Club Richman, New York, Monday night, due to Siegel's illness.

Team was to have doubled between the nite club and "Girl Crazy," musical, which opened last night (13). Miss Merman remains in the show without her partner.

ALLEGED 'COPY ACT' GUARDS AT PAR, N.Y.

Ritz Bros. Deny Authorizing Threat Against Carlton Bros.

Paramount theatre, New York, engaged two private strongarm dicks to guard the Four Carlton Brothers during the stay of the "Birds of a Feather" stage unit this week, following threats of violence to the four dancers over alleged lifting of another act's material.

Backstage at the Paramount Saturday night the Carltons said they were visited by two men who said they were there in behalf of the Ritz Brothers and advised the Carltons to discontinue their alleged copy act of the Ritzes in style of dress. If not complying by Monday matinee they would be slugged, the Carltons claimed they were told.

Up to Monday night there had been no carrying out of the slug threat. The theatre's pair of bouncers went on duty that morning.

Ritz boys denied knowledge of the backstage threat and declared that if such a thing occurred they had nothing to do with prompting it. When and if desiring to restrain the Carltons they'll do so in the proper legal manner, the Ritzes declared.

The Carltons are continuing unchanged at the Paramount, under the double guard.

SLIGHT DELAY LOSES ACT ENTIRE BOOKINGS

Chicago, Oct. 14.

Frances and Mayo, formerly known as Princeton and Watson, were cancelled out of the R-K-O Palace, Rockford, Ill, because of Princeton's inability to go on at the first show.

Cancellation cut out of the balance of the act's route.

They were replaced at second show by the Baseball Four.

Jesse Kaye Resigns

Jesse Kaye, for several years associated with Jack Loeb in the former Fox vaude office and lately with Fanchon & Marco, at the head of its club department and personally handling the weekly radio broadcasts for F. & M. over WGBS, resigned.

He left Oct. 5 with Herman Becker for Los Angeles.

No successor named in F. & M offices.

Reunite After 13 Years

After 13 years apart, Fred and Herman Berrens are reunited in a new three-people turn.

STONE-McNULTY SPLIT

Hollywood, Oct. 14.

The Georgie Stone-Dorothy McNulty vaude combo is off. Seems that Miss McNulty wanted to split with Stone on everything, including salary.

Stone is looking for another femme partner.

Coast Stumblers Sue

Hollywood, Oct. 14.

Ella Koehler says she tripped over a wire in the R-K-O Orpheum and wrenched herself $10,000 worth. At the same time she lost a $250 diamond ring and tore $60 worth of clothes.

The doctor charged $200. Add them all together and you get what Radio-Keith Orpheum is asked for in Superior court.

Another damage suit filed is on behalf of Fred Verengia, 17, who is suing Fox West Coast Theatres for $50,273.

Verengia says he injured his hip by a fall in the balcony of the Criterion theatre last July and has been in the hospital since. He charges the theatre failed to provide ushers or lights.

2 New Acts

Andy Rice, jr. and Martha Morton, have formed a new two-act.

Claire Ray, from pictures, and Snow and Columbus in comedy and dancing act are also a new hook-up, framed by Charley Allen of the M. S. Bentham office.

N. V. A. WILL BE CONTINUED

Weekly Gratuities Reduced by N. V. A.-Also Dropping Insurance

Letters from the N. V. A. are reported having been received by some of the people on its weekly gratuity list, informing the beneficiaries the amount hereafter to be received by them will be reduced. This is said to be in the nature of an adjustment, to conserve the charitable funds of the organization in order that the care of many shall not become a hardship upon the society.

Another economy angle the N. V. A. probably will shortly take up is the matter of insurance, which will likely be discontinued. This has been the amount of $1,000 paid at death of a member in good standing to heirs.

Investigation of the charitable efforts of the N. V. A. since it was solely dominated in czar-like fashion by the late E. F. Albee has revealed many questionable peculiarities. Not the least of these are charities the N. V. A. was obliged to assume by Albee's instructions and which the general as well as the show public had been led to believe were Albee's personal honorariums. One of the supposedly Albee-supported charities is disclosed to have been carried upon the books of the N. V. A. since the time of the Albee publicity announcement of his own intention to do so to the amount of $20,000.

Not in Want

Other instances investigated have brought out that some on the N. V. A. weekly charitable list are not in actual want. A woman receiving a weekly N. V. A. check for years was found to have remarried, with she and her newest husband working steadily in commercial positions. A man getting a substantial amount weekly from the N. V. A. did not deny when the investigator accused him of running the business himself that he alleged he was clerking for.

In many of the insurance claims paid after death of N. V. A. members it has been found that the heirs were in a financial position which did not require the N. V. A. $1,000 death benefit.

With the insurance abolished, the N. V. A. may instead appropriate a certain sum to bury its dead when the circumstances call for it. With weekly charitable sums, in view of the disclosures, the N. V. A. may decide to place a maximum amount for any needy member.

Managers' Interest

In the reductions of the present weekly checks there will be more uniformity of the gratuities and a larger number of applicants may be receiving the same bulk amount of money.

So far nothing has arisen concerning the operation of the N. V. A. Sanitarium and its overhead. The new sanitarium at Saranac has not been running long enough to warrant an audit of inspection of its expenditures to secure an accurate survey of its monthly or yearly upkeep.

It is felt that the important heads of the show business who visited Saranac yesterday (14) will take a much stronger personal interest in the N. V. A. after observing the sanitarium and its patients than has previously been given by any of them.

GIRL UNIT IN WRANGLE OVER THE TEXAS JOHNS

Chicago, Oct. 14.

Irving Yates had to make a flying trip to Texas on an SOS that all was not serene with his all-girl unit on the R-K-O circuit. It was Yates tactful duty to restore harmony among the ladies.

Accusations of John-stealing and other gross forms of feminine treason were being freely indulged in by the various members of the solidly feminine unit.

Included in the unit is Babe Egan's redheaded girl band, Grace and Marie Eline, Gracie Berrie and Flo Mayo and Co.

MAX HART MARRIES ADELE HOPPE IN RENO

A report in the New York dailies Saturday (11) said Max Hart had married Adele Hoppe at Reno, Nev., the same day, very shortly after his divorce decree from his first wife, Madge Fox-Hart, had been granted in Reno by default.

Max Hart has been on the coast for some time. Mrs. Fox-Hart has been in New York. The first Max Harts have had their martial troubles aired for several years, with Mrs. Hoppe, widow of the Hoppe of Goldsmith and Hoppe, former vaude musical act, frequently mentioned. Mrs. Fox-Hart often brought actions against her husband for support. At one time she was said to have received a permanent settlement, with a division of Max's property, but Mrs. Fox-Hart later denied the property division. It is understood she is in receipt of an annual income of some amount from Hart.

From Obscurity

Madge Fox was a high-salaried vaude headliner when she married the obscure Max Hart years ago. This gave belief to her statements years later it had been through her spur for her husband to do something for himself that Hart became an agent-producer, with his wife doing the actual producing of several vaude act-productions managed by Max. Meanwhile Hart became an astute agent, also alleged by Mrs. Fox-Hart to have been at her suggestion. He placed many vaude acts, mostly comedy, under his control with iron-clad contracts, raised their salaries and is said to have participated in the salaries as the acts' manager, besides his agency commission.

Mrs. Fox-Hart sued for an accounting of all her husband's profits. In the vaudeville branch it was generally credited Mrs. Hart had been largely responsible for Max's success up to the time of their separation. Besides his vaude agency business, Hart became part owner in several theatres.

No Evidence

Mrs. Fox-Hart made several "raids" upon her husband's home in Douglaston, L. I., and in his New York apartment, but none seemed successful for the purpose of bringing a divorce action against him on the necessary statutory grounds in New York state. When her husband had a stroke in New York some months ago, Mrs. Hart said she had been unable to see him, as Mrs. Hoppe was in control of the apartment and would not permit her to enter. Madge said when calling Max on the phone Mrs. Hoppe always answered.

Mrs Hoppe owned a police dog and Mrs. Hart said she was in deadly fear of it.

Hart has been in Hollywood attempting to promote an agency in the film colony, but without much success. His agency business in New York started to dwindle, following his expulsion as an agent from the old Keith office. He brought suit against Keith's in the U. S. courts for discrimination, but was eventually defeated. The legal action cost Hart nothing, his attorneys accepting the case on a contingent fee. It cost the attorneys over $25,000 in preparation of briefs, etc., on appeals, without calculating their services.

English Acts Sail Back

Gracie Fields and Caryll and Mundy, the two English variety turns that came over to play the R-K-O Palace, New York, are returning home this week. Neither succeeded in impressing American audiences.

Miss Fields sails tomorrow (15) on the "Mauretania" and the two-act Friday on the "Homeric."

MGRS. AT SARANAC MAKE PROVISION

Leading Chain Heads Look Over Sanatorium—Agree Charitable Institution Be Perpetuated — Pat Casey Remains in Charge

SAM KATZ, N.V.A. PRES.

Saranac, N. Y., Oct. 14.

Sam Katz (Par), president of the N. V. A.; Harry M. Warner (WB); Nicholas M. Schenck (Loew's); Hiram S. Brown (R-K-O) of its board of directors, together with Will Hays, J. J. Murdock and Pat Casey, arrived in Saranac this morning.

They are now looking over the new sanatorium of the National Vaudeville Artists, which currently contains 78 tubercular patients from the show business. It has room capacity for 125.

Report here is that the managers, representing the leading theatre chains of the country, have decided to support the N. V. A. and its institutions.

Two sound news trucks are picturing the group and N. V. A. plant.

All will leave here this afternoon, to return to New York.

Sam Katz has accepted the presidency of the N. V. A., tendered him by the board of directors at its meeting in New York last week.

In New York it is said the managers have decided to perpetuate the N. V. A. and may have decided while in Saranac on the ways and means. Pat Casey, in charge of the N. V. A. affairs, is reported to have suggested the visit to Saranac, in order that the managers might obtain at first hand an idea of what the N. V. A. is doing for the tubercular afflicted of the variety show business.

Other Matters

Another meeting is to be held shortly in New York, to act on the Variety Managers' Association, and the N. V. A. clubhouse. Accounts says there is an even chance the clubhouse may remain, including the rental of its rooms, but without a restaurant attached.

A belief exists that now the managers have determined on their course with the N. V. A. and the beneficial Saranac trip as to the worthiness of the N. V. A. as a

(Continued on page 42)

Impetus for Vaude Seen as Circuits Comb Studios for Names With Ability

Hollywood, Oct. 14.

With Fox, Publix and Warners putting picture names into their film houses, and with R-K-O and Loew doing the same in vaude, it is apparent that the winter will see a real contest here for talent that should develop into an impetus for vaude.

Complete change of heart toward vaude is seen in the present viewpoint of the picture producers. Proof of this is the number of film people who have been recently sent into vaude and picture houses for stage appearances.

Keeps Players Busy

Producers find it a good way to cash in on the idle periods for their contract people between pictures, plus the publicity value of having their stars and featured players appear in person before audiences.

Both R-K-O and Loew's have representatives here to book picture people over their routes. Loew's got into this end last week when Lou Dorn was named to book picture people for the circuit.

The latter outfit is going after the biggest names in the entertainment field here: legit, picture and former vaude personalities now in films.

Another apparent feature of the coming contest is that none of the representatives here booking the stage talent is satisfied with names alone. The idea of putting picture people on the boards just to make an appearance and take a bow is out. In future they've got to be able to do something that will fit into the vaude idea of entertainment.

This knowledge is already taking effect with the picture mob, many getting acts written and rehearsing privately on their own initiative.

IN 8 YEARS SEABURYS MARRIED FOUR TIMES

Chicago, Oct. 14.

It's getting so a dame would rather be deserted at the altar than after a couple years of twin-bedding it. After all, a divorce suit takes a lot of time and money.

Among those deserted who appeared in court last week was Althea Elsing, represented by Leo Weisskopf. After marrying Warren Elsing, stage carpenter, Oct. 23, 1926, they lived more or less together until Aug. 15, 1928, when he went his way, and she sold the other bed.

But Margaret Irving Seabury is made of sterner stuff; it takes time to convince her she's happier away from than with her husband. She married William Seabury, first, in 1922 in New York, when they were both with the same musical. When the show moved to Chicago, they thought maybe they had different rules in this town, so repeated the mumble. In Fresno, Calif., some time later, they decided three times was lucky.

They guessed wrong. In 1927 she got another divorce decree on charges of misconduct. Another year, they were back and visited a fourth preacher.

But, like La Salle street, all the marriage certificates will be torn up again because, according to the new bill filed, Seabury grabbed his hat and a one-way ticket about two years ago.

LEWIS MACK AND GIRL BADLY HURT IN CRASH

Trenton, N. J., Oct. 14.

Madelyn May may be disfigured for life, through a gash from forehead to chin sustained in an auto crash here. Lewis Mack, driver of the auto they were in, nearly had his tongue severed in half.

Mack is the stage m.c. at Hunt's State here. Miss May, 20, is a chorister in that theatre. While Mack was driving just outside of the city, his car hit the rear of a truck.

Mack will be arraigned on a charge of reckless driving when recovered, also with giving a fictitious name. When removed to the McKinley Hospital, he gave the name of Harry Ward, the same name he gave the police when they arrived at the scene of the accident.

Razoring, Chiselling, Anything, Indies Present Way of Starving

With all space on the New York indie vaude bookers' and agents' throats used up, the boys have switched the razor to the other hand and now are working on each other's hearts. Everything goes.

Organization, which might have helped the indies over the present hurdles, was always spiked by individual competition. Now the rivalry is greater than ever. Clinging to the few dates that are left to them, the indie boys are turning every known trick to milk them for as much as possible, while thinking up new departures daily.

It's a question whether the bookers or agents are in a tougher spot, although the starving and chiseling agents are far in the majority.

Every time an act is booked in several of the indie offices there is a battle over who is entitled to be the agent and collect the commish. Usually at the finish there's little left for the act after a couple of agents have declared in, besides the booker.

In several of the indie booking places laying it on the line before receiving the contract is compulsory and in the open. The bookers will not issue a guarantee on paper before getting their own cut in cash.

One indie booker is desperately taking three ways—from the act, agent and theatre. Latter pays him the customary booking fee. Act kicks part of the salary besides the regular booking office commission and the agent's fee. Booker also muscles in on the agent's commish.

Splitting Up Mgr.

Three separate and competing indie bookers announced recently the addition of an upstate New York straight picture theatre to their respective vaude books. Each insisted the owner had selected him to book the vaude. After the agents got dizzy trying to determine who would book it, the theatre decided to remain in straight pictures.

Another indie theatre owner securing his vaude from New York is privately checking his house manager and booker on information that the boys are overquoting acts' salaries on the show expense sheet and splitting the diff.

ALL DUMB VAUDE BILL SENT TO MEXICO CITY

First bill of dumb acts from New York to play the Imperial theatre, Mexico City, will be sent there by Victor Trava Moreno, who is assembling the layouts to go to that country with fare there and back guaranteed and two weeks' work certain.

A three months' option is taken on the acts, mainly dance teams and novelty turns.

Moreno claims to be booking the Mexico City house through association with the R-K-O representative there, the latter handling R-K-O pictures only and no vaude.

In addition to playing a week at the Imperial, a second week goes to the Regis with the acts also doubling from both houses to the St. Regis night club floor.

The trip down is by boat.

VAUDE TEAM KILLED WHEN TRAIN HITS CAR

Chicago, Oct. 14.

Bob Emerson and his wife, doing a vaude act under the name of Kane and Gray, were instantly killed yesterday (Monday) at McMinnville, Tenn., when a locomotive struck their automobile while enroute from Memphis to Charlotte, N. C.

Team was booked out of Chicago by the Richard - Morse - Halperin agency.

Back-Stage Thefts

South Bend, Ind., Oct. 14.

At R-K-O Palace, first half, Joe Lane, of Lane and Harper, dressing room door was broken open, [illegible] wardrobe amounting to $150.

Thelma De Onza, same bill, lost portable radio and wardrobe.

In each case doors were pried open after theatre closed.

Tell it to the world and if it's good news, the world forgets
So there's no use mentioning the

SILVER ANNIVERSARY NUMBER

in December for

VARIETY

That's December—Remember!

But the Works Are Starting Now
For This Is Really Unusual, This 25th
And in December, Which Has Another
Notorious 25th That Is an Annual

While "VARIETY'S" 25th Comes but Once in the First Stretch and Then at the End of It—a Long Time, Lads

---

In December—Remember!

Watch Yourselves!

R-K-Os Chicago Office Blended Into New York's by May 1, 1931

R-K-O's western vaude exchange in Chicago has been notified to enter into no contracts with acts for dates after May 1, next. This is reported as a preliminary to the discontinuation of the R-K-O western booking branch and transfer of all houses to the New York "floor" at that time.

The move east for present Chicago R-K-O booked and owned time will be gradual, with the entire group to be in New York and on the home office books by the May 1, stop-date.

While the Chi office is paying its way in commissions and theatre fees, estimate of Charlie Freeman is that considerable economy would be possible through combining the east and west books. Move will be a part of R-K-O's general trimming of booking office expenses to a maximum.

Acquisition of the Chi houses also would increase the time on the New York books as another possible benefit.

On the Chi R-K-O books are nine weeks of full and split-week playing time, and about 10 one-day Saturdays and Sundays in and around the city.

Probable difficulty to be met by the New York bookers in supplying bills at such a distance for some of the houses budgeted at $1,500 and under for stage expenses, has been considered, Freeman declared, with the opinion that a system could be devised to make the booking a routine task.

The R-K-O Boston office will not be touched.

Chi branch, if existing at all after May 1, will book only the one-day stands and clubs, with the latter expected to be the chief source of income.

Eastern move of what little is left of the R-K-O western time would be a final blow at the circuit's franchised agents in Chicago. Conditions there among the agents are as bad as or worse than in New York.

LOEW'S YES OR NO ON VAUDE DUE SHORTLY

Whether Loew's will restore vaude where vaude was eliminated during the summer, or whether it will continue operating the houses on a straight picture policy throughout the season, will be decided upon shortly.

Loew's is said to favor the restoration of vaude, because of the unusual biz several R-K-O houses have picked up. This is attributed to the fact that in the many locations where formerly both Loew and R-K-O vaude houses existed and where now the R-K-O houses remains without stage competition, the vaude patrons have drifted to the R-K-O houses.

NAMES AT AUDUBON

Fox Starting With Fifi Dorsay Uptown

To clinch the uptown N. Y. situation, Fox is planning the introducing of big names which heretofore it has kept on Broadway and some of its biggest de luxers throughout the country.

Fifi Dorsay will be the first big name to appear in lights uptown, acording to present Fox plans. She will be used to open latest return to split policy of the Audubon.

State-Lake Bookings Going to Milwaukee

Chicago, Oct. 14.

Acts shut out of the State-Lake when that house went straight sound will be taken care of at the Riverside, Milwaukee.

This takes in the majority of acts under contract for this spot.

RAY OF LIGHT!

R-K-O Western Picks Up a Couple of Split Weeks

Chicago Oct. 14.

Two more towns came back to the R-K-O western books last week.

Spensely, Dubuque, will use three acts for the first half. Liberty, Terre Haute, will also present three acts, on a two-split.

LOEW'S M. C.'S MADE PERMANENT IN HOUSES

Permanent m. c.'s are to be installed shortly by Loew in each of its eight houses playing presentations. No more shifting about of m. c.'s among the persentation houses, as Loew has been doing for the past year.

Paul Ash is the first to be given a Loew date. He will go into the State, Cleveland, Nov. 14.

Other m. c.'s shortly to be assigned are Dave Schooler, Wesley Eddy, Ted Claire, Bert Frohman, Ray Teal and two others yet to be selected.

Loew did away with the permanent m. c. policy a year ago. Since then it has sent m. c.'s traveling around with the units, a week at each house.

One reason, as stated by Loew, is that the m. c.'s will have no trouble breaking in at any house, since in making the rounds each of the Loew presentation houses, have become fairly well acquainted with the Loew m. c.'s.

Schallman Both Booker And Agent at Same Time

Chicago, Oct. 14.

Question of a booker on one circuit playing agent on another circuit came up last week, when Hymie Schallman, indie agent, was ruled off the William Morris floor in Chicago, when he started booking the Crown as Fanchon & Marco rep.

Order didn't go into effect, however, with everybody conceding that the whole matter is of too little consequence to bring about any feeling of competition or rivalry.

Indie Bookers Layouts Now Worse Than a Tanner Route of 15 Yrs. Ago

Indie vaude houses are playing hide and seek with the New York bookers handling them.

Within the past week or so the Dows have yanked the Peekskill (N. Y.) house off Fisher's books and also a day date in Newark, N. J., from Linder.

Jack Allen, back booking after stepping out of the old Fox agency, is booking five-act bills in Newburgh and Poughkeepsie in indie houses dark for two years.

Harry Carlin's only principal stands are Mineola, Far Rockaway and West New York, the first a one-dayer, the second two days, and the last, one day.

Harry Lorraine has the DeKalb and Halsey, Brooklyn, and also the Myrtle over there, using two-day bills on Friday and Saturday.

Fisher's main houses are in Patchogue, Bayshore, Fall River, Trenton, Staten Island and the Majestic, Jersey City.

Harry Biben, Philadelphia, has extracted a Philly house, the Keswick from Fisher's books. It's a five acter on a split week.

John E. Coutts has Glens Falls, N. Y.; Williamsport, Pa.; Allentown, Pa., and three one nighters.

Sidney Rheingold is booking Rutherford, N. J.

Harold Corbett has three one nighters.

R-K-O CONTRACTS NOW LIMITED TO ONE YEAR

No more three-year contracts for acts from R-K-O. Longest term to be issued by that booking office in the future will be for one season, with one or two additional options of a year each to give R-K-O the privilege of stepping out when wishing to.

R-K-O's declaration against term contracts with no loopholes for outs on either side is on the claim there is no longer enough time on the circuit to warrant lengthy agreement with any act.

HARRY ROGERS' DEFENSE

Stricken Out in Suit—Judgment for Scenery of $1,407 ordered

John C. Becker & Bro. filed a judgment for $1,407 in the N. Y. City Court against Harry Rogers, of 226 West 47th street, as a balance due on scenery for vaudeville acts.

In his answer Rogers asserted the plaintiff agreed that he could pay off the scenery bill at the rate of $50 a week while his acts were working. That he has been doing, so the total amount is not yet due.

His answer was stricken out and a summary judgment directed.

NEW ACTS

Fred Harper, Arthur Putnam and Lou Barry, comedy and singing.

John Herman, blackface.

Al and Fannie Steadman, with Fred Hughes (tenor).

Percy Weinrich and Dolly Connolly, songs and piano.

Georgia Ingram, a new act, "Smart Rhythm," written by Howard Mutt. Faye and Estaire support.

F. & M.'s Last Halves

Fanchon & Marco Ideas start playing the Orpheum, Tulsa, Okla., Oct. 17, for the last half. It will follow Oklahoma City.

F. & M. now include the [illegible] Butte, Mont. Last half only.

BOREO
(EMILE)
PALACE
(NEW YORK)
NEXT
(OCT. 18)

CARDINI
"THE SUAVE DECEIVER"
RETURNED TO THE PALACE, NEW YORK
(WEEK OCT. 11)
AND THIS IS WHAT THE PRESS OF NEW YORK HAD TO SAY:

New York "World" Oct. 13, 1930
The sleight-of-hand artist, Cardini, works as we like to see magicians work—without a word. He does not, by speaking, distract your attention from his miraculously supple hands, and still he fools you.

New York "Herald Tribune" Oct. 13, 1930
Cardini, with bits of magic, drew a fair share of applause—and rates next to the Marxes in the value of entertainment presented.

New York "Sun" Oct. 13, 1930
If you're short on playing cards it is probably because Cardini, the sophisticated magician, has them up his sleeve. He uses about a gross of them in his act. His best number is with lighted cigarettes. He plucks them out of the air and various parts of his clothing. Mr. Cardini is a very clever sleight-of-hand artist.

New York "Telegram" Oct. 13, 1930
CARDINI, PRESTIDIGITATEUR AND MAGICIAN, HEADS REGULAR BILL AT BIG VARIETY HOUSE FOR WEEK
On the regular bill, the bill you'll see today and through the week till Friday, the outstanding feature is Mr. Cardini, known to program makers as "The Suave Deceiver." Caring little for magicians and the art of magic, Mr. Cardini is about the slickest prestidigitator in or about our town.

New York "American" Oct. 13, 1930
The year's novelty at the Palace is a suave deceiver—the program booklet describes him correctly—who calls himself Cardini, and it is doubtful that a more smooth manipulator has ever been seen before. To watch him is thoroughly diverting. His tricks with cigarettes and balls are no less astounding than his card tricks.

Direction PETE MACK

"Daily News" Oct. 13, 1930
BE-GLOVED CARD JUGGLER VIES WITH MARX BROTHERS
By JOHN CHAPMAN
Up toward the beginning of the current Palace bill, and long before the Marx brothers arrive, a man in full regalia appears and begins to do card tricks. They are the old familiar tricks but done with superb deftness. The performer does them without removing his loose chamois gloves.
He calls himself Cardini. . . . His act is at least as interesting as the Marxmen's.

New York Times" Oct. 13, 1930
Cardini, a silent magician of the Beau Brummel school, has done wonders with cards and cigarettes.

"Evening Graphic" Oct. 13, 1930
AMUSING MAGIC
Cardini gave a smooth performance, snatching cards and billiard balls out of the air and making them disappear again. He did the same with lighted cigarettes and his hands moved so rapidly that it was impossible even from the third row to figure out how he did it.

R-K-O Will Not Consent to Removal Of Vaude During Smash Film's Stay

R-K-O has advised the independent State, Long Beach, Cal., it would prefer not booking the house under requested terms, and at the same time decided to generally discontinue eliminating vaude at any theatre to play big pictures straight in the future.

Long Beach house, playing the R-K-O western unit bills, asked for a new arrangement under which the vaude could be dropped during important picture bookings. R-K-O's answer was that it has decided against doing so in its own theatres and would not consider booking a theatre with a conflicting policy. Long Beach management also advised it would not be possible for the house to drop vaude because of the through route manner of the western road show bookings.

Another R-K-O angle is that through the vaude during the past several months, along with the build-up for that vaude, the circuit's theatres were creating most of their steady draw.

R-K-O's, also Loew's, in the past have frequently cut out the stage shows during the playing of a smash picture. Under that arrangement it was possible for the theatres to realize larger grosses under lowered operating expenses, with the straight film policy allowing more shows daily and greater turnover. That was when the vaude was not considered so important over the R-K-O circuit. Vaude's recent progress to the front as the chief year-around attraction of the R-K-O vaudfilmers provoked the latest decision.

The indie R-K-O-booked Long Beach State will play its final R-K-O bill the week of Oct. 17.

Amateur Nite Returns To Ebright in Ptsbgh

Pittsburgh, Oct. 14.

Amateur night has come back here, with Enright, Warner de luxer in East Liberty, taking the lead. Called "Opportunity Night" and staged every Thursday at last performance, with winner each week being presented with a silver cup.

Started only short time ago and felt at box office. Enright opens new programs Friday. Thursday is usually off.

Contestants bring relatives and friends inasmuch as winner is chosen by audience applause.

Opposish House Uses R-K-O in Deceptive Way

Trenton, N. J., Oct. 14.

Hunt's State theatre, playing independent vaude in competition against the R-K-O Capitol, is attempting to cash in on R-K-O, without interference so far.

Big sign in front of the State and another in the lobby advertise Real Knock Out Vaudeville, the R, K and O in thick, large letters, with the rest of the letters not discernible from the sidewalk. Similar method in its advertising.

R-K-O people here regard such a stunt as small and cheap. They believe the State is advertising R-K-O.

Unit's New N. Y. Route

Route decided upon by R-K-O for the intact bills in New York when the 81st Street and Kenmore are added to the present week is: Madison, Chester, Kenmore and 81st Street.

Intacts will go into the 81st and Kenmore around Dec. 27. Delay is due to the number of acts which R-K-O wants to play in the units but which played the 81st and Kenmore too recently.

Sam Tishman, booking the R-K-O intacts, started booking the 81st Street, New York city, and the Kenmore, Brooklyn, Saturday (11), although both houses will not play intacts until the end of December.

Tishman placing four acts each half in both theatres, to prepare the audiences for the coming of the intacts, which consist of four acts.

Both houses were formerly on the books of Arthur Willi.

Vaude in Macon

Macon, Ga., Oct. 14.

Grand, legit, will reopen Nov. 1, after nearly a year's darkness, with vaudfilm, as an independent.

Labor Troubles

(Continued from page 32)

work for the R-K-O interests in Tacoma, Seattle, Portland and Spokane during his present northwest trip.

Other labor troubles around the country were regarded as trivial compared with the conditions in Newark, Philadelphia and St. Louis.

The union stage trouble which flared up at Wallack's, New York, Oct. 4, when the management dismissed his entire crew of stagehands was adjusted last week when an official strike call was directed against the Chanin-owned house.

The house had gone as far as engaging a non-union crew. This week, however, saw the former No. 1 men back at their old posts.

Birmingham, Oct. 14.

Operators of Muscle Shoals local consisting of boothmen in three towns, Florence, Sheffield and Tuscumbia, in the northern part of the state, have returned to work after a couple of weeks' strike. Struck for higher wages and theatres put in non-union operators.

Union later agreed to return to work with a raise promised later on if business warrants it.

Montreal, Oct. 14.

Orchestra goes back into Capitol this week (12) with three acts of vaude.

San Francisco, Oct. 14.

Mort Singer of the R-K-O offices is due here this week to take a hand in the difficulties between the theatrical unions and the theatres. Cliff Work, R-K-O division manager, arrived here Thursday to await Singer's coming. Practically all dealings with the union concerning R-K-O houses in the bay district have been handled by Work until now. Stage hands are holding out for new contract under existing terms and theatres want a few concessions. Musicians also at loggerheads with the managers.

Dallas, Oct. 14.

Publix's union troubles in Austin, state capital, were brought here, with Barry Burke, divisional manager for the Texas P-P branch, taking the field.

E. P. Ischy, secretary of Austin stage employees' local, claimed matters so far hadn't passed the discussing stage, with both sides pretty firm. Meantime, Publix's Austin stands operating open shop as far as projectionists concerned. However, one house, Queen, was forced to remain dark.

Troubles in El Paso were settled amicably, leaving Austin as only labor trouble spot in Texas.

Lexington, Ky., Oct. 14.

State, operated by Publix, reopened after closed for a month. Scale trouble with projectionists caused G. L. Hensler, manager, to close the house but the matter has been ironed out. First run again there.

Pittsburgh, Oct. 14.

Impending walk-out of union projectionists in indie-owned houses in this district was averted when operators and exhibitors compromised. Former agreed to take a 15% cut in wages. House owners had demanded a 25% reduction.

Reduction does not concern Warners' small-seat nab houses. They control most of them, inasmuch as WB-operators agreement still has a year to run at present scale.

Philadelphia, Oct. 14.

A compromise has been nearly—but not quite—reached between Philly's strike film house musicians and the officials of the Stanley-Warner and Fox interests here, following a conference in New York Saturday with union officials and theatre owners. The only announcement made over the week-end here was to the effect that no agreement has yet been reached.

Weber's order calling out the 3,000 musicians has had no visible effect here in Philadelphia as yet (13), and that of dance hall, hotel and radio musicians, called for tomorrow, has been indefinitely postponed.

A settlement is generally expected some time this week.

N. V. A. CONTINUES

(Continued from page 39)

charitable institution, that the managers will declare out for all time the former method of passing the hat in theatres for support from the public for one of the industry's own charities. What substitute will be settled upon is not in the reports.

If Casey remains as the director in charge of the N. V. A., he will combine that post with his recently reported appointment as successor to the late Guy Currier for the picture producers. The Currier duties were as the studios' medium between them and the unions.

Saving on Intact Route

Slight shift in the R-K-O intact route places Birmingham before Atlanta.

Under the old routings, units went to New Orleans to Atlanta and then back to Birmingham.

Now it's New Orleans to Birmingham to Atlanta.

KING WITH F-M

Hollywood, Oct. 14.

Will King, formerly starring in his own screen comedies, is going with a Fanchon & Marco unit.

R-K-O's Washington Suit

Washington, Oct. 14.

R-K-O has had to go into court to stop Marcus Notes, so states the producers, from using films without paying for them.

Suit was entered last week.

Two-Day Indie Vaude

Five acts of vaude now booked by Phil Bloom in Fanchon & Marco office for the Brook theatre, Bound Brook, N. J., on Fridays and Saturdays only. First show opened Oct. 10.

Sullivan Gets 4 for Agents' Traffic Relief

To relieve congestion among the agents around Jack Hodgdon's desk, Charlie Freeman switched houses between Hodgdon and Frank Sullivan, giving the latter four formerly booked by Hodgdon, and Hodgdon one of Sullivan's.

Former Hodgdon houses now booked by Sullivan are the Hippodrome and 58th Street, New York, and Troy and Schenectady. Hodgdon's addition is the Hamiton, New York.

Jimmy Kane, formerly assisting Bill Howard, was transferred to Sullivan.

JUST BACK

I sailed from Europe for this side,
Sent a wireless to Johnnie Hyde.
He ans. with six weeks for Loew
In New York at real good dough.
Says I, "Johnnie, they must pay—
You know the works—all 3 a day."
In America it's work that kills—
Talking pictures top the bills.
Before I open up for Loew
I took a shot at R-K-O.
Miles Ingalls said: "They must see
Eighty-sixth Street—it's only three."
A hundred dollars then I took
Just to give them birds a look.
Number two's the spot I had;
"Variety" mentioned not so bad.
Now the Capitol I will play—
Gee, that's four every day,
But I have made up my mind
That I don't like this daily grind.
I have contracts up my sleeve
For Sunny France I'm going to leave.
At the Mediterranean I'll sit and look
While acts along Broadway try to book.
I enjoy so much more
Basking on the Riviera shore.
So when Walter Nilsson you try to find
He's where drinks don't make you blind.
I'll admit the money's a little less;
One show a day makes me say "Yes."
Good-bye, Broadway, with all your woes,
I'm going where I don't open shows.
This little story I'm going to end—
Xmas cards I'll always send.

Walter Nilsson.

WALTER NILSSON
SWEDISH-AMERICAN COMIC
O-H-O-O-o-o-o-o-o-o!!
Capitol (New York) Now
FRED DE BONDY???

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

Returned from European Triumphs
EMILE BOREO
INTERNATIONALIST

George ANDRÉ & Co.
ADAGIO FOURSOME
BOOKED SOLID R-K-O

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LOEW BUILDING ANNEX
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GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER
CHICAGO OFFICE
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

FRANCES KENNEDY
COMEDIENNE IN SONGS AND STORIES
R-K-O Circuit Owner and Operator RADIO STATION **WJKS**
(WHERE JOY KILLS SORROW)

Peggy—I certainly do enjoy working with Billy Kelly.
Polly—The entire route so far has been a pleasure.
PAIGE SISTERS
This Week, Oct. 11, Shea's HIPPODROME, Buffalo, N. Y.

BEBE SHERMAN
FEATURED SINGER
FANCHON & MARCO'S "DOLL FOLLIES"
Thanks to B. B. B. and GAE FOSTER
PANTAGES THEATRE, HOLLYWOOD, CALIF.

Cast Stuck When Angel Walks But H. & S. Stock Blows Anyway

Hurtig & Seamon's stock burlesque at the Century, Brooklyn, did a blackout after two weeks, with the performers left holding the bag for the final week's salary.

Company was in on a percentage arrangement with the house for the four walls, but with Hurtig & Seamon responsible for show and other operating expenses. The latter entered on a short roll and did fair business the opening week, at least getting sufficient out of the intake to partially pay off performers, musicians and stage hands.

After the musicians' money was held up the first week they insisted upon salary pro rata nightly to continue. This was done until Friday night (10). The musicians held the curtain a half hour until Joe Hurtig dug up enough coin to satisfy before they played the show. The stage hands were willing to gamble for the remainder of the week.

Blow-up came Saturday night when there was no coin to pay off after the performers said they were willing to stick another week in order to give Hurtig and Seamon a break if they could raise sufficient dough to carry along the stagehands and musicians, which they were unable to do.

Hurtig & Seamon blame their dilemma on an angel who walked after giving them a check for $2,500. It bounced. Accordi to Hurtig, Isadore Comsky had approached him for a half interest in the stock venture for $5,000. Hurtig said he accepted and Comsky's attorney drew up the partnership agreement. Comsky gave him a check for $2,500, which Hurtig deposited and drew one for $1,000 to liquidate claims for the previous week.

When Hurtig presented Comsky's check at the latter's bank he was informed Comsky had closed his account. Hurtig says he has the bouncer and will bring suit against Comsky.

Century fold-up is the third ill-fated attempt by Hurtig & Seamon to do a comeback in burlesque via stocks, the other busts being at the Playhouse, Passaic, N. J., and Opera House, Bayonne, N. J. Hurtig was also interested with Irving Selig in stock burlesque at the American Music Hall, New York, which was later taken over by the Mutual wheel.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Seven Broadway productions staged within the last two years were declared by a number of Princeton seniors to have been harmful to their morals in a questionnaire by Dr. Donald Clive Stuart, professor of dramatic art at the university.

Plays listed by the students as being harmful to their morals are "Artists and Models," "Dynamo," "Farewell to Arms," "June Moon," "Lysistrata," "Pleasure Man" and "Strange Interlude."

Marie Edith Wells, former picture actress, was left $250,000 by the will of her grand-uncle, Michael von Maurer, Viennese financier. Her younger sister, Anita, non-pro, was cut off with $1.

Ignace Jan Paderewski, here for another concert tour, said that none of his recitals in this country would be broadcast by radio. He explained that he was opposed to it as regards his own playing, because of its effect upon attendance at his concerts.

Complaints of Joseph Lee, film company executive, against his wife Estelle and her eugenic spouse, Max Shore, heard in the trial of Lee's suit against Shore for $100,000, was settled out of court. It was reported that Lee, whose wife had left him to live with Shore, non-pro, in order to have the baby she says Lee denied her, had agreed to accept $1,500.

A charge that her wealthy husband, Joseph Greve, non-pro, had fallen in love with an actress and brought her to his home, where he demonstrated his affection, was made in Supreme Court last week by Mrs. Marion Greve as she sought a separation. Miss Florence was mentioned only as the woman with whom Greve said he had fallen in love. No impropriety was charged against her.

If her separation is granted, the wife is to receive $300 a month alimony.

Acting on complaints, two patrolmen of Inspector Joseph Noonan's staff raided the Maison Nebeha, night club on the second floor at 33 East 60th street. Ten patrons, all in evening dress, were ordered out of the premises, a Hawaiian band was silenced and four men were arrested on charges of possessing liquor.

Alice Weaver, musical comedy actress, refused to sign a complaint against John Peters, 17, in West Side Court. Peters was charged with the theft of her father's watch.

Because of his superstitious fear of the number "3," Randolph Pack, non-pro, stopped off at Greenwich, Conn., last week to marry his third wife for the second time.

She is the former Maxine Wells, understudy for Marilyn Miller in "Sunny."

The Argonaut Club, at 151 West 54th street, where Texas Guinan has been operating, was damaged by fire. Entire ground floor of the place was burned in a blaze which started from a short circuit. About 3,000 persons stood by as the place burned.

It was estimated that the fire caused between $40,000 and $50,000 damages. Tex was home during the excitement.

Mrs. Gertrude Scott Fitzgerald was awarded $40 a week temporary alimony from her husband, Leo Fitzgerald, agent. Request for counsel fees denied.

Mrs. Fitzgerald, in her suit for separation, said that a difference of opinion separated her husband and herself on their wedding night. Fitzgerald declared Noel Francis was a great actress, claims Miss Fitzgerald. She disagreed with him, whereupon he refused to live with her. She further charges her husband gave Miss Francis $4,000. He says it was a loan, to enable her to continue her dancing lessons, and he is now suing her to get it back.

Broadway battle between Arthur Hammerstein and his former dance director, Jack Haskell, was patched up when Hammerstein and Harold Rand, a chorus man in "Luana," were acquitted in Special Sessions of assault on Haskell. Rand was accused of first taking a poke at Haskell after his sister, Sally, had interfered in his behalf when he was quarreling with the dance director. Haskell then went to Hammerstein to complain, when he was hit again—so hard that Hammerstein broke his hand.

Hammerstein posed with Haskell after the trial and said, "He's one of my best friends."

Justice Johnston reserved decision on a motion by Attorney Harry Oshrin, counsel for 19 actors and business associates of "Frankie and Johnnie," raided recently in Queens on the charge the play was improper, asking that the case, now held for pleading in Special Sessions, be transferred to the grand jury. He also asked that if an indictment was returned, a jury trial should be granted each of the defendants. Decision reserved.

Managers of some of the concert artists have banded together for protection. The Producing Music Managers' Association has Milton Diamond, attorney, as its head.

Court officials of Reno admitted this week that Sam Katz was divorced from Eleanore Ambrose three months ago. Couple have kept the divorce secret since last July.

While all the papers in the case were sealed by court orders, it is understood a plea of incompatibility was made.

Katz, whose first wife died in 1923, married Miss Ambrose, dancer, in Stamford, Conn., in August, 1928. Her first husband, Maurice Mouvet, dancer, died in Switzerland three years ago.

Jack Donahue left his entire estate of "upward of $10,000" to his wife, Alice Marian Donahue, it was revealed in Surrogate Court when his will was filed. Document was dated June 7, 1929. Donahue died Oct. 1, after he had been suddenly taken ill in Cincinnati, where he had been appearing in "Sons o' Guns."

Germaine Giroux, of "Ladies All," is forming a committee of actors and actresses to bring about a law making the Actors' Equity the sole and final censor of the New York stage. Associated with Miss Giroux in the project are Ethelind Terry, Gladys Baxter, Raymond Guion, Hilda Spong, Queenie Smith and Phil Baker.

LOS ANGELES

Bert Lytell was granted a continuance to Dec. 8 to appear in federal court for sentence after pleading guilty to filing a false income tax return. He was granted the delay so he could fill an engagement in San Francisco.

George Gary, cook, filed suit against Noah Beery for $1,950 damages. He charges Beery beat him up at the Trout Club.

Francis X. Bushman was sued for $1,000 by Ben Hershfield, agent, who claims the amount due as commission.

Trial of Buck Jones on charge of failing to pay wages to three cowboys in his Wild West show was continued until Oct. 21 on Jones' plea that he was working on a picture.

Contract for construction of a Class C theatre on Vermont avenue has been given by Jacob Stern & Sons. Structure will cost $70,000 and seat 900. Fox West Coast will operate.

The Paramount Land Corp. will construct six film vaults as an addition to its laboratory on Argyle avenue.

Bert Rovere and Innocente Pedrovli, operators of the Paris Inn, were freed of charges of maintaining a nuisance at their cafe. Jean La Forgue, a waiter, was held for the Federal grand jury on charges of selling liquor.

Mary Fabian won her suit to collect a debt of $300 from Carolina Segrera, wife of Everett Marshall. Miss Fabian claimed she loaned Mrs. Marshall $500 in Milan, Italy, of which only $200 had been repaid.

Gladys George, stage, was granted a divorce from Arthur Benjamin Erway, pictures, on cruelty charges.

Mrs. Adele Rowland Tearle, present wife of Conway Tearle, filed suit against Mrs. Josephine Park Tearle, former wife of Tearle, for $9,659. She claims Mrs. Tearle No. 1 had two automobiles of theirs attached to collect alimony from Tearle.

Mrs. Georgia Pammett filed suit against the Philharmonic Auditorium for $61,580 damages for injuries claimed due to a fall caused by insufficient lighting.

Charging the Santa Fe Railroad with refusing to transport his 60-ton whale, H. W. Fowser filed suit for $20,000 against the railroad.

Blanche Sweet Neilan, divorced from Marshall Neilan, petitioned the Superior Court to permit her to drop the Neilan from her name.

Alexander Pantages was granted a retrial on charges of attacking Eunice Pringle. Appellate Court refused the state's plea against a new trial.

Suit for $665 damages was filed against Bert Wheeler by E. V. Brewster, who charges the comedian damaged his home to that extent. Wheeler had the place on a lease.

Jocelyn Lee stated in court that she was soon to become a mother and opposed an early trial of Luther Reed's divorce suit against her. Hearing on the motion was continued until Oct. 15.

June Parker, radio singer, filed suit against W. R. Price for $50,000 damages as result of an automobile accident. She suffered concussion of the brain, a fractured collarbone and numerous cuts and bruises.

A drunk driving charge was dismissed against Eddie Dunn, picture actor. He was arrested after an automobile accident, and the court ruled he was more dazed from the effects of the crash than that of liquor.

CHICAGO

Viola Nemeth, nite club entertainer, was criminally attacked last week on the I. C. suburban platform on the south side, she says.

Dave Ablin had his fourth run-in with the dry law when agents closed his Little Club on the near north side last week. Leon Switzer, formerly manager of the Green Mill,

(Continued on page 67)

5 Buck Raise for Gals Who Travel Under Mutual's On-the-Move Plan

Mutual wheel acquiesced to the demands of choristers and has tilted the brigade girls' salaries $5 weekly, making it $30 instead of $25, as formerly.

The raise was occasioned through Mutual's decision to rotate the former stationary choruses, with many of the girls threatening to walk if not given the salary boost.

Mutual's idea of rotating the house choruses is seen as forerunner of the wheel scrapping the stet chorus idea entirely and with the line girls eventually travelling with the shows as before.

The change is said to have been precipitated through difficulties in setting house choruses for the incoming shows and with the girls balking at extra rehearsals required for setting of the numbers. With most of the troupes on 14 shows-a-week basis the choristers were subjected to midnight and early morning rehearsals for the new shows and many dropped out because of the grind.

Mutual adopted the stationary house chorus this season in its economy program, figuring to save transportation. The saving angle was okay but the rest of the scheme didn't jell.

GERT HAYES' SUIT

For 2 Wks.' Salary—Says Mutual Dismissed Without Notice

Gertrude Hayes, Jr., has filed suit against the Mutual Burlesque Circuit, alleging breach of contract for dismissal without notice from the show, "Fine Feathers," for which she claims to have been engaged as featured soubret.

Miss Hayes states in her complaint that she held a season contract with two weeks' notice clause for the Mutual show. She states she opened with it and was later assigned as house soub at the American Music Hall, New York, and after a week at the latter was discharged without notice.

The suit is for two weeks' salary.

ORIENTAL GIRLS

(2d Review)

(MUTUAL)

This Mutual has undergone considerable gingering since previously caught by this reviewer as the season's opener at the Irving Place, New York, last month. The cold opening at the downtown house made for a shoddy and uneven performance, since remedied. Jack Lamont has gone to work on it.

When caught at the American Monday night (13) the metamorphosis was a large improvement. Lamont built up his own comedy scenes as well as the rest of the show, and as it stands now can shape up with the best wheel operas. Lamont is one of the top "hebe" comics still on the wheel, works with restraint and knows comedy values and burlesque audiences.

George Wagner, Dutch, and Jack Baker, eccentric, make good support comics, but never catch Lamont as far as laugh-getting goes. Lamont has the meat of the show, without hogging it, and the supporting mob unleashes plenty of giggles and yells as result of the lead's funmaking proclivities. Frank O'Rourke is one of the best straights in burlesque and a great feeder for Lamont, with whom he has most of his scenes. Billy Hamlett is an acceptable danc-

(Continued on page 68)

Tab Owner Robbed

Lexington, Ky., Oct. 14.

Virgil Siner, owner of a tab show playing at the Ada Meade theatre, was knocked over the head and robbed here yesterday. When he regained consciousness he discovered $150 had been taken from his pockets.

Siner is confined to his hotel room with a deep gash in his head.

Burlesque Changes

George Douglas, Alma Mack, Florrie Hutchinson, Rita Graham and Evelyn Brooks, with Gayety stock, Scranton, Pa., joining Oct. 13.

Doris May, Gayety stock, Brooklyn.

Dolly Glenn, Empire stock, Albany.

RUNWAY GIRLS VAMP

Mutual houses with runways are having their troubles. With the order from the home office sending the girls from stand to stand, there were desertions among the runwayers.

In a few days after the new marching on edict a hurry-up call was sent out by some of the houses last week for runaway subs. One house needed six immediate substitutions, while others asked for three or four.

ERIE STOCK FOLDS

Stock burlesque has folded after four weeks at the Park, Erie, Pa. Stock opened to encouraging business but did a nosedive in the final two weeks.

Dramatic stock may supplant.

Tabs in Mobile

Mobile, Ala., Oct. 14.

The Lyric here has been leased from Publix by Elmer Stillwell who will install tab with pictures.

Burlesque Routes

Will be found on Page 71 of this issue.

Ilio Loses Court Plea To Hold Bozo Snyder

Tommy (Bozo) Snyder came out victorious in a court tilt last week when Supreme Court Justice Frankenthaler denied application of Frank Ilio, representing Bozo, Inc., to restrain the comic from appearing under any other management.

Ilio applied for an injunction against Snyder playing in vaude upon premise that the comedian had violated a previous contract for burlesque.

According to the complaint, Ilio stated Snyder had been set to head his own show on the Mutual wheel this season, but failed to. Snyder's answer stated that when Mutual had been unable to live up to terms for his services, he vamped burlesque for vaude.

Rosenberg Still Paying Off for Garrick Flop

Jerome Rosenberg is still liquidating claims on his ill-fated stock burlesque venture at the Garrick, New York.

Unpaid choristers were awarded judgment against Rosenberg for back salaries in the Municipal Court some time ago and Rosenberg has been paying off in weekly installments.

With the choristers claims satisfied last week, Rosenberg will now begin liquidating debts to the principals, which he acknowledged without going into court after the choristers were awarded judgment.

Brooklyn Stock Cold

Proposed stock burlesque for the Empire, Brooklyn, has been called off, with the former burlesque spot set to house Italian stock starting Oct. 27.

Empire played Columbia wheel shows until passing of that circuit and later tried Mutuals, but scrapped that policy after a couple of weeks. House has been dark ever since.

STOCK IN, WHEEL OUT

Indianapolis, Oct. 14.

Stock burlesque supplants wheel shows at the Mutual next week (20).

Company will include Billy Wallace, Claude Matthis, Sid Gold, Jackson Murray, Matty Ellison, Helen Clayton and Stella Novak.

OPTIMISM NOTE

Although not giving out any figures, Mutual's execs declare business picked up last week, as a result of cooler weather and the moving of the chorus girls.

Buff's New Cast

New line-up of principals went in the stock at the Palace, Buffalo, this week (13).

Newcomers include Tommy Lavene, Jimmy Dugan, Bobby Taylor, Babe Mullen, Fanny MacAvoy, Tillie Ward and Florence Oxford.

JOSEPH BESSER and Co. (4)
Comedy Skit
11 Mins.; Three (Special)
Jefferson

Joseph Besser, with both pansy and other talk, goes wow here with a peculiar left-hand movement in scoop fashion on the word "crazy," which he uses every time possible. Other laughs come on the round-trip phrases, "Who are you?—who wants to know?" both starting and going. Stuff with that fly hand motion sure to goal.

Skit don't matter, but gives Besser opportunity to show what he can do, and he does it. In between one of two girls, sings a bit. Two men aides play villains in what's supposed to be a northwest spot. Besser mistaken for a mountie because he wears red shirt, but finale reveals he picked it up on the road. Idea is the two hard bozos committed a murder, for which they were supposed to be sought.

Some comedy where one of the girls tries to make Besser, and he fadoodles. But Besser should not try to harmonize in any way when the one girl sings.

Besser enunciates like Bert Lahr in character, but attitudes like Joe Brown, and uses a languishing hand and head movement like Harry Langdon.

BERT LOWN and Orchestra (13)
30 Mins.; One and Full
58th St.

Bert Lown and his orchestra, doubling from the Biltmore Hotel and broadcasting regularly, give pleasing dance music without any radical departure from their regular radio routine.

No attempt at production, with the act in front of the regular black house drapes and opening with Lown's signature song, "Bye Bye Blues," his own composition plugged plentifully over the ether in recent months.

Whatever radio following Lown has built up will like him and his troupe on the stage. On that basis the act rates booking once around the intermediate New York houses.

Lown, energetic baton waver, leads through a group of fox trots, ballad number and a navy medley with several of the boys stepping down front to megaphone choruses in the accepted modulated manner. Several of the boys are given solo opportunities, the xylophone specialist standing out.

Two attempts at comedy hold weak spots but might be built up. Medley closer is adroitly wrapped around comedy numbers, "Minnie the Mermaid" and "Down Went McGinty," an old boy with about 10 of the boys grabbing rhinestoned megs for vocal chorusing. They put the band over for good applause returns.

MUNN, BRADFORD & VAN ALST
Dancing, Talk and Songs
13 Mins.; Full (Special)
Palace, New York

Good looking act which plays as well. It's a mixed trio of two boys and elongated girl. They mostly dance.

Sock of the turn is a snake hips contribution to "St. Louis" blues as done by one of the boys. Strong enough to be spotted further down in the running time. Some talk and singing, neither a distinct asset, but proves that an effort was made to get away from the conventional. Smaller of the lads doesn't handle dialog too well. But this could be cut, and the act can stand some trimming.

Trio flashes plentiful costuming and looks well. Take two minutes out and it would be very fast entertainment. At present the principals must labor to pick up again after some instances which almost amount to intermission.

Girl is tall and kicks well though she might pay some added attention to her feet as they gain altitude. The pointing of a heel can spoil an otherwise nice illusion.

Turn was spotted to open here although capable of stronger spots away from the Palace. This particular lad's revolving torso practically ruined a similar routine for a colored chap later on the bill.

Sid.

JACK RANDALL and Co. (5)
Adagio
9 Mins.; Full (Special)
81st St.

A mixed adagio sextet that at the start looks as though each couple will work separately, but turns out to be the usual three-to-one combination. Set before setting of a deck of a pirate ship. Plenty action and though adagio turns have become overly familiar of late, the different manner of presentation here plus the change in girls adds a new lustre.

Two girls do most of the work, the three men first handling one and then the other. Girls are billed as Jean Renee and Alice Logan. Each is neat adagio worker with a brunette doing contortion work while poised on the men's shoulders and blonde taking the spot twice for short and snappy Russian stepping and whirls.

Jack Randall appears to be the taller of the three men.

One fault is that both the girls smile at wrong time, while supposedly doing a dramatic adagio, for example. They even turn to the audience and grin while flying through the air.

BILL SHARPLES and GANG (24)
Singing, Music, Comedy
33 Mins.; Full (Special)
R-K-O, Los Angeles (V-P)

Sharples and Gang, of local appeal and draw through morning broadcasts over Sta. KTM (local), an offering which strictly on merit doesn't rise above second-rate. Badly routined, poorly staged and snail-paced, it hasn't a chance outside of local territory.

That it will be cut down from 33 minutes, with some of the bad talk eliminated and a better re-arrangement of routine before engagement here ends, seems certain.

Act should not run over 20 minutes as is, but with added worthwhile material could go 25.

Sharples has 23 people with him, including a cowboy orchestra of seven, a harmony trio, an "oldtimer's" pair, miscellaneous personnel for atmosphere, plus a horse. Among the specialty entertainers are Clarence Muse (colored), who attempts too much talk; Pierre White and Pauline Holden. Also there is a yodeling solo by an unannounced man and a femme contralto number, both of average quality.

White and Miss Holden, former in two march solos and the latter doing "Dangerous Nan McGrew," pop from Par picture of same title, outstanding. Muse, singing his own composition, "When It's Sleepy Time Down South," has two strikes on his solo, due to Sharples and his horse crowding into the spotlight. Harmony trio a good little number but the oldtimer's bit, woman at piano and man fiddling, lacks strength.

Sharples' role is a sort of m. c. but the talk tired, with feeding going to Muse. Some of it is attempted as a lead into specialties but outside of Muse's own song, most of it doesn't achieve that purpose smoothly.

Opening bizness by Sharples, with patriotic airs calling for audience to stand up is either poor showmanship or poor advice, probably both. Captain Dobbsie, local radio fav here the previous week, did the same thing.

Closed show, with Sharples mounting the Arabian pony and riding off.

Scene that of a mountain retreat with hills in distance. Set oke in all respects.

Char.

DR. JAMES P. HARKINS (7)
Comedy, Songs
17 Mins.; One, Two, Full (Special)
Jefferson

Nutty stuff that makes for laughs, and goofy enough to please anywhere. Jim Harkins has gathered around some good voices and others that are under cover plus hoke bits and costumes that are crazy. Calls it "Ward's Island Glee Club." Everything carries, and when turn gets proper speed it will be much better. Spotted after middle of seven-act bill for great spoils.

Harkins opens in "one" and does all announcing. When he announces a bum breaks center curtain for a recitation that gets choked off each time. Then to full stage, alternating with "one," and stooges made up chorus of some kind in half-wit costumes. One bit, where boys sing "Russian" tune and slop the card changes with pies every time a card must be changed, takes off an angle from Joe Cook.

Finale is boys in army officers' unit for a song that brings an encore for another, and off to a big hand.

BILLY HOWARD and Co. (4)
"Snapshots"
Comedy, Songs, Dances
14 Mins. Three (Special) and One State

Billy Howard does not appear to be a newcomer. Judging from this act, Howard may have seen service at the burlesque front.

It's a comedy turn, the idea being to give it to 'em short and snappy by saying it with blackouts. Most of the comedy gets over. Entire act will please in the neighborhoods, but some weak spots should be jacked up.

Use three snapshot scenes. Second one, imitating the manner in which credits are given for everything, is oke, as is the last, operatic travesty. The first blackout should be dropped. It's of the two cops who pay no attention while three people bump themselves off, but continue to talk about the cops' ball. Used too much, besides weak.

A scene in "one" has Howard comedling while a femme brunet warbles and kicks. This femme delivers well through the act.

HELEN LYND (1)
Songs and Imitations
12 Mins.; One
81st St.

Miss Lynd, a striking blonde, is from legit. She achieved some prominence last season with the "Little Show." Her act consists of a little comedy singing, some story telling and an imitation. She is a capable worker who puts everything she's got into her material and gets it over for good results. She is still somewhat new to vaude and has not yet acquired the hit and run technique. Act has some slight hitches now.

Opens with a comedy song about studying for the opera and goes into brief bits of comedy operatic warbling. Drifts into hebe gags that aren't so funny and take much too long to tell.

Finish is a Greta Garbo imitash, using an excerpt from "Anna Christie." Heavy dramatic stuff and nicely handled by the blonde girl. Gale Mays assists at the ivories.

AL B. WHITE
Songs, Chatter
10 Mins.; One
Jefferson

With position against him in No. 2, and a voice husked by a cold, White still got two deserved bows and a curtain speech. That's something only the neighborhood can figure. Songs alternating with a story and taking a spot for the sentimental ballad that closes White's clinches a neighb program. Maybe a good idea, since White so satisfies customers here he m. c.'s for a stay.

MATSUMOTO TROUPE (6)
Japanese Balancers
11 Mins.; Full (Special)
Jefferson

Four women and two men in usual balancing stunts and somersaults. Some contortionist work. Women doing the understanding. Open in Jap kimonos and then all but one male doff into white acro outfits against a black drop. Use spot for special stunts. Otherwise lighted. Big play from 10-foot nickel plated balancing ladder. Balanced by reclining women on latter's feet while younger girl climbs up to top where she lies down on platform and rotates small double wheel by her feet. Opener here and big. Good anywhere there.

A stout girl does the contortionist work which makes it unusual for grace. But that ladder stunt will sock over anywhere, although some other stuff is good.

Turn spots some work after ladder trip that could well be cut for better finish. Uses the Arab finale.

PALACE
(St. Vaude)

Looks as though they're seriously trying to make the Palace Broadway's desirable spot on Sunday nights. They call 'em out of the audience from all corners now and the rah-rah spirit is making three hours on this 47th street corner well worth while. At least for that third Sunday show.

It's a throwback to the old Winter Garden Sunday nights when everybody and his "heavy" turned out. The main topic of conversation this particular night was the shooting of "Legs" Diamond. That'll give an idea of the type of crowd coming in for this Sabbath concert. Strictly a Broadway mob with perhaps more than 50% of the attendance split between the show bunch and the Broadway element.

Georgie Price is acting as the current week's interlocutor. Going into his specialty of a couple of songs and gags at 9:33 he then started to call people out of the orchestra. By the time this was over it was 10:27, or 55 minutes of added and unexpected entertainment. Price got yeoman service from Jimmy Durante and Ken Murray. Meanwhile, Frances Williams climbed out of a box to do a song, J. C. Flippen got on but couldn't get off until Schnozzle took him out of the jam, Jack Pearl told a gag, Ted Lewis spoke from a rear box, Harold Arlen sang his "Get Happy," and how, Frisco went out of his way to be nasty to Price, and the following stood up to take bows, declining the invitation to do something—Sid Silvers, Ann Pennington, Jack Benny, Aunt Jemima and Harry Jans.

While all this was going on Durante and Murray were kidding from the orchestra between themselves and with Price. At a couple of points it developed into a roughhouse in "one," as Murray and his sidekick of the evening hopped on and off the stage picking their spots. It went for plenty of laughs making it tough for the second half of the show, which included the Marx boys who closed.

If these haphazard performances continue the Palace is going to become the Sunday night spot unless the performers start keeping away because they know they'll be called upon. Price handled the whole thing extremely well, having previously started off skeptically but setting himself with his own single.

Plenty of entertainment on this bill with Cardini delighting the house on his smart card manipulating. That was No. 2. Previously Munn, Bradford and Van Alst (New Acts) had opened. Vox and Walters followed and remain a first rate ventriloquial act although perhaps becoming somewhat careless as to technique which was obvious as far back as the 10th row.

Rose Perfect opened after intermission, clinging to her old standby numbers to display that high register. An opening medley of production tunes gave some hope that the songstress had had a change of heart and routine. But it was just another false rumor. A second encore seemed not entirely necessary.

Miss Perfect and these songs became synonymous on the coast this summer and the partnership remains intact. No question of Miss Perfect being able to sing entertainingly and looking okay. It's merely that the audience, and herself, are entitled to a break by a change in songs.

The Marx family closed in an act which appears to be a composite of various bits from their shows. Being their third time out for the day the Marxes didn't seem overly enthusiastic. As Julius goes—so goes the act. And Julius apparently wanted to be a lot of places at this hour, among which was no hint of the Palace. But Julius can let down plenty and still remain a funny guy. That also goes for Arthur (Harpo). Probably what enhanced the lethargic impression was that the act is minus a finish. It's strung together on the pretense of some kind of a betrothal party with Julius (Groucho) in charge, Arthur and Leo (Chico) the musicians, and Zeppo, the youngest member, as the prospective bridegroom. Seven or eight "extras" dress the full stage. Turn abruptly climaxes on the dropping of the table silver, the finish simply being signaled by the closing in of the drapes.

The other act in the first half was Cab Colloway's band for which the leader had to beg off. Colored boy in the act who bounces his hips all over the theatre found himself in a tough spot through having to follow a snake hip routine in the opening spot. Colloway's high point, however, was his own delivery of "St. James Infirmary." Hot and good and not unlike "Skin" Young's conception of the same number.

This Negro outfit of 11 pieces has a corking brass section of three trumpets and a trombone. Colloway isn't probing this department for full worth. One of the boys toots much like Louis Armstrong, now on the coast, but Colloway is passing up a chance to let them get really "dirty" in favor of "Tiger Rag." This is an old number which evidently appeals more to musicians than listeners because of its high speed tempo. It's probably a hard one to play but passing up a display of ability for melody might be of more value to the act for applause.

These free-for-all Sunday nights can't do the Palace any harm. If it keeps up they'll be buying a week in advance. Besides which this bill won't have any trouble doing business for the remainder of the week.

Sid.

86th ST.

One of those bills that probably just couldn't be helped. One disappointment and a substitution that missed fire had something to do with it, but the fact remains that it was flat and flavorless with the audience reaction an exact parallel.

Obvious need was for comedy. In its absence the material offered wouldn't blend and it was obvious no arrangement could help it.

Drop out was Bob Hope and substitute was Hal Neiman. Whether Hope would have done any better than Neiman is a question, but certainly Neiman rolled over with his polite tramp-red-nose monolog and parodies. This was in No. 3 spot of a five-act bill. It killed off the show's chance at this Saturday afternoon performance.

Redeemer was Vanita Gould closing, but she made the grade.

Feature excellent for this neighborhood, "The Bad Man" (F.N).

Bill got off on the wrong foot with the opening of Nattavo's Varieties, artistic dance review formerly done by Natacha Nattova and her company, but now with Marmita and Millet and scarcely up to the material. Opening is no place for the number in a neighborhood house especially. It's artistic and its ideas are graphic and gripping, but the "Dance of Death" item is poor preparation for a light entertainment. The adagio finish, with three handlers of the girl, is excellent in its way, but not especially gay to overcome the depressing reaction of the morbid bit preceding. The finale is "Mechanisme," pantomimic dance bit symbolic of industry, best remembered for its introduction in other hands at the Roxy. In more appropriate program spot, it should be an excellent idea.

No. 2 was Galla-Rini and Sister, first rate musical number, but minus comedy.

Neiman stepped into the next spot with the audience conjealed and couldn't make any headway at all. The grotesque makeup with baggy trousers and long shoes didn't catch the entrance laugh and that made it uphill going. His comedy is in the lines—and not especially vigorous either—rather than in action and this mob of housewives didn't get it at all. Comedy songs, likewise funny only in the lyrics, got little and the concluding medley parody missed pretty completely.

William Edmunds and Co. in the sketch "Taking a Test," aroused less than mild interest. It was no time to spring a talking frolic on the customers. By No. 4 nothing could have pried a laugh out but knockabout roughhouse and the Maddox sketch emphatically wasn't there for the occasion. All the sketch has is a trick background of a sound film studio and a surprise dramatic finish.

Rush.

PALACE, CHICAGO

Chicago, Oct. 11.

R-K-O says it's happy that vaudeville is out of the State-Lake. And Balaban & Katz, with an equivocal smirk, say they're glad, too. Across the street from the State-Lake the Publix pennants rather slyly rub it in. It's three long blocks from the principal illuminated path to the pay box of the Palace, and no lines Saturday.

Reduced to one remaining outpost vaudeville in Chicago is still a stepchild. All the slough pictures will be dumped on the Palace, now that it's imperative for the State-Lake to get the cream. In other words, there's a prospect of indifferent pictures, such as the current "Pay Off" (Radio), to handicap the vaudeville, however meritorious.

And no picture man ever yet admitted it was the picture that hurt. They always say: "Stage show failed to hold up." Vaudeville is always an alibi, never a reason.

There's speed and pleasure in the current bill, topped by the decorative name and presence of Ruth Etting, ex-Chicagoan and Ziegfeld alumnus. Flanked by two grand pianos, Miss Etting offered a group of such well-established pops as "Exactly Like You," "Crying for the Carolines" and "Ten Cents a Dance."

Her ultra obbligatos and special tempo vocalizing, combined with her customary charm of manner, made the outcome always safely assured. She occupied the key third position.

Preceding were the Tanzolas and Billy Pincus and Co. Tanzolas have the pace of whirling dervishes and perform with precision and eclat not one but several types of dancing. Possessing so many merits, it is desirable that some thought be devoted to the finish. After having eliciated applause spontaneously through the act, they should conclude with appropriate effectiveness, but presently let down just before the bows. Their choice of music is not good. More lively melodies are suggested, particularly for the finale.

Billy Pincus has astonishing knockabout comedy possibilities. He kicks himself in the face and squirms, twists, collapses and rebounds in a weird, fantastic, wholly individualistic fashion. Production scouts might well ponder a spot for him, although meanwhile his turn is fulfilling to the letter the latest executive prescriptions of what a vaudeville act should be.

Isabel Dwan digs her digits into his face at frequent intervals and sends him spinning. Reversing, he also gives her a little floor-wiping. Nowadays the apex of excruciation consists in kicking, socking, half-nelsoning or otherwise pummeling a woman. Apart from her purely gymnastic labors, Miss Dwan sings and high kicks, both well.

After Miss Etting came Fred Ardath and Earl Hall, presenting a slightly modified version of Ardath's classic drunk. This represented the older school of vaudeville humor, with its stress upon characterization rather than physical action. As heretofore, the turn encountered no resistance to the spreading of unalloyed amusement.

Seven Nelsons, all male aerialists dressing in white tights, closed with a snappy sample of strength and dexterity. They diverge markedly from the usual among acrobatics, and constitute good vaude.

Land.

R-K-O, L. A.

Los Angeles, Oct. 9.

Another radio attraction of local favor, Bill Sharples and Gang, supports road intact of four acts, for added box office pull. Particularly needed this week with a $2,800 four-act unit lacking in both punch and looks. Sharples is getting $1,000 for week. Through local ether following he is getting the house a play for its dough.

First show Thursday went on to nearly-filled house, despite first rain shower of any note here, which dampened things up for most of the day.

Sharples and Gang (New Acts) have the draw but not the goods. It's sadly in need of reroutining and cutting, which probably will be done before engagement ends. Was on 33 minutes. With material that exists, despite 24 people, running time should not be over 20 minutes or 25 at most.

Among changes management will probably make is Sharples' stunt of doing patriotic stuff and asking audience to stand. Same was done by Dobbsie, "male MacPherson," the previous week. Too much like prayer meeting stuff.

Sharples may be a good showman as an unseen air entertainer, but on the stage it's different. Act was routined poorly and sloppily.

Intact itself works poorly for having gone this far on the regular R-K-O road route and in spots is badly slowed up. Lighting is also at fault, but that may be charged up to local house, which does not seem to be so well lit from auditorium as it might be. This is common in other R-K-O houses elsewhere. Why those auditoriums, balconies and mezzes need be so dark at all times, while either stage or picture is on, is something for the operating end to look into. Much could be learned from de luxe picture houses on this point.

Alice and Sonny LaMont, standard four-people turn, opens show

(Continued on page 40)

ROXY

New York, Oct. 10.

A new and quicker pace to the current Roxy stage show. It's a departure for this theatre and probably Mike Marco's chief contribution so far.

None of the "the king is dead, long live," etc., about Marco succeeding Sam Rothafel (Roxy) as stage director here. The Roxy staff and touch remain and the Roxy ideas are still the foundation for the presentment, these ideas mainly size, lavishness and brillant color. Marco has picked up the heritage without basically changing its form, beyond injecting a shot of pep.

That pep is apparent in both units of this week's stage show, one a singing and ballet number and the other a novelty with specialties by five single girls. That number of solo efforts in a Roxy show is unusual.

"Just Like a Rose," the ballet item and first of two units, utilized the proscenium staircase besides the stage, for two sequence on the latter, in "one" and full stage. Singing by the house chorus on the walls and Harold Van Duzee alone on the stage, drew a living rose bush bit from the ballet, then a solo dance by Nicholas Daks, double by Patricia Bowman and Leonide Massine and the Novelle Bros.' standard whistling bird satire. The Russell Markert pony line of 32 also stepped in. This was a family affair for all but the Novelles.

Stage picture in setting, costume and people lent considerable beauty to the Novelles' work. For opening and closing they are using the bird cage, over which the Novelles have had some words with their cousins, the Arnauts. The Novelles claim it was their creation. Novelles, through their whistling and bird antics in the cage and on the stage, brought the rose idea to a punch close. They spelled the difference between Marco's system and the Roxy shows of the past.

"Business Antics" was opened by the Four Flash Devils, colored dancing four, as messenger boys, before an exterior office drop. On a dancing mat, the Devils flashed the utmost in speedy leg and hoof work and the start they gave the production was never wasted. Raising of the exterior drop revealed a huge, fantastic office desk with seven girls on it representing the no-speak, no-see, no-hear monkeys; blotter, ash tray and book ends. All but the latter performed specialties, and all but the blotter girl did acrobatics.

Blotter girl started off with toe dancing. The "monkey" girls, in costumes that hid their faces, did overs, back and front, and pretzel contortionisms in quick succession. Birdie Dean completed the specialties with her slow motion bends. Lucille Fields, Babs Lavelle, Holly Harris and Jean Metcalf were the other girls.

Pony line entered cutely out of the two inkwells as red and blue ink. The Roxy had better confine the red ink to girls only.

Newsreel split the two stage numbers.

Puccini's music, arranged by Maurice Baron, was the subject matter for the pit orchestra's overture. Joseph Littau conducted. It was a musical wow.

"Up the River," prison comedy (Fox), as the feature held up the picture end to make the current Roxy bill an extraordinarily good one.

Biz was flowing in smoothly and sizeably Friday night. *Bige.*

C[illegible]W YORK

New York, Oct. 10.

A Broadway house has at last capitalized the "Bronx cheer" idea. It is going over big in a bonafide novelty number, one of the few that gives a ballet a chance to tell a story as well as dance. It is worth the top admission price just to see Chester Hale's girls in penguin costumes articulate the uptown razz.

Doing little at first except strutting about the stage, every time the naughty noise is emitted the laughs start piling. Then a talkfest is held during which there are quartets, solos and duets of Bronx diction.

Finally one penguin goes buzzing horsily among the others. Then it steps away and lays a huge egg. The finishing touch is the darb and one that classifies the Bronx noise. The egg layer is congratulated by the mob but they leave her with her story, the egg and the handshakes in a community chorus of those well known wails.

Other than this, the Capitol stage show is regular vaude, second running to Loew's State. A couple of acts at the latter house last week, the Dodge Sisters and Walter Nilsson, are at the Cap this week. Not that the acts are not okay; they are, especially Nilsson's bike riding, but a lot of people go to both houses and comments in the Capitol audience testified to that fact.

The adagioists, Dolores Eddy and Douglas, do unusually fast work. The tiny girl is put through some perilous twirls. Dodge girls here could make better use of their baritone soloist. He is obviously tacked on and in their act he impresses as awkward and unnecessary.

Otherwise, the Capitol stage seems bare, with much missing, while the girls are working. These singles and doubles, unless they take care of coverage or have the personality to attract 90% of their time, need more props in a house of this size.

Laurel and Hardy score as usual in their latest short, Metro's "Below Zero."

The feature, "Those Three French Girls" (M-G-M), is chiefly slapstick with practically no story, relying upon undie displays of its femmes.

Newsreel is Hearst's Metrotone.

Yasha Bunchuk lets his boys go classic with "Tschalkowsky's Fourth Symphony." They do it nicely; so much so that more of it would be a diversion from the jazz routine.

Incidentally, the Capitol is going in for heavy superlatives and predictions on its "Realife" (wide film) demonstration next Friday when "Billy the Kid" opens. Metro is hailed as the perfector of wide film in the trailer (all words), which says that the Capitol would be the first of 10 houses, described as "the only ones in the world," to use "this system" next season. *Waly.*

UPTOWN, CHICAGO

Chicago, Oct. 10.

As a matter of record and fact this 4,800-seat house has always been a winner for Publix-B. & K. There have been a few months when, with a bad choice of management, the spot has gone red a trifle, but for five years, since erection, the house has been making money over each year.

Publix-B. & K. light 4,000 40-watt globes nightly between the Uptown and the Rivier. The Lawrence Ave. entrance of the Uptown is within an apple throw distance of the Lawrence Ave. side of the Riviera, the only difference in the two houses, both under the guiding corporation, is that the latter charges 50 cents top on week days and the former 60, with the extra dime getting a stage presentation. The display of lights is B. & K.'s own idea, they having posted a huge sign on one corner of Broadway and Lawrence that reads at night with the aid of over 400 lights, "B. & K. Amusement Corner."

Natives make the center their trading and playground. Incidentally this section of the northside has committed, in its brilliantly lighted midst, more minor crimes and robberies than any other part of Chi.

When either of these houses turns over its receipts to Brinks it is quite a sight to see the managers, assistant managers, assistant assistant managers and all the ushers line-up guns in hand to protect the dough. Inside the Uptown both a police-woman and a man cop are necessary all the open hours of the house.

You get the idea of the kind of neighborhood it is.

Folks like smart things, smart shows and off colored gags. They understand cracks about the Loop and Times Square, where other neighborhood houses of Publix just sit and stare.

"Sportland" idea here this week touches all the neighbors pretty close as it is built around pop sports with all knowing something of golf, tennis and polo. They all understood the why of the setting, the gags and costumes.

First band warmer were Sis and Buddy Roberts, who do a fall-about soft shoe dance that combines a neat routine. The settin was carried up to the minute, as the two stepped from a necking party in a car.

Hitching Stan Cavanaugh into the program was a bright thought, with Stan making the great house ring with his sly way of juggling. His ad lib fell flat, but he made up for the loss with his showmanship in handling tennis balls and Indian clubs in an extremely skillful manner.

Olive Fay did O. K. in the crooning bit, opening a trifle slow but finished fair enough.

The real hit of the evening, however, was one George Beatty who came on with the patter and chatter these audiences love so dearly. A smooth running bit of work, with his song about the hayfever girl reminding him of his sweetie, wowing them. He's worth listening to.

"Sportland" uses some neat costumes, lighting effects and Al Kvale as m. c. After the feature picture, "Anybody's Woman" (Par), Kvale, with Eddy House at the organ, circulates among the first 12 rows with a mike, asking the customers to sing pop tunes. It's surprising the talent sitting in some seats. The idea, in a large house of this kind, is sweet; as it warms everyone, and makes it so much easier for those back of the lights, when the curtain rises.

About 8 P. M. the Uptown has to have two ticket takers, the folks come so fast. Holidays and Sundays the takers are increased to four.

Business is an example of what an investment in light will bring, many merchants about the corner going to bed each night and praying Paramount will get no lower. They have faith in light.

PARAMOUNT, N. Y.

New York, Oct. 10.

Zelma O'Neal leads the billing for the stage unit this week. Two songs and an encore for the comedienne, with each number previously handled by her in either a show or her picture. A light reception for the galloping redhead and a fair applause quota in closing.

Miss O'Neal doesn't impress as a particular money draw and is not a sensational solo entertainer where she has to come out cold and dive into a song. She needs the build up to a rendition which a show permits. Placed next to closing, as customary, here.

Unit is Frank Cambria's "Birds of a Feather," utilizing 44 minutes. Rather long. Ted Mack is m. c.'ing it and stepping in to aid Miss O'Neal on "Button Up Your Overcoat." Presentation also includes the Arnaut Brothers, who have opposition up at the Roxy this week in the Novelle Brothers, both turns doing an almost identical bird flirtation, each with a bird cage, new in both turns. The Arnauts continue excellent showmen and remain surefire for applause, as always. The laughs have held the same spots in this routine for years.

Four Carlton Brothers dress like the Ritz boys, hoof accordingly, making a stab at comedy. Would strengthen if deleting a couple of minutes. Fred Evans' dozen girls uncork one good eccentric routine, but otherwise list as merely an average group.

Unit is off to an awkward start in planting a reason for the following forest set and costumes. Mack sends the band through the usual paces.

Remainder of the performance is according to the w. k. Publix formula. Crawford at the organ, trailer on next week's feature in the midst of the newsreel, etc. Crawford's conception of "Betty Co-ed" had the stereopticons working overtime in flashing the pennants of the various colleges as their names appeared in the lyric. It helped, although this house must now hold the non-singing audience record of the world.

Nothing special about the stage fare or its production. Finale disclosed familiar swings from the flies, upon which six girls ascend. Miss O'Neal got rid of her three numbers in eight minutes.

"Heads Up" (Par) is the main attraction and on the screen, with business okay for Friday's second complete show. *Sid.*

Million Dollar, L. A.

Los Angeles, Oct. 9.

Looks like this downtown indie stand is determined to put over stage shows in one fashion or another. Trying and missing with several vaude policies, the Million Dollar stage is now in the hands of Jack Laughlin, whose presentations are something new for the house since it became an independent.

If cycles mean anything the Million Dollar should get over with this form of entertainment, inasmuch as the house ranked as a first-class presentation spot when originally operated by Sid Grauman and later Publix. Located on the outer rim of the downtown district, the Million Dollar is still a fine looking theatre and draws from a mixed class of patronage at 50c top. It would appear that the stage show idea, bringing out 30 or 40 people at one time, would get a favorable reaction from the customers here, who have been getting five straight acts of vaude and didn't take to it.

Laughlin, known here for his prologs at the Carthay Circle several years ago, has the right idea in his first show, "Montmartre Madness," which, incidentally, is the same title he used on one of his Carthay prologs. Not only the handling but the general construction of this show is the same, although put on in a much less pretentious style. In Laughlin's favor is the fact that he was able to produce a fairly good-sized revue, with acceptable talent and sets, on a budget figure under two grand. That's saying a lot for Laughlin, who in the past wouldn't handle a show under twice that amount.

Idea behind this show and Laughlin's venture is a potential indie route, with the Strand, Long Beach, and Rialto, Pasadena, both operated by the same owner as the Million Dollar, already in. If Laughlin can sell his shows around the $2,000 figure, he'll be giving 'em their money's worth. And that goes for any number of indie houses around the west coast which have stage shows in mind. The Laughlin "Creations," as they will be called, are actually miniature revues, carrying out the girl show angle and not running over 40 minutes. The time can be adjusted to fit the house, as also the size of the show.

Initial layout has 31 people on stage, including 14 line girls who look and work neatly. That amount is outside of the 12 musicians in the pit under Sanford Smallfield's direction, who may also be used on stage at times. Band sounds okay.

Opening performance ran through smoothly with exception of a few minor hitches. Aided by good lighting effects, the compact French set looks better than it really is, with groupings of people lending further perspective. Mixed chorus of five male and three femme voices start proceedings around the dancers for a snappy introduction, followed by specialties, and more ensembles. In all about 18 numbers are crammed in the 40 minutes, winding into a fast and flashy finale.

Laughlin's judgment was good in picking a diversified range of talent, with contrast in performance. For example there is Valerie, a toe gyrater, and Cloya, a high kicker. Again, Alice Alisar yodels a classic soprano to Edith Barton's mellow contralto in a blues interpretation. Also a good contrast is obtained by watching Jose and Ailene trot an Apache against the adagio of Armand and Diane. In between is Al Haig, eccentric hoofer, with slant on comedy that gets over without being forced. For a novelty number there is Hector and his Pals, standard vaude dog turn, good for a laugh anytime and particularly pleasing to the kids. There are plenty of similar type of acts around which can be used in presentations if judiciously spotted.

Finale brings the entire troupe on stage for a clothes parade by the girls and rapid hoofing chourses. Girl troupes will be changed weekly if possible, in order to avoid repetition of faces and style. A good idea if it can be carried through.

With the Million Dollar now classified as a stage show house, it gives the downtown district three stands of the same policy, except that the Paramount and State are both first runners, while this one splits with seconds. Currently "Silent Enemy" (Par) is getting its first showing here. Newsreels fill in. No shorts.

Biz better than average Thursday mat. *Span.*

LOEW'S STATE, L. A.

Los Angeles, Oct. 9.

If they like bands they'll go for this stage show. There's more than enough music.

Presentation is a departure from the usual Fanchon & Marco "Idea" routine, with the top spots going to the U. S. Indian Reservation Band on the stage and Rube Wolf and his orchestra in the pit. These two units supplied at least 30 minutes of the unit's 40. Presentation is not built to bolster a weak picture.

Plan this week was evidently to avoid any suggestion of a thematic idea of routine such as is general for the F. & M. shows starting here. Bill contained only two specialties: Muriel Gardner, class stepper, graduated from an F. & M. chorus, and the Golden Horse with Della Bonna, standard act.

Gal element was also shortened. Chorus of hoofing beauts was cut to 16 and on only for two short flashes, lending the only color to the show. Innovation went in under the head of a change being as good as a rest. Also there's a few hundred off the nut.

As usual with Rube Wolf m. c.'ing from the pit, and occasionally on the stage, opening was a spot for the band leader and his weekly smart crack, never very smart. Following a trailer kidding daylight saving which goes on the ballot here in November for referendum, the starter from the tunesters was in keeping, with a home-product song from Wolf that may or may not have any effect in defeating the measure.

The 16 Albertina Rasch girls then on in one before a black drop in some ultra rhythmic stepping. Novelty had each girl wearing one buck shoe and one toe-dancer's slipper. Brief but effective.

Miss Gardner followed on full stage with an acrobatic solo stepping routine graceful and pleasing. Wolf joined her from the pit for a few unisoned steps as a prelude to warbling together. Hoofing was better.

Indian band of 12 pieces, lodged on movable platforms back stage, gave four numbers, interspersed with speech plugs from the leader, describing the antecedents of the redskins and such. Also another group stepping number by the chorus.

Only in one number did the orchestra attempt to get away from the jazz order, this with a Cadman product of the love song ilk. Other three were of the popular jazz appeal. Novelty of an Indian orchestra throwing them hot numbers went big with the audience.

Between third and fourth numbers Wolf read a jumbled history of the American redskin for laughs, bringing in song titles as cues for the orchestra to supply illustrative tunes. Mildly humorous.

Effective closing was the trolleying back of the orchestra to the wings allowing for the statue posing of the golden horse and Della Bonna for a finale.

In summation, bill carries too much band stuff, with insufficient color and specialties. Publicity of the Indian band from the novelty angle won't pull them in but is not of the orders to get any word of mouth.

Opening night's last two performances were almost to capacity. Feature picture, Metro's "Those Three French Girls."

EMBASSY

(Newsreel)

New York, Oct. 13.

When the film flops the customers make up the laughs. For a curiosity spot that's the biggest small-time attracter anywhere that's the biggest selling point. Laughs mean b. o. whether canned or real. Here it's both ways and biz Columbus Day night was S. R. O. But program mostly magazine. Usual 45 minutes.

Until some of the politicians uttering their canned chants on moral and social uplift begin hollering for better billing, the place is a cinch for the b. o. Baby shows and military parades still spot the middle. Maybe it's the formula, but some of the stuff on the reels here get the go-by in the regular houses.

Taking it from memory there was but one real newsshot. It was a pip, however, and took the customers off the North Pacific, showing Japanese sea hunters bagging whales in action. Legion Parade in Boston also and maybe Pres. Hoover's speech to the Scouts somewhere in South Carolina.

Rest of footage consisted of politics, religion, baby, a couple of publicity stunts, and a Neapolitan festival at a spot called Barra, evidently in Italy.

About 26 clips, 17 of which were tabbed as Fox. The remainder Hearst-Metrotone.

Regardless of the magazine matter this is a house worth exploiting that gets nearly nothing. That may be from the film angle when the spot should be considered a theatre and not a projection room.

That projection room angle must be the reason for all the magazine matter. Away from holidays biz falls in half although good. As a curiosity spot it ought to be full all the time. Exploited as a theatre with a peculiar and original slant it can pull to make a breakway for other houses elsewhere. Thus far, however, wherever else tried the solo newsreel idea has flopped. Maybe that's because nothing is too old for Broadway.

About four of the shots carried off screen voices. One of these was of manikins and another showed the late Lord Thomas, British air expert, as he felt about airships a year ago. Accompanying music okay.

The audience as usual joshed and hissed a dry speaker and applauded Cong. La Guardia against prohibition. Applauded a Soviet speaker and grew enthusiastic over Dr. J. Haynes Holmes. They probably throw in the magazine stuff when they're short on news.

ORIENTAL, CHICAGO

Chicago, Oct. 10.

With four members of the Chicago Cubs baseball team on the bill the stage show opened with a football chorus number and closed with a procession of pennants in honor of Yale, Harvard, Northwestern, or where-did-you-go?

Probably the idea behind the combination was that baseball is dead and the spotlight shifted to the gridiron. Whatever the thought it was not clear on the opening show and seemed incongruous.

No doubt the house is going to have a tremendous week with Hack Wilson, Kiki Cuyler, Gabby Hartnett and Cliff Heatchcote, four of the best known and most popular members of the almost-champions. And no doubt, either, that the show will be entirely acceptable to the payees. When the necessary eliminations and adjustments are completed, probably not later than the third show today (Friday) it should be amusing by itself.

It is easy enough to ask why something wasn't thought of, or some opportunity was overlooked. Handling a group of rank amateurs like baseball players isn't easy. No initiative can be expected from them as from actors who have specialties or ideas. Every line, gesture, piece of business and gag must be not only conceived by the auspices but no great responsibility can be shouldered upon the amateurs' inexperience.

Presumably if the heroes of the diamond can kill 10 minutes success has crowned their efforts. The entertaining talents of baseball players have never been conspicuous, all the way from Babe Ruth, who used kids as stooges, to the Pittsburgh Waners, who presented themselves as saxophone virtuoses.

Yet almost all the boys have a very fair degree of stage poise. This may arise from their constant playing under the scrutiny of thousands of eyes and even against, particularly in this whole-souled town, loud and insulting razzing.

More than a little fear the Cubs-hating southsiders might cause trouble at the Oriental. Cops aplenty and ushers sprang magically into being on the several occasions the enthusiasm threatened to go beyond the boundaries of polite partisanship. It took no acute powers of observation to spot hundreds of persons in the audience who quite possibly had never been in the house before and who came solely to see, applaud, or maybe boo the players.

Johnny Perkins, rotund singer-gagger-m. c., and persistently-repeated Oriental favorite, came down from the Corn Palace Show at Minot, S. D., to pilot the ball players for the three weeks with B. & K. Perkins was due to open Oct. 8 as m. c. at the Paramount, Los Angeles, but Louis Lipstone, production generalisimo, pulled the necessary levers and arranged for the coast date to be set back.

It was largely to the clowning of Perkins and the bits he injected that the Cubs' foursome makes such a good stage impression. Perkins drew his biggest laugh when engulfing his generous person in a Cincinnati uniform and impersonating the pitcher, Kolp, with whom Hack Wilson had a celebrated pugilistic encounter. He and Wilson then did a waltz in loving embrace.

Ruth Pettey, attractive soprano, danced and necked with the players, with Wilson doing the bashful act but warming up and finally bearing her off for a good laugh. There were several good bits, but on the first show the inevitable over-quantity resulted in a whole series of anti-climaxes. Rigid pruning was ordered pronto.

Crowd bore with the preliminary talent good-naturedly, although obviously wanting only their favorites. They were not too anticipatory to overlook the remarkable athletic prowess of the Three Allison Sisters, young women of super-agility and an easy capacity for getting over strongly.

Nor did the mob withhold its measure of endorsement for the always-natty Charlie Crafts who, however, couldn't get in all of his introductory remarks on the ball-players because of the impatient applause.

As early as 12.30 the roped-in herd of standees overflowed the lobby and the best the ushers were assuring them was "a full hour's wait for main floor seats." At the spill after the stage show the standees had reached to the corner.

Land.

RIDGE, CHICAGO

(New)

Chicago, Oct. 8.

There is a growing suspicion among local film men that the firm of Jacob Lasker & Sons has come under the protecting wing of Publix-B. & K.

Laskers have come to sudden prominence among local exhibitors in the past two years, springing from practical oblivion to a neat string of good houses. In the last two months they have acquired three new spots, bringing their total of neighborhood houses to six.

Lineup, according to the dope of film row: Publix-B. & K. has an operating and leasing agreement first with the 18 Essaness houses, covering also product and protection, and finally come the second morganatic children, the Lasker houses, which include those spots still farther down the line in the matter of release.

Laskers are regarded officially as independent exhibitors. They belong to the local Allied organization, and one of the Lasher boys is on the local executive committee.

Ridge was formerly known as the Ellantee (Lubliner and Trinz), which group of houses are now the property of Publix-B. & K. House has been dark for about 18 months, with local Publix unable to make a go of the small out-of-the-way spot.

It is on the far north side, with no immediate competition within its own neighborhood, but there is competition in the near-by territory from a Publix-B. & K. pre-release spot, an Essaness house, and an indie spot. First there is the de luxe Granada, then the Essaness Devon, spotted in C-pre-release. The Ridge is classed as first week of general release, while the indie house, the Adelphi, runs in the third week of release. Adelphi has been going in heavily for double-feature this year.

Whether the Lasker boys will fare better than L. & T. and B. & K. is a question. There is no doubt that the double-feature bargain at the Adelphi is getting plenty of trade from the neighborhood, and that the early releases of the big Granada and little Devon are heavy competitive attractions. The Ridge is not spotted favorably, with no hope for transient or corner trade. The house will be forced to give the public more than merely a pretty house and a feature, news and cartoon or comedy. Already the house has found going tough, and is double-featuring on Thurs., Fri. and Sat. These days may show profit from this bargain-seeking district. But there is little hope for a single program picture to hold up on its own.

House has been redecorated along the fancy style established by Publix-B. & K., with red neon tubes, thick carpets in the lobby, dim yellow lights, hangings and noble looking chairs. Can't be beat for flash. Wiring is Western Electric, and sound oke in this 1,100-seat house.

This is the toughest spot Lasker has tackled, and it'll take plenty of first aid to set this spot on the right side of the ledger in spite of the low nut.

"Rain or Shine" (Col) was the feature on Tuesday, with business bad on a rainy night. Ducats go for 30c for adults, with kids in for a dime.

PARAMOUNT, L. A.

Los Angeles, Oct. 10.

With a weekly nut of over $21,000, the Paramount has been taking it on the button pretty regularly with its presentation policy. Currently the house was a Bow ("Her Wedding Night") and Horace Heidt's band. Latter outfit is wowing and house is likely to get a break. Bow is said to be negative locally.

Heidt is doing a new act and again is topping himself. Versatility and systematical diligency of this outfit in its constant striving for novelty and nuance is commendable. First it was concerted singing; now it's Tiller routines in unison, amongst other things. Everything is rhythmic and pictorially systematic for best flash effect.

Heidt rates with the Big Three of stage band entertainment and packs lots more in reserve for holdover purposes than the vast majority.

Outside of Heidt, Rubinoff conducting "Russian Echoes" is the rest of the entertainment, and if you want to get a load of an overture baton-wielder who can take a flock of bends for himself, and make his gang rise thrice for acknowledgement, here he is. The stick-waver knows his rear view and gives 'em the energetic profile and commandering baton in gobs of salesmanship. When the trailer for next week heralded a French medley in honor of Chevalier's "Playboy of Paris" it got the ex-New York Paramount conductor another salvo.

Jack Partington starts his units next week again, Heidt taking the three-week trek north to S. F., Portland and Seattle after L. A. Heidt clicked so neatly the first day here that there is talk already of being brought back indef. Meantime, Ray Bolger comes in as m. c. for four weeks (options), succeeding Jules Buffano.

Heidt's stuff continues nifty entertainment. Lobo, the police dog, is the same wow; Stuart Ross hits that C above high-C as ever; they play, sing, dance, produce novelty and dulcetly effective chimes and bells. Withal Heidt is the same joyful musical cheer leader.

The house can stand some box office cheer as well. *Abel.*

CAPITOL, CHICAGO

Chicago, Oct. 14.

Like so many of the Fanchon & Marco units, this "Idea in Blue" depends almost entirely on its neat chorus and its dance teams. Comedy is below par.

Dancing, whether serious or comic, is good. And every type of dancing gets a look-in here.

Mitzi Mayfair took individual dancing honors with her acrobatic work.

Renoff and Renova have an excellent adagio routine, culminating in a remarkable toe spiral by Miss Renova. Immediately following this turn came Webster and Marino, who cleaned up with their comedy burlesque adagio. Full of laughs, due to their perfect spotting. This team has been around Chi off and on in vaude, but from now on there's no doubt that their legitimate field is picture house presentations.

Weak comedy was Bob Brandies, blackface. Brandies sings comedy songs without enunciating clearly enough to allow the audience to get the words. Brandies tells old jokes, and on some of them he left off the gag line. The audience couldn't guess the missing lines.

Paul Russell has a nice pair of pipes, warbling the blue theme songs for the production, accompanying the Sunkist Beauties, as Marco insists on calling them, as they sway this way and that.

One more week of stage shows and this house will take a chance with straight sound policy. Whether they'll make the grade because of the lower nut remains to be seen. The section has been taught to expect flesh entertainment. And the Capitol has for its competition the R-K-O Englewood, recognized vaude spot.

"Sinners' Holiday" (WB) feature. Clark and McCullough (Radio) short, Fox news and Knute Rockne "Football" (Pathe) illustrated lecture were on the screen half of the program.

Business very good Friday evening.

R-K-O, L. A.

(Continued from page 44)

in 15-minute novelty act set off for fairly strong appeal by fat boy who does dance routines rather ably. Tight wire work by Lamont, Sr., and Alice oke for novelty flavor.

With lighting particularly poor and solo selections not the best, Fleurette Jeoffrie, on No. 2, does not appear to advantage. Here's a personable miss, a dainty type of prima donna, who suffers from both numbers and the gloomy spots thrown on her. Only at the close for the Spanish chanson, with castanet and a hint at dancing does she show right.

Casa and Lehn, w. k. comedy flash of six people, on next. For an offering working 17 minutes, it reduces down to little material that packs a wallop. Adagio burlesque as biggest punch in act puts it over right, but much that precedes makes it questionable which way offering is going. Some worthwhile material in movie scene through meller satire, but plenty in act that should be displaced.

Ward and Van, comedy team, working at fiddle and harp, on end of intact, or with Sharples here, next to closing. This is a fair act, getting a number of laughs, but it plays slowly, principally through being poorly laid out. Too much musical clowning and straight musical numbers, with the comedy song at routine's end. As it is Ward and Van have a better opening than closing and seem to be working from the climax down instead of up. Well liked by Thursday mat crowd, however, but might panic 'em with act rearranged.

Vaude show over all 99 minutes. Feature, "The Payoff" (Radio). Filler, Pathe News. *Char.*

JEFFERSON

There's a barker with lungs in this neighborhood. May be he helps but it's some kind of a sign that somebody wants combo shows. S. R. O. on floor Saturday's first show. "The Bad Man" (WB), film. Show good, plus weather.

From the Matsumoto, Japanese balancers, and across, who opened in full with four women and two men, to the Six Sailorettes, sax group, everything garnered. York and King were next to shut. Dorothy and Rosetta Ryan No. 2.

Guy and Pearl Magley, familiar, and Fauntleroy and Van, hillbilly pair. Comedy everywhere except in opener and shut with Joe Besser & Co. Besser has new turn here. Aided by two men and two girls he plays a fake pansy Mountie in a half-wit sketch. Nothing but his comedy matters. He bowled 'em over with a peculiar left hand scoop movement on the word "Crazy." Describing Besser is like saying he spots a Bert Lahr tongue with a Joe Brown attitude and a Harry Langdon languish.

Besser's stuff was all in full stage. It came in handy after the Fauntleroy and Van act, who overplay with their forced encore entertainment. Harmony on the rube isn't much except for old type's tapping and broom violins with the bellows whistling.

Acts about spotted all the way okay. On the screen end, however, something looked funny or maybe it's bad eyesight. Seems a trailer fixes Friday night as showing for two films—one going out and one going in. Didn't happen preceding Friday to this show. Also one or two acts seem to be advertised for full week in future announcement or else mistake as names similar to couple now playing.

Magleys have the Mason Sisters, blondes, and Pat Moran with act but about same as when last caught with girls spotting pretty nifty on looks and ability.

The seven acts plus an 11-minute Pathe newsreel and about 10 minutes of trailers shoved the advertised "three-hour show" to 220 minutes, plenty over. Includes waits and a couple of encores which acts might well omit in view of billfull. Feature went 78 minutes. Everything over in good style.

Might be well for Jap troupe to finish with the 10-foot balancing trick by two women and call it good there to help time.

58TH STREET

Five-act layout here the first half constitutes a fair share of entertainment for this neighborhood. Absence of any name attraction was not missed, two comedy acts and Bert Lown's orchestra, in the featured spot next to the picture, holding up the bill effectively.

Lown, formerly with Rudy Vallee's orchestra, currently has his own band at the Biltmore hotel and broadcasts regularly over the CBS network. Making its vaude debut here, Lown's orchestra (New Acts) went over nicely, the young maestro going into a speech after 30 minutes.

Comedy turn of Bert Yorke and Ben Marks in the trey used plenty of hoke and found favor with a travesty on the talkers, the backdrop showing the entrance to a studio labeled "Fightaphone." Yorke uses a seltzer bottle on one of the girls assisting in the turn and all the laugh returns are secured in a similar robust manner. Yorke was formerly of Yorke and Lord.

Artie Lewis and Peggy Ames with cross-fire talk clicked easily, Lewis gagging and nutting with a Hebe dialect and Miss Ames straighting for him competently. Several blue spots in Lewis' chatter, but on the whole act is a sure pleaser for the intermediates.

Opening held Bob Anderson and his polo pony, Dixie. Horse goes through smartly paced routine of tapping out numbers and counting three digit sums. Anderson is in cowboy regalia in front of a colorfully painted western drop. Wilton Crawley, colored musician-contortionist, playing the clarinet in hot Harlem fashion and at the same time twisting himself into all sorts of odd positions, makes a good deucer on any bill.

On the screen "The Bad Man" (First National), with biz off at the first show Saturday. Less than half downstairs.

STATE, NEW YORK

Bill rides along at a fairly even pace until Borrah Minevitch and his Gang make their appearance and give it a tremendous boost. Minevitch was a show stopping closer.

Donal Sisters, acrobats, had no difficulty in the opening spot. Girls feature hand-to-hand lifts with trimmings of head-to-head balancing. They possess more form than the usual femme gymnasts of their type, and go through the routines easily and with grace.

Second notch held Jerome and Evelyn, mixed dancing couple. Jerome specializes in acrobatic dancing, doing some really eye-opening routines, but which would go much better were the act more closely knitted for proper presentation. Does complete back flips without touching floor with hands, and also back somersaults through a hoop, besides back somersaulting from his head, protected by a headgear. Girl is a lithsome dancer versed in high kicks and Russian trick stepology.

Billy Howard and Co. (New Acts), presenting "Snapshots," a series of comedy flashes, received a good portion of laugh response. Used some gags, though, that are ancient.

The whirlwind singing comedienne, Lillian Morton, got off to a fast start and found it easy riding to the finish. Miss Morton is a polished artiste of her type. Material is mostly the same she has been using these many years, with her Yiddish femme sea-sick number the outstander. Only new addition is the closing song, about the radio famed "Hank Simmons' Showboat."

Borrah Minevitch and his 12 harmonica kids did but 15 minutes, including the encore. As far as this house was concerned they could have remained on all afternoon. Harmonica music was expert, though often used for promotion of laughs, inserted by the gag leading of Minevitch. Toward the end they render a tough piece, the Russian "Black Eyes," and put it over in great style for a group of mouth organists.

"Her Wedding Night" (Par), feature. Hearst Metrotone News.

HIP

Nobody seemed to give a hang about the vaude Saturday at this big house with U's classic, "All Quiet Along the Western Front," in to hoist biz. Hip has been depending on its vaude since reopening. "All Quiet" ran two hours and 15 minutes. The layout up to almost the opening show provided for five acts, yet it was found necessary to eliminate the opener, Axel, Mirano and Co., and used only four.

So that the Hip's eight acts and feature policy would not be forgotten the house ran a screen announcement that the former scheme would be resumed next Saturday.

By late afternoon the lineup outside indicated a complete sellout downstairs for the second show. And with the top only 50c it was a cinch that the lower floor would be the Mecca of cheap show buyers.

Vaude included Ash and Miller, Tommy Bozo Snyder, Roye and Maye revue and Devito and Denny Co.

One felt sorry for those two warblers, Sam Ash and Eddie Miller, stepping out there without a bit of warming up or opening ahead and trying to set the show in motion. Yet just the same the singers accomplished more than the average vocal male duo and trio playing this huge place. A pair of splendid voices and used in a showmanly way. So Ash and Miller were entitled to the encore.

Bozo Snyder is back after a court fight which he won out as to whether his services should belong to burlesque or vaude. Bozo, still strictly a pantomimist, continues along the line of mugging, grinning and clowning as formerly. Less of the exaggerated face makeup, but still using the baggy pants and comedy shoes.

Instead of his old plastering finish Snyder and his company are offering a travesty on the minnie golf craze. A prop course with some funny clubs are used by Bozo, most of them good for a laugh. Snyder made a funny entrance astride a horse with an auto license plate and a tail light attached to the animal's rear. For this he changes to a more eccentric costume. Bozo is using the comedy byplay with the cop at the opening and for the getaway is doing burlesque ballet with two men, one tall and the other short for contrast. Not so hot. Sure seems funny not to see Bozo all messed up in the phoney paste. He could get more out of his golf stuff than he does, hoking it up faster and rougher.

Roye and Maye dancing turn looked pretty good on this bill; nothing to conflict with, a rough comedy act ahead and another following. Hard workers with the entire turn going very well here.

For the closing spot appeared the hokey duo, Devito and Denny, assisted by a young woman who was also spilled for a laugh. The roughhouse antics at times seemed a dupe of some of the stuff in the Snyder act ahead. In fact the turns are similar as to routine of eccentric comedy hokum.

Name of Judge Crater was used by both. Snyder borrowed a trombone from the pit. One of the Devito-Denny men did a similar borrowing of an instrument, getting a violin from the pit. *Mark.*

R-K-O UNIT

(Chester, New York)

Running time, 66 minutes, of this R-K-O four-act unit built for the westward road playing is taken up chiefly by Anatole Friedland's "20th Century Revue." That production, going 40 minutes and taking the place of two acts, held up the middle, with its m. c., Irving Edwards, as a single in the deuce, and announcing and pacing for the bulk of the turn in the next spot. Vic Oliver, at the far end, did 20 of the 26 minutes remaining, with the rest by The Agenios, acrobatics, opening.

A nice vaude bill, laid out with pace in mind and playing smoothly under constant movement. It looks good, too, on an all-youthful line-up of 15 people, nine of them girls, and young. Eight are in one turn, and no femme shows until they do in the trey. None missed in the 16 minutes ahead.

This extended flash act of Friedland's, an actor turned producer, has tightened up after a couple of months' playing. It looks good on top of everything, and has some refreshing new talent to support the looks. As for the booking and spotting of it in this unit, it fits as a flash, more so since the R-K-O four-acters thus far have contained but a few conventional flashes. And Friedland's is not conventional.

The talking film opening, departing far from usual for novelty, sets it out in a separate class immediately, while what helped quite a bit at the Chester was the large improvement in the m. c. When last caught this act and Edwards were at the Palace. Likely the Chester is nearer the other theatres on the route than the Palace. The act and Edward's Chester results indicate a smooth sail over the western trail, with the Chester and not the Palace the better criterion for passing judgment on that.

Never in its 40 minutes, including Edwards' 10 as a single up ahead, did the "20th Century Revue" miss a beat, nor did the rest of the bill at any time.

Vic Oliver has found somewhere the material he needed to sell his own ability. The latter was showing itself around the smallies two years or so ago, but without the material. Now Oliver has something to say, and while much or most of it has been said before, he knows how. Oliver, with the dancing girl supporting him and a bit of shrewd placing of the girl's entrances and appearances, is a show-stopping act for the end of this bill. The girl does a fast series of hock stepping and knee punishing at the start, later a violin duet with Oliver and closes the turn with a buck under trick lights, besides a moment at the piano and looking well all the while. Oliver is at the piano, fiddle and talking. Should he progress in the next two years as he has in the past two, Oliver has a future.

Agemos are a pair of clean-cut boys on the balanced ladder and poles. They work speedily and jam it all inside of six minutes.

Chester's biz was three-quarters Thursday night with FN's "The Flirting Widow" on the screen.

Sige.

ALBEE, B'KLYN

"All Quiet on the Western Front" did its stuff plenty for the box office here. Despite beach weather a sellout and turnaway, and if the Saturday rush is any harbinger the house should roll up a neat gross for the week.

With the feature consuming nearly two hours the stage show was halved to three acts instead of the usual six for combined running time of 35 minutes. Quality rather than quantity in the layout and perfect vaude entertainment all the way.

Pat Rooney and Pat, 3d, stole the show in closer with their quips and dancing, with latter of course the mainstay. The younger Rooney has dropped much of his avoirdupois since last around and is no longer candidate for stylish stouts. The elder Pat got good reception on walk-on and a better hand for both at the close of the act. The younger spotted some nifty ankle bending hoofing that won the house, and his Pop clicked as usual with his waltz clog to "Rosie O'Grady." Combo walked away as undisputed hit of the show and for encore brought out Marion Bent (Mrs. Rooney) for a bow, and an extra hand.

Conrad and Eddy, mixed team, preceded and registered heavily with comedy chatter and songs. Conrad's eccentric delivery tickled them. Miss Eddy is a perfect feeder for her partner and planted a couple of vocals which helped. Went over big and sure fire for anybody's opera house.

"Lovejoy Dancers and Hall Sidaire opened and got over in a classy dance offering. The revue enlists five girls and two men who display all modes of dancing from tap to adagio and spotting all for results. A class opener or closer. *Edba.*

Variety Bills

NEXT WEEK (OCTOBER 18)
(THIS WEEK (OCTOBER 11)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Chester
1st half (18-21)
Les Ghezzi
Helen Lynd
Ann Pritchard Co
(Two to fill)
2d half (22-24)
Mann Bradford & V
Bobby May
York & King
(One to fill)
2d half (15-17)
Hap Hazard
Chas Howard Co
Frank Devoe
Ross Wyse Jr
(One to fill)
Coliseum
1st half (18-21)
Briants
Bob Hope
Marion Wilkens Co
(Two to fill)
2d half (22-24)
Joe Termini
White & Manning
(Others to fill)
2d half (15-17)
Eno Tr
Bernard & Henry
Chas T Aldrich
Anger & Fair
Benny Davis Rev
86th St.
1st half (18-21)
Joe Termini
Southern Gaieties
(Others to fill)
2d half (22-24)
Vox & Walters
(Others to fill)
2d half (15-17)
Marion Wilkens Co
2 Daveys
J'zzlips Richardson
Joe Besser Co
Morton Downey
58th St.
1st half (18-21)
Miss Trudinia Co
Cole & Snyder
Conlin & Glass
(Two to fill)
2d half (22-24)
Reisman's Alabams
Bob Hope Co
(Others to fill)
2d half (15-17)
Les Urbanis
Ryan & Nobeletto
Bobby Jarvis Co
Dooley & Sales
Vanessi Co
Fordham
1st half (18-21)
De Toregos
May Usher
Phil Emerson & Bd
(Two to fill)
2d half (22-24)
Phylis Rae 8
Allen & Canfield
Morton Downey
(Two to fill)
2d half (15-17)
4 Phillips
Hooper & Gatchett
Galla-Rini & Sis
Bernard Granville
Rae Samuels
Neely Edwards
Franklin
1st half (18-21)
Frivolities
Helen Martelle Co
(Others to fill)
2d half (22-24)
Monge Tr
Redmond & Wells
(Three to fill)
2d half (15-17)
General Pisano Co
Bert Lown & Orch
Page & Sluppey
Dondus & Alma
Earl Taber Co
Hamilton
1st half (18-21)
The Spirals
Redmond & Wells
Pat Hennings Co
2d half (22-24)
Frivolities
Joe Phillips Co
(Three to fill)
2d half (15-17)
Matsomoto Japs
Ryan Sis
York & King
(Two to fill)
Hippodrome (18)
Jas Evans Co
Gus & Will
Sidney Page Co
Clifford Wayne 6
Ray Huling & C
Miller & Marks Rv
Johnny Burke
(11)
Wells Mordeca & T
Ash & Miller
Bozo Snyder Co
Roye & Maye Rev
De Vito & Denny
Axel Muranio Co
Jefferson
1st half (18-21)
Goldon's Com Clr
Joe Phillips Co
(Three to fill)
2d half (22-24)
The Spirals
Cole & Snyder
Pat Henning
(Two to fill)
2d half (15-17)
King & Baron
Ann Butler Co
Gilfoyle & Long
Melina & Davis
Bert York Co
Patricola
Black & Silver Cr
Palace (18)
Galla-Rini & Sis
Rae Samuels
Boreo
Marx Bros
(Others to fill)
(11)
Mann Bradford & V
Cardini
Vox & Walters
Georgie Price
Cab Calloway & Bd
Rose Perfect
Marx Bros
Royal
1st half (18-21)
Anita 2 Co
Florence Brady
(Three to fill)
2d half (22-24)
Magic Fountain
Marsh & Archer
(Three to fill)
2d half (15-17)
Vale & Stewart
Connolly & Wenric
Glad Rags
Billy Champ Co
BROOKLYN
Albee (18)
Lovejoy Dancers
Eddie Conrad & E
P Rooney & Pat Jr
(Others to fill)
(11)
Lovejoy Dancers
Eddie Conrad Co
P Rooney & Pat Jr
Dyker
1st half (18-21)
Dorothy Henry
Eddie Ross
Rooney & Taye
Caits Bros
2d half (22-24)
Hall & Dexter
Geo Niblo
(Three to fill)
2d half (15-17)
Marie Mang Co
Saxton & Farrell
Cardiff & Wales
Gus Van
Parker Babb Co
Flushing
1st half (18-21)
Devito & Denny
Morton Downey
(Others to fill)
2d half (22-24)
Belleclaire Bros
Barry & Whitledge
Arrine & Tyrell
(Two to fill)
2d half (15-17)
Lady Alice's Pets
Furm'n Sh'rk'y & L
Wm Edmonds Co
Hal Neiman
Dave Apollon Co
Madison
1st half (18-21)
Mann Bradford & V
Bobby May
York & King
2d half (22-24)
Les Ghezzi
Wheeler & Morton
Ann Pritchard Co
Gus Van
2d half (15-17)
The Briants
Irmanette
Welsh & Ellis
Lehr & Belle
W & G Ahearn
AKRON
Palace (18)
Wilfred DuBois
Lubin Lowry & A
Impromptu Rev
Hal Jerome
(11)
Naro Lockford Co
Rita Burgess Gould
Britt Wood
Chris Charlton
ALTOONA
Orpheum (23-25)
Jack Gwynne Co
D & H Blossom
DeToregos
(16-18)
Billy DeWolf Co
Wilson Bros
ATLANTA
Keith's (18)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
(11)
WLS Showboat
Roth & Shay
(Two to fill)
BIRMINGHAM
Keith's (18)
George Andree Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
(11)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
BOSTON
Keith's (18)
Delortos
Foster Fagan & C
Edgar Bergen Co
Ken Murray Co
(One to fill)
(11)
Latour 3
Russell & Marconi
Anna Seymour
Kane & Ellis
Lee Gail Ens
BUFFALO
Hippodrome (18)
Bert Nagel Co
Chamberlain & H
Sybil Vane
4 Camerons
Art Landry & Bd
(11)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly Co
Roy Cropper
Eddie Borden Co
CHARLOTTE
Keith's (18)
WLS Showboat
Roth & Shay
(Two to fill)
(11)
4 Polas
Kane & Gray
Fid Gordon
Heartstrings
CHICAGO
Palace (18)
Dance Fables
Pressler & Klaiss
Richy Craig Jr
Irene Bordoni
3 Swifts
(11)
The Tanzolas
Bobby Pincus Co
Ruth Etting
Fred Ardath
7 Nelsons
CINCINNATI
Keith's (18)
Large & Morgner
Melo of Yesterday
Chaz Chase
Watson Sis
Zoo Ballet
(11)
Dance Fables
Pressler & Klaiss
Richy Craig Jr
Irene Bordoni
3 Swifts
CLEVELAND
Palace (18)
The Tanzolas
Bobby Pincus Co
Ruth Etting
Fred Ardath
6 Lucky Boys
(11)
Gilbert Bros
Art Landry & Bd
Jarvis & Harrison
Gray & Claire
Watson Sis
105th (18)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(11)
Wilfred DuBois
Lubin Lowry & A
Impromptu Rev
Hal Jerome
DALLAS
Keith's (18)
Chappelle & C'rlt'n
Mills & Bobby
Lights & Shadows
Bob Murphy
(11)
Lane Osborne & C
Geraldine & Joe
T & R Romaine
Harry Holmes
FORT WORTH
Keith's (18)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
(11)
Chappelle & C'rlt'n
Mills & Bobby
Lights & Shadows
Bob Murphy
HAMILTON, CAN.
Keith's (18)
N Arnaut & Bro
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys
(11)
Marie Blank Co
Lucille Sis
Bob Hall Co
Art Frank Co
(One to fill)
HOUSTON
Keith's (18)
Gaynor & Byron
Harry F'st'r Welsh
Carroll & Lewis
Harry Carroll Rev
(11)
Flo Mayo Co
Gracie Barry
G & M Eline
Babe Egan Co
KANSAS CITY
Mainstreet (18)
Samaroff & Sonia
Ted & Al Waldman
Marty May
12 o'Clock Rev
(11)
H'rriman Sw'n & L
LaMarr & Boyce
Scooter Lowry
C Withers' Op'ry
(One to fill)
LONG BEACH
State (18)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(11)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(One to fill)
LOS ANGELES
R-K-O (18)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(11)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(One to fill)
MINNEAPOLIS
Orpheum (18)
W'rthy & Th'mps'n
Jack Usher
Peter Higgins
Maurice Colleano
(11)
Ralph Olsen
Jack Major
Morton & Haley
The Purple East
NEW ORLEANS
Keith's (18)
Flo Mayo Co
Gracie Barry
G & M Eline
Babe Egan Co
(11)
George Andree
Baby Rose Marie
Lander Bros
Palm Beach Nights
OAKLAND
Orpheum (18)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(Two to fill)
(11)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(One to fill)
OKLAHOMA CITY
Keith's (18)
Stevens Bros & E
Edith Bow
Weaver Bros
Home Folks
(11)
Bob Ripa
Reynolds & White
R-K-O Discoveries
Sylvia Clark
OMAHA
Orpheum (18)
Luster Bros
Burke & Durkin
Milton Berle Co
(One to fill)
(11)
Samaroff & Sonia
Ted & Al Waldman
Marty May
12 o'Clock Rev
PATERSON
Keith's
1st half (18-21)
Monge Tr
Helena Justa & C
Geo Niblo Co
Gus Van
Irene Vermillian
2d half (22-24)
Caits Bros
Jack Pearl
Conlin & Class
Dance Parade
(One to fill)
2d half (15-17)
Gernsdorff Sis
Ray Huling & C
Marion Sunshine
Jack Waldron Co
Steve Savage Co
PORTLAND
Orpheum (18-21)
Paul Remos
Danny Small Co
Joe Young
Bomby & Gang
2d half (22-24)
4 Peaches & Jay
Johnny Hyman
Joe H'ward & Girls
McLallen & Sarah
RAHWAY
Keith's (19)
Gardner & Bronson
(Others to fill)
(1 day, 12)
Fumi & Tayi
Geo Niblo Co
Dunleavy & Gould
(Two to fill)
ROCHESTER
Palace (18)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(11)
McCann Sis
Les Gellis
Gloria Foy Co
Lang & Haley
SALT LAKE CITY
Orpheum (18)
Berkoffs
Don Galvan
Any Family
Bert Walton
(11)
Luster Bros
Burke & Durkin
Milton Berle Co
(Two to fill)
SAN ANTONIO
Keith's (18)
Lane Osborne & C
Geraldine & Joe
T & R Romaine
Harry Holmes
(11)
Gaynor & Byron
Harry F'st'r Welch
Carroll & Lewis
Harry Carroll Rev
SAN FRANCISCO
Golden Gate (18)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(11)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(Two to fill)
SCHENECTADY
Keith's
1st half (18-21)
Russian Art Cir
Earl Faber Co
(Three to fill)
2d half (22-24)
Wilson Keppie & B
Cab Calloway
(Three to fill)
2d half (15-17)
Monge Tr
Wilton Sis
Cole & Snyder
The DeTorigos
(One to fill)
SEATTLE
New Orpheum (18)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
(11)
Paul Remos
Danny Small Co
Joe Young
Bomby & Gang
ST. PAUL
Orpheum (18)
Ralph Olsen Girls
Jack Major
Norton & Haley
Purple East
(11)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster West Co
SYRACUSE
Keith's (18)
Hap Hazard
Frank DeVoe
Ross Wyse Jr
(11)
Agemos
Vic Oliver
Irving Edwards
20th Century Rev
TOLEDO
Keith's (18)
Chris Charlton
Britt Wood
Rita Burgess Gould
Olsen & Johnson
(11)
Harum & Scarum
Ruth Ford
The Ingenues
(One to fill)
TORONTO
Imperial (18)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly Co
Roy Cropper
Eddie Borden Co
(11)
N Arnaut & Bros
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys
TRENTON
Keith's
1st half (18-21)
Redmond & Wells
Vox & Walters
Roisman's Alabams
(Two to fill)
2d half (22-24)
Gordon's Dogs
Claude & Marion
Irene Vermillian
(Two to fill)
2d half (15-17)
Schictl's Manikins
Rogers & Donnelly
Magic Fountain
Joe Termini
TROY
Keith's
1st half (18-21)
Cab Calloway Co
(Others to fill)
2d half (22-24)
Russian Art Circus
Earl Faber Co
(Others to fill)
2d half (15-17)
Miss Trudina Co
Alexander Callum
Jimmy Gilden Co
Bob Hope
UNION HILL
Capitol
1st half (18-21)
Van Cello & Mary
Lois & Jean
Jim Harkins Co
Magic Fountain
(One to fill)
2d half (22-24)
Ed Sheriff
Bernie & Lawley
Wm Edmonds Co
Dave Vine
Black & Silver Cre
2d half (15-17)
Lloyd Nevada
Frances White
Allen & Canfield
Musical Birds
Redmond & Wells
VANCOUVER
Keith's (18)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(11)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
WHITE PLAINS
Keith's
1st half (18-21)
Ada Kaufman Girls
Chas Melson
(Others to fill)
2d half (15-17)
A Kaufman
Stanley Bros
Lewis & Dody
C Melson
Frankie & Francis
WINNIPEG
Keith's (18)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster West Co
(11)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley Co
YONKERS
Keith's
1st half (18-21)
Silver Freed Co
Earl Faber Co
(Three to fill)
2d half (22-24)
Anita 2 Co
Carlena Diamond
(Three to fill)
2d half (15-17)
Johnny Ford Co
Burns & Kissen
Violet Carlson Co
5 Jewels
(One to fill)
YOUNGSTOWN
Keith's (18)
Black Kat 4
Olyn Landick
Teck Murdock Co
Harry Fox Co
4 Ortons
(11)
Hubert Dyer Co
D & H Blossom
4 Camerons
Curtiss-Wright Bd
(One to fill)

Eddie Stanley
DIRECTOR of FESTIVITIES
One Comic that M. C.'s
One M. C. that is a comedian
One M. C. and comic that
Legitimately directs a band
Dir.: LEDDY & SMITH

PLAYING ROXY
THIS WEEK
4 Flash Devils
Babs La Velle, Birdie Dean,
Holly Harris, Sally Metcalf
Placed by LEDDY & SMITH

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

TUESDAYS
HOTEL
MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Western R-K-O

C'D'R RAPIDS, IA.
Iowa
1st half (19-21)
Cook Sis
Tracey & Hay
Hickey Bros
Maxine & Bobby
2d half (22-25)
Cropley & Violet
Stuart & Lash
The Cavaliers
(One to fill)
CHICAGO, ILL.
Englewood
1st half (19-21)
3 Terrace Girls
Earl Rev
Joyner & Foster
(Two to fill)
2d half (22-25)
Dippy Diers Co
Alla Rajah
(Three to fill)
DAVENPORT, IA.
Capitol
1st half (19-21)
Gym Jam Girls
Evans & Mayor
(One to fill)
2d half (22-25)
Cook Sis
Tracey & Hay
Hickey Bros
(One to fill)
DES MOINES, IA.
Orpheum
1st half (19-21)
Cropley & Violet
Stuart & Lash
The Cavaliers
(One to fill)
2d half (22-25)
Arthur Ward
Smith Strong & L
Robins'n & De Witt
(One to fill)
DUBUQUE, IA.
Spensley
1st half (19-21)
The Rangers
Lane & Harper
St Clair Sis & O'D
G'D RAP'DS, M'H
Regent
1st half (19-21)
Bee Hee Rubyatte
Ernest Hiatt
Chaney & Fox
(One to fill)
2d half (22-25)
Joyner & Foster
Aalbu Sis & Carter
(Two to fill)
IND'POLIS, IND.
Lyric (18)
6 Galenos
Cherry Blossom & J
(Others to fill)
LINCOLN, NEB.
Stuart (20)
Pickard's Chinese S
(Others to fill)
MADISON, WIS.
Orpheum
1st half (19-21)
Kohn & Depinto
Cl'yt'n & Wentw'th
Jos Regan Co
2d half (22-25)
Revel Bros & Red
Prosper & Maret
Rhyme & Reason
MEMPHIS, TENN.
Orpheum (18)
Tillis & Larue Rev
Harrison & Dakin
Owen McGivney
The Wager
(One to fill)
MILW'KEE, WIS.
Riverside (18)
Rogers & Wynn
Carr Lynn
Great Rolle
Murray & Allan
(One to fill)
ROCKFORD, ILL.
Palace
1st half (19-21)
Loma Worth
Wilton & Weber
(Two to fill)
2d half (22-25)
Kohn & Depinto
Joe Regan Co
H Nawrot & Boys
(One to fill)
SIOUX CITY, IA.
Orpheum
1st half (18-20)
Arthur Ward
Smith Strong & L
R'bins'n & De Witt
(One to fill)
SO. BEND, IND.
Palace
1st half (19-21)
Revel Bros & Red
Rhyme & Reason
Prosper & Maret
(One to fill)
2d half (22-25)
Ernest Hiatt
Chaney & Fox
Bee Hee & R'by'tte
(One to fill)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Picture Theatres

NEW YORK CITY
Capitol (10)
"Nightingale Mel"
Dodge 2
Dolores Eddy
Douglas
Walter Nilsson
John Ryam
Yasha Bunchuk
Chester Hale Girls
"Those 3 French G'
Paramount (10)
"Birds of Feather"
Zelma O'Neal
Ted Mack
The Arnaut Bros
Stella Power
Miriam Lax
4 Carlton Bros
Fred Evans Rev
Jesse Crawford
"Heads Up"
Roxy (10)
"Business Antics"
Lucille Fields
Birdie Dean
Babs Lavelle
Holly Harris
Jean Metcalf
Nina Polsley
4 Flash Devils
32 Roxyettes
Novelle Bros
Nicholas Daks
"Up the River"
BROOKLYN
Fox (10)
"Good Fellows"
Eddie Peabody
Bob West
Lucille Page
Helen Burke
Bud Averill
M-G-M 4
Seben 'n' Eleben
"Up the River"
Paramount (10)
"Oh Uncle"
Rudy Vallee
Johnson & Duker
Nancy Carroll
Arthur & Morton
Havel
"Heads Up"
(Others to fill)
CHICAGO, ILL.
Chicago (10)
"Varietrix"
Al Evans Bd
Rhythm Hotel
Gifford & Gresham
Kemmys & E Ivey
Foster Aerialists
'Girl of Golden W'
Marbro (10)
'Vogues & Varities'
Benny Meroff Bd
Fred Sanborn
Derickson & Brown
Lambert Ballet
"Anybody's War"
Oriental (10)
"Rarin' to Go"
Charlie Crafts Bd
Hack Wilson
Ki-Ki Cyler
Gabby Hartnett
Cliff Heathcote
Johnny Perkins
Ruth Petty
Allison Sis
"Top Speed"
Paradise (10)
"Sportland"
Mark Fisher Bd
Stan Kavanaugh
Olive Faye
Sis & B Roberts
Fred Evans Ens
"Animal Crackers"
Tivoli (10)
"Melodyland"
F Masters Bd
6 O'Reillys
Claire Madgette
Lambert Ballet
"Animal Crackers"
Uptown (10)
"Sky High"
Al Evans Bd
Frank Wilson
Hilton & Almy
Ferral & Paul
Campus 4
Fred Evans Girls
"Animal Crackers'
BOSTON
Metropolitan (11)
"Putt Putt"
Hunter & Percival
Felovis
Grace Johnson
M Abbott Girls
"Playboy of Paris"
BUFFALO
Buffalo (10)
"Garden of Girls"
Billy Glason
Bob Bob & Bobbie
Gertrude Fisher
Olive Sibley
F Evans Beauties
Ingram & Bd
'Her Wedding Nite'
Hippodrome (10)
Roy Cropper
Eddie Borden
Walter Wahl
Billy Kelly
Paige Sis
Gino Daro
Ray Costa
"Eyes of World"
CLEVELAND
State (10)
"Navajo"
Helen Kane
Ch'f Eagle Feather
Caperton & Biddle
Frank Shields
Joe Kedon
Don Felice
"Love in Rough"
DETROIT
Fox (10)
'H'lyw'd Collegians'
Dorothy Crooker
S Jack Kaufman
Guy Buck
Ted Ledford
"Up the River"
Fisher (10)
"Fantasia"
Lou Kosloff
Dalton & Craig
Kanazawa Tr
Arsene Siegel
(Others to fill)
"Night at Susie's"
Michigan (10)
"Ole Virginny"
Slim Timblin Co
Darky Parson
Pauline Gaskins
Calif Crooners
Bevy of Beauties
"3 French Girls"
MIN'P'LIS, MINN.
Minnesota (8)
"Sportland"
Stan Kavanaugh
Olive Faye
S & B Roberts
Fred Evans Ens
NEW HAVEN
Fox-Poli (10)
"City Service"
Barney Rapp
Seb Meza
George Jage
Laddie La Monte
(Others to fill)
"Liliom"
PITTSBURGH
Enright (10)
"Fall Follies"
Dick Powell
Chamberlin & H
Herbst & Vogt
24 Beauties
Milton Slosser
"Dough Boys"
Penn (10)
"Melody Maidens"
Alex Hyde
David Pesetzki
(Others to fill)
"3 French Girls"
Stanley (10)
"Harem Hokum"
Ed Lowry
Morris & Campbell
Sunny Eddie & E
Harry Moore
Bee Gardell
Harem Dancers
"Lady Surrenders"
PROVIDENCE
Fay's (10)
Carl Freed
Barlo Rich & B
West Durant & W
Paul Kodak & Sis
Dance Manikins
"On Your Back"

Loew

NEW YORK CITY
Boulevard
1st half (18-21)
Mazzola 3
Coscia & Verdi
Harry Howard Co
Lola Brava Co
(One to fill)
2d half (22-24)
4 Polos
Georgie Hunter
Winchester & Ross
(Two to fill)
Capitol (18)
Bert Frohman
Mitchell & Durant
June Worth
Ann Greenway
(One to fill)
Lincoln Sq.
1st half (18-21)
Breen LaBarr & B
Buddy Ralph
Phil Rich Co
Judson Cole
Gruber's Oddities
2d half (22-24)
El Cota & Byrne
Howard & Todd
Henry Regal Co
Marsh & Archer
Hazel Lee & Boys
National
1st half (18-21)
Rector & Doreen
Eliz Brice Co
Raymond Wilbert
Winchester & Ross
Hazel Lee & Boys
2d half (22-24)
Morgan & Stone
Helena Justa & C
Joe Mays & Dotty
Fred Sylvester Co
(One to fill)
Orpheum
1st half (18-21)
4 Casting Stars
Lewis & Ames
White & M'nning R
(Two to fill)
2d half (22-24)
The [illegible]
Mae Questelle Co
Rucker & Perrin
Carnival of Venice
3 Ritz Bros
Paradise (18)
Dolores Eddy & D
Dodge 2 Co
Walter Neilson
(Two to fill)
State (18)
4 Kadex
Adele Verne
Frank Conville
Carrying On
Glenn & Jenkins
Oscar Stang & Bd
BROOKLYN
Gates Ave.
1st half (18-21)
Jerome & Evelyn
Fred Sylvester Co
Joe May & Dotty
Nita Vernille Co
(One to fill)
2d half (22-24)
6 Crackerjacks
Hayes & Speck
Allen & Canfield
(Two to fill)
Loew's 46th St.
1st half (18-21)
H La Vall & Sis
Georgie Hunter
Melino & Davis
Stepanoff Co
(One to fill)
2d half (22-24)
Gibson & Price
Murray & Irwin
Al Belasco
Kerr & Weston R v
(One to fill)
Metropolitan (18)
3 Lordens
Conchi Co
Stan Stanley Co
Jack Wilson Co
Chinese Whoopee R
Pitkin
1st half (18-21)
Gibson & Price
Mae Questelle Co
Freda & Palace
Steve Savage Co
3 Ritz Bros
2d half (22-24)
Maxino
Florrie La Vere Co
Lewis & Moore
C Strickland Ent'rs
(One to fill)
Valencia (18)
Henry Santrey Bd
Gloria Leo
Estelle Fratus
Mary Lane
(One to fill)
Bay Ridge
1st half (18-21)
Maxino
Allan Reno
Alexander & Peggy
Florie La Vere Co
(One to fill)
2d half (22-24)
Dare & Yates
Eliz Brice Co
S'r'noff & O'Rourke
Nitza Vernille Co
(One to fill)
BOSTON
Loew's (18)
Lester & Irving 3
Lillian Morton
Savoy & Mann
B & R Goman Rev
Brems Fitz
Murphy Bros
CLEVELAND
Granada (18)
Alex Hyde Co
3 Queens
Sylvia Miller
(Two to fill)
COLUMBUS
Loew's (18)
Ch'f Eagle Feather
Caperton & Biddle
Frank Shields
(Two to fill)
HOUSTON
Loew's (18)
Willie Mauss
John Quinlan Co
Bob La Salle
Md Collegians
(One to fill)
JERSEY CITY
Loew's (18)
Dave Schooler
Wells Mordecai
May Joyce
M'ntr'se & R'ynolds
MEMPHIS
Loew's (18)
Rubio Sis
Will J Ward
Sid Marion Co
Havana Royal Bd
(One to fill)
MONTREAL
Loew's (18)
Ora Co
Snapshots Co
Rome & Bolton
Porcelain Romance
(One to fill)
NEW ORLEANS
Loew's (18)
Chevalier Bros
Nancy Decker
Joe Laurie Jr
Gale & Carson Rev
PITTSBURGH
Loew's (18)
Ray Teal
Runaway 4
Tito Coral
Ida Shibley
(One to fill)
WASHINGTON
Loew's (18)
Ben Blue
Fortunello & Cirill
Albertina Vitak
Margie Green
YONKERS
Loew's
1st half (18-21)
Manning & Klass
Jackson & Clifford
Lewis & Moore
Carnival of Venice
(One to fill)
2d half (22-24)
4 Casting Stars
Mary Marlowe
Poor Old Jim
Coscia & Verdi
Theo Enrico & Nov

'DRUM DOINGS'
by JACK POWELL
Now Appearing at the
PAVILION THEATRE
London—Indefinitely
Placed by LEDDY & SMITH

Fanchon & Marco

ATLANTA
Fox (18-24)
"Good Fellows"
Lucille Page
Bud Averill
Seben & Ellven
Helen Burke
BRIDGEPORT
Palace (17)
"City Service"
Shapiro & O'Malley
Seb Meza
Laddie LaMonte
George Jage
Frank Sterling
Sunkist Beauties
BROOKLYN
Fox (17)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Leu
Marie Irene & Lucy
Sunkist Beauties
BUTTE
Fox (16)
"Wild & Woolly"
Kirk & Larence
Hart's Krazy Kats
Bud Carlell
Aussie & Szech
Davis & La Rue
Ray Angwin
Bud Murray Girls
CHICAGO
Capitol (17)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 4
Belcher Dancers
DETROIT, MICH.
Fox
"Country Club"
Masters & Grayce
Rae Samuel
Leonora Corl
Frank Elmer
McGrath & Deeds
Sunkist Beauties
FRESNO
Wilson (16-18)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willa
Carla Torney Girls
HARTFORD
Capitol (17)
"Rose Garden"
Red Donahue & U
Harold Stanton
Hall & Essley
3 Jacks & 1 Queen
Helen Petch
Rio & Lunny
Sunkist Beauties
H'LLYW'OD, CAL.
Pantages (16-22)
"Doll Follies"
Ritmon & Marg'te
Les Klicks
R Loomis Dancers
(Others to fill)
JOLIET, ILL.
Rialto (17-23)
"Cadets"
Born & Lawrence
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Beauties
KANSAS CITY
Pantages (17)
"Gems & Jams"
J & J McKenna
Will Cowan
Nee Wong
Maxine Evelyn
Jim Penman
Beatrice Franklyn
Florence Astell
Sunkist Beauties
LONG BEACH
West Coast (16)
"Fountain of Y'th"
Lottie Mayer
Barton & Young
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Beauties
LOS ANGELES
State (16-22)
"Chinese"
Jue Fong
The Meyakos
Sensational Togo
(Others to fill)
MILWAUKEE
Wisconsin (17-23)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Bob Brandies
Webster & Marino
NEW HAVEN
Palace (17-23)
"Smiles"
McGarth & Deeds
Eva Mandell
Seymour & C'ncobs
Dorothy Neville
Dave LeWinter
NIAGARA FALLS
Strand (17-23)
'H'lyw'd Collegians'
Ted Ledford
Dorothy Crooker
Guy Buck
(Others to fill)
OAKLAND, CAL.
Oakland (17)
'American Beauty'
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Huff & Huff
Toots Novelle
Sunkist Beauties
OKLAHOMA CITY
Orpheum (17)
"Gyp Gyp Gypsy"
Callgary Bros
F Evers & Greta
Jeanne Alexandrea
George Prize
Jack Vlaskin
Ruth Lene
Sunkist Beauties
PORTLAND
Broadway (16)
"Southern"
Hatt & Herman
Jimmy Lyons
Helen Warner
The 16 Tinies
ROCKFORD, ILL.
Coronado (16)
"Cadets"
Born & Lawrence
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Beauties
SALEM
Elsinore (18-19)
"Rhythm-a-Tic"
Harry Kahne
Georgia Lane Co
Lloyd & Brice
Jean McDonald
Margaret McNeil
SAN DIEGO, CAL.
Fox (16)
U S Indian Res Bd
Golden Horse
SAN FRANCISCO
Fox (17)
"New Yorker"
Muriel Stryker
Whitey Roberts
LaSalle & Mack
Marjorie Burke
SAN JOSE
California (19-22)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willa
Carla Torney Girls
SEATTLE
5th Ave. (16-22)
"Busy Bee"
Diana Galen

(Continued on page 71)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Vincent Lopez; Wm. Demarest.

City Slickers Heap Big Minnie Chumps for Redskin Racketeers

By GEORGE McCALL

Palm Springs, Cal., Oct. 14.

While minnie golf has loved and lost the rest of the country as a national sport, it's just getting its break in this town. Palm Springs is a California edition of the Riviera, catering to bloated bondholders of the east and west, who come to spend the winter months. It's a spot for people with money as the hotels smilingly announce that you and your wife can get a good room for $20 a day.

For amusements there are bridge, horseback riding and hiking. The burg is without a picture house. Radio is okay when something can be tuned in, but the station always butting into the radio evening is one from Mexico with the programs all in Spanish.

Two weeks ago the town's only pint sized putting place opened. That in itself was an event—and then came the Indians.

Palm Springs is on the edge of the Mission reservation where live about 200 of a fast-dying tribe of redskins. They're blanket Indians, grabbing of the elements of an education for the sake of white civilization but then getting a nice blanket and staying in it for the rest of their days. On the reservation is a hot mud spring, where the whites from the smart hotels cover themselves with the life-giving mud at a 50c. cover charge. It's supposed to add years to their lives, but the Indians aren't interested.

Pool Before Grammar

These ugh boys are all pool sharks. Before they learn the rudiments of English, if ever, they master one sentence: "How about a game of pool, fella?" Willie Hoppe would be a bum with some of these redskins.

At the opening of the undersized golf course a flock of Indians came to look-see. They stayed. Here was a game that looked as good as pool, with the added attraction of having a mixed gallery. They adopted it as their own.

It's not unusual to see a young buck walking up the main stem with his own putter under his arm. Play-off at the course is divided between millionaire and Indian. Forty-seven is par and there are few of the original Americans who finish the 18 holes in much over that.

They're all looking for bets, hanging around the clubhouse and watching the white players. When a white chump returns they have his handicap figured out and proposition him. Handicaps are pretty near correct. The Indian always manages to win by two or three points and has to play to get them.

With the town as dead as Coney in December, the operator of the putt-putt has a good chance to get his dough back. The course is a nifty and about as tough as they come. Play starts as soon as the sun goes down, as it's impossible to do anything here during the day. Then the big money boys, who have had a bit of a horseback ride during the morning and have been kidded into thinking they are big he-men by the guides, come out and tap the ball around. Whereupon the Indians, without aid of tomahawks, indulge in a financial massacre.

The Old Timer at the Door

By Joe Laurie, Jr.

Good morning. What's the name of the act, please? Oh, yes, I remember you, you played here a couple of years ago. How are you? That's good. And your little girl? Oh, you haven't any kids....Oh yes, that's right, I had you mixed up with another swell little couple that played here a week after you did. How's your wife? Same one? Well, I never like to ask about the wives or husbands because the folks come back with new ones all the time—it wasn't that way when I was in the business.

Oh sure, I was in the business, before you were born. Yeh, I played in shows and in vaudeville. They called it variety then. I still can hoof a little. Yes, sir! I'll be 76 next July....I know I don't look it, but I have always taken good care of myself....never smoked or drank or caroused much, and did a bit of boxing when I was a youngster.

Would you mind putting your name down here and where you are stopping? By the way, there's a place around the corner here that have very nice rooms; nothing swell, but nice and comfortable rooms, and they don't soak you as much as they do at the hotel. The people that played here last week stopped there and they all liked it.

Of course, you can stop where you like, it doesn't mean anything to me, I don't get anything out of it, but I thought I would tell you about it. Now would you mind writing down your permanent address so I can forward your mail after you leave and also put down your agent's name. I do this every week and keep a record of it so in case anything happens, why we know where to look you up. Thank you.

Service

Have you any laundry to go out? We have a one-day service here, it costs a little extra but if you are not in a hurry, why, I can get it back for you in two days....Alright, just wrap it up and put your name on it. It's a very good laundry. The people on the bill last week thought it was the best work they came across on the whole circuit. If you want any suits cleaned and pressed I will send the man up later and he will get them back for you in time for the show. He never disappoints, so you needn't worry. And here's a card for a good place to eat. Just tell Nick that Pop sent you and they'll take care of you. Everybody on the bill ate there last week except Mr. Johnson, the headliner. He stopped at the big hotel and had his meals there, too; I'll bet they soaked him plenty. It wasn't that way when I was in the business. Everybody ate at the same places. Nobody put on any airs.

I tell you the business has changed since those days. I played with Fanny Davenport, Rose Coghlan and Julia Marlowe and I played in all the Hoyt farces. I also played with George Primrose, when it was Thatcher, Primrose and West. Yes, sir, I could step with any of them those days. But you see I had a wife that was very sickly and I had to give up the business. She couldn't travel any more, so I thought I'd get a job in one place. Of course I get the smell of grease paint and a hankering to go on every once in a while, but I'm too old.

Too Fresh

They want young people. Some of the youngsters are pretty good, but most are pretty fresh. Sometimes I feel like taking them over my knee. They have no respect for anybody. You should hear some yell at me when the laundry comes back with a few shirts missing or the towels all torn. It isn't my fault. And some don't like the place they're stopping at and they take it out on me, and one young snip said I got a commission from the restaurant. Well, I don't. All I get is my meals there for nothing.

Then they bawl me when the tailor don't come back with their clothes in time for the show. They blame everything on me even when the music is played wrong or their trunks don't show up. And lots of them go away owing me money and I have to send them letters for weeks to try and collect it.

Of course there's some very nice people, too, like yourself, and it's a pleasure to do anything for them. By the way, if you like good beer there's a place near the railroad station that has good stuff, but don't tell the manager I told you anything about it 'cause he squawks if the acts miss their show. And if you need gin, I just keep a few bottles for my friends; it's the real thing. A druggist friend of mine tests the alcohol, so I know it's good. I just sell it as an accommodation. $3 a quart.

Dressing Room Visitors

We don't allow any visitors in the dressing rooms, but you just let me know who you want up there and I'll sneak them up, but don't

(Continued on page 49)

FUR COAT LINED WITH BUM STOCK SHARES

Chicago, Oct. 14.

Unusual press stunt by Joe Flynn, ahead of "Sex," had Miss West out with a coat with a $21,000 lining. Coat was lined with worthless stock certificates, but which once had been in the money.

Idea made a flash in all the papers, and was a success as far as pictures went.

POLITENESS IS EFFECTED BY PONY GOLF

It is claimed that the addiction to pony golf has brought a genteel influence and improvement in manners to Broadway crowds who play it.

Somehow or other the game has a psychological effect upon the street and poolroom hangers-on, who make up quite a number of its players. These persons under ordinary circumstances might act rowdy or uproarious, but become quiet and polite when playing midget golf.

The restraint necessary for good putting spreads over all participating in the game and affects their attitude for the better.

Harold Koveer, owner of the Paramount course on 8th avenue, says that even the 8th avenue guys, supposed to be rough, are most genteel at indoor golf. They seem to feel that they are playing a reflected refined game from the standard size.

In this way No. 2 golf is the only quieting pastime that has ever hit Broadway.

Ollie Debrow Tells of Worries Driving Him to Drugs—Got 60 Days

Galveston, Oct. 14.

Ollie Debrow, former blackface comedian, now serving a sentence of 60 days in the Galveston county jail on a narcotic charge, promised the judge to stay off of dope for life when he was called up for sentence at Houston. The jury had given him two years. Ollie got the judge to cut it to 60 days.

In the marshal's office after sentence had been passed, Ollie told the story of his life, of his romance with Jessie Reed, one-time show girl, which was broken when he shot an admirer of his wife, in San Antonio, for which he was acquitted in 1918; and of the tragic ending of his happy marriage to Artie Strickland, vaudeville artist, whose sucide drove him to drugs.

But he's off of them now, says Debrow, and when he gets out of the hoosegow he plans a comeback.

FORUM

New York, Oct. 10.

Editor Variety:

In "Variety" of Sept. 22 was a review of the R-K-O Hippodrome. The reviewer wrote that our act contains nothing original. In the same issue of "Variety" we ran an ad to let the world know that we are the originators of the "Miniature Stair Dance" in our act. Also in this ad was a notation that our original idea was filed in "Variety's" Protective Material Dept.

This is an injustice to our act. The reviewer was very incompetent or did not know his vaudeville. He will never rate signing his articles by using that sort of judgment.

However, we feel that the reviewer should make a retraction for his statement or prove to us that he has seen it elsewhere and that we are not the originators of the "Miniature Stair Dance," so that we may protect ourselves.

Frank and Forman.

Roscoe Ails, one-time eugenic pop, is to become a pop again, this time on the up and up. Mrs. Ails, formerly Shirley Dahl, dancer, with her husband, have been at Roscoe's summer place at Fox Lake, O., since their fashionable marriage in New York last June.

Typewriter Most Valued and in Use as Sesame to National Rep

Typewriter is It on Broadway.

Actor, author, artist, playwright, newspaperman, press agent or chorus girl, ability to pound a typewriting machine increases one's chances.

The best routine to wow 'em on Broadway is the 26 letters of the alphabet properly strung out in words carrying news, ideas, ingenious expressions, situations and gags. Broadway holds the world's record for words turned out daily, hardly a thought of value or timely comment on the street being expressed that doesn't see a typewriter within a matter of hours.

Hotel managers will tell you that there are more portable typewriters in guests' rooms in Times Square than in any other big city.

The last thing a Broadwayite hocks is his typewriter. The "old mill" not only means bread and butter but pastry and whipped cream. On the main stem you can borrow a writer's money easier than you can his portable. Hock shops around Times Square will loan as much as $20 on a portable typewriter in fair condition that cost $60 new, knowing that they can easily dispose of the machine should the owner fail to redeem it.

The man or woman who handles a typewriter and has something to say, comes to Broadway attention more readily and attains a national and even an international eminence unattainable elsewhere.

For newspapermen a Broadway label is especially necessary for success in writing for the screen and stage. Chicago, Philadelphia, St. Louis and other larger cities all have crack newspapermen who rate by-lines in their papers and build up a local reputation, but the cub reporter with average intelligence who gets around Broadway and rubs elbows with the big shots and the near greats meanwhile keeping his eyes open and his mind alert has a far greater chance for a crack at big money.

"Scoops"

New York newspapers demand less from their reporters than the small town dailies, the competition being far less intense than in Chicago. Scoops on New York dailies go practically unnoticed because each paper has five or six editions. As a result reporters are seldom fired because an opposition paper obtained an exclusive yarn.

Inaccurate Biographies

Raoul Walsh

By Claude Binyon

Hollywood, Oct. 11.

Roaul (Snort) Walsh, king of the prairies, was born in New York City, where a fat man with a cigar and a checkered suit now stands. The fat man was always waiting for his wife, who hadn't appeared up to 1910, when the fat man and cigar disappeared.

Getting away from the fat man, we reach Raoul at the age of eight. He is smoking a cigar as he sits on the curbing and he seems pensive. His little belly is quaking, but he won't give up. An elderly lady named Cynthia approaches the boy. "Tsk, tsk," she clicks.

"Something in your tooth?" asks Raoul.

"At your age!" exclaims the old lady. "Smoking!"

"At your age," says Raoul, "I won't even be warm."

That baffles the old lady, so she goes about her business. We next see Raoul at 18. He is a student at Seton Hall University in New Jersey and has cut out the cigars. He found they interfered with his necking.

It is midnight and Raoul is strolling about the campus with a well-knit, brown-haired, blue-eyed girl-friend. He has one arm about her waist and she is going about her business.

"Isn't it wonderful!" exclaims Walsh. "The old school, its icy-clad buildings and its venerable traditions mean more to me than anything else in the world."

The girl looks at him petulantly. "Does it mean more to you than I?" she asks.

"Yes," says Raoul.

The girl is downcast for a moment, then she looks up at Walsh with worship in her eyes.

Mugg for Kissing

"You are different than other boys," she says. "You tell the truth. I love you for that. Kiss me."

"Kiss me again," sighs the girl.

Walsh kisses her again.

"And again," pants the girl.

Walsh ad libs.

Smoothing her tresses later, the girl gazes at Raoul shyly.

"Do you love me now?" she asks.

"No," Raoul admits, bluntly.

The girl is downcast for a moment, then she looks up at Raoul with worship in her eyes. "You are different than other boys," she says. "You tell the truth. I love you for that. Kiss me."

So Raoul repeated the routine. Three months later his parents sent him away for his health.

In 1909 Walsh tried acting for a living, but his love technique was too far advanced for juvenile parts. Then he turned to playwrighting, but quit when he found writers don't use models.

At the old Biograph studio in New York, Raoul became a picture actor and got his first big chance as John Wilkes Booth in "Birth of a Nation." The picture is still being exhibited, but Walsh doesn't brag.

Since then Walsh has directed more than 100 pictures, including stills. His most notable production for Fox, where he is under contract, is "What Price Glory." For his latest, "The Big Trail," they're billing him above the company. Some people say it's because he wrote the billing, too.

Raoul has been twice married and lost an eye in an accident, but he still smiles.

With his new Fox contract anybody would smile.

GIANTS' CATCHER TELLS OF FIGHT WITH NEGRO

Frank J. (Shanty) Hogan, catcher on the New York Giants and residing at the Hotel Greystone, narrated in West Side Court to Magistrate Bernard Mogilcsky how he was stabbed twice by a Negro elevator operator.

Hogan had been stabbed in the left temple and also in the right arm. Three stitches had to be taken. The knife was not found. The negro, Joseph King, 104 West 137th street, and employed at 315 West 79th street, denied the stabbing. He was held without bail for the grand jury.

The baseball player had attended a party at the home of Mrs. Mary Kline on the seventh floor of the Hudsiana apartment house at 315 West 79th street. Hogan testified he found the negro drinking gin in the apartment. He ordered him out.

When the party was over, Hogan descended in the negro's lift. When the cage came to a stop on the ground floor the negro seized a baseball bat and began to attack him, Hogan swore. "I seized the bat from him and I then discovered I was cut in two places," said Hogan.

The negro stated that Hogan had insulted him twice during the night when he entered the cage and when he left. He testified that Hogan punched him while he was operating the lift. The defendant stated he got the bat and struck Hogan only in self defense. He denied using a knife.

Funny, Political and Serious Talks At Harry Hershfield's Big Feed

At a testimonial dinner tendered Harry Hershfield at the Commodoro Saturday night, attended by 1,500 at $10 per plate, the double dais sparkled with personages of the newspaper field, politics and the stage. Witty speeches and sage remarks made the occasion memorable for the humorist-cartoonist guest of honor. Mayor Jimmy Walker, sitting at Hershfield's right, was in brilliant after-dinner form. It was the first big dinner of the new season, drawing from everywhere.

Harry Reichenbach, toastmaster, in his usual banquet peak, introduced his honor as being "no truer New Yorker, no finer man," and at time when a "political campaign teemed with villification and acrimony." Referring to the introduction the mayor said: "That was a bit of a surprise. It has come to pass that men in public office are afraid to take sugar in their coffee.

"Tonight, if I wish I might reach down and employ all the statutes of New York that could pay tribute to Harry Hershfield. I would have liked to have said all that was said on this all-star dais. There have been times when I did not think so much of newspapermen. Harry is an ordinary human being but an unique kind of newspaperman, who thinks only kindly. Only bad news is good news to a newspaper—they must be doing well today."

Satirically he continued:

"Rumor has been rampant that John Curry (Tammany leader, seated next to Walker) and I were intimate friends—you have seen us cutting up the swag—our bank accounts must balance unless Curry has short-changed me. I am going to offer as a defense in the campaign Harry's new book, that there are more Jews (2,000,000) in New York than any other city. There couldn't be a better city therefore."

Only 16 Speakers

Some 20 organizations participated in the Hershfield dinner, the proceeds going to charity—to the three theatrical guilds, Actors' Fund and N. V. A. sanitarium. After the photographers were finished, flashlights were set off every five minutes or so to remind spell-my-name-right Harry of the Cheese club days.

Captain Irving O'Hay, first of 16 speakers, said: "You will be bombarded by the greatest battery of lily-painters ever assembled." He then gave a toast to Hershfield in Gaelic and did not interpret it either.

Heywood Broun said he would develop a long, gray beard if he hangs around Socialist meetings. He referred to the guest of honor as knowing life profoundly, also New York. Reichenbach introduced George Jessel as "an actor who makes $50,000 a year, some weeks." Jessel scored starting with: "If Judge Crater is here, he is wanted downstairs. I have been in a great many legit shows lately and came here because I wanted to see a crowd again." After kidding Arthur Brisbane nearby he said: "I wish I could go back to the days when knighthood was in flower and Goldman and Sachs were in Russia."

Rube Goldberg was subtle, saying he would sell his vote to the most convincing speaker. Kidding his craft he said that some cartoonists are "in their third generation of ghosts" (hack artists).

Cohan Serious

George M. Cohan was serious, perhaps too much so, in talking about the theatre. He believed that bad critics are tearing down the show business. Bugs Baer had a cold, retiring after saying he realized he was "a bear on a bull market." Congressman William Sirovitch was next and oratorical. Justice Peter Schmuck went in for rhetoric, in 120 seconds. Congressman Sol Bloom was strictly political and briefly effective.

Hershfield closed the speaking, saying the honor to cartoonists was the most gratifying thing about the dinner, not the honor to him personally. After receiving a number of gifts he was given the key to the city of San Francisco, his birthplace.

Reichenbach in introducing Hershfield said Harry had gone to college and took a miniature course in English.

In the show following the dinner were Lou Holtz, Pat Rooney, Molly Picon, Cantor Rosenblatt, Borah Minnevitch, Chester Hale Girls and Clayton, Jackson and Durante.

MRS. FOY'S ADJOURNED, BENEFITS UNDER QUIZ

At the request of the Department of Welfare, Assistant District Attorney Daly last Thursday questioned Fred Tracey, former minstrel, into the activities of the Music Temple of America (defunct) and the Music Temple of the World, Inc., with an office in West 42d street. According to Tracey, both organizations were established by him for the purpose of aiding former professionals and their dependents. Tracey declared his work, carried on since 1921, has been sponsored by the most noted members of the stage and screen.

The attention of the Welfare Department was first attracted to Tracey when several weeks ago he advertised a benefit performance to be held in Mecca Temple, the proceeds of which were to go to Mrs. Eddie Foy, widow of the late comedian, who, it had been reported in the papers, was in straightened circumstances. Tracey said he had sold about $160 worth of tickets when the Welfare officers stopped the benefit. Instead of returning the money, he notified the ticket holders that they would be good for a testimonial he intended giving at the Hampden theatre. This affair was also stopped.

Again Tracey notified the ticket buyers that their pasteboards would admit them to a "concert" he was to hold at Carnegie Hall last Friday (10) night. By this time he had disposed of almost $3,000 worth of tickets. He explained what had become of the $3,000. He said he had placed Mrs. Foy on a salary of $100 a week as "concert director" after he had decided he could not hold a benefit for her. The Carnegie Hall affair receipts were to go to the aid of destitute actors and actresses.

Mr. Daly decided after hearing Tracey's story that he had committed no crime and advised the Welfare agents that if he had violated the orders of their department in holding the Carnegie Hall affair they could apply for a summons in a magistrate's court.

Up to Monday Daly had not heard if the Carnegie Hall affair had been conducted.

JIMMY WALKER MAY BE GUILD'S NEXT GUEST

Mayor Jimmy Walker may be the next dinner guest of the Jewish Theatrical Guild. It's an annual affair usually in the late winter and at one of the hotels.

The mayor is linked with the Jewish Guild through having attended its first meeting, when the organization was launched. It was on St. Patrick's Day.

Alice Weaver's Plea to Her Father of No Avail

Alice Weaver, actress, pleaded with her father, Ralph, to abandoned the idea of signing a complaint of burglary against John Peters, 18, of 729 10th avenue.

The Weaver home was recently burglarized. The burglars were jimmying a trunk of Miss Weaver's when the entry of Weaver frightened off the burglars.

Peters was arrested during a chase at night by Lieut. William Delaney and Detective Neil Winberry, of the West 68th street station. They saw Peters and a companion about to enter an apartment window at 307 Columbus avenue. The sleuths captured Peters. His companion escaped. Mr. Weaver's watch was found in Peters' possession.

Despite the tearful please of Miss Weaver to her father not to mar the defendant's record, the Court held Peters for the Grand Jury.

FRIARS' SATURDAY NITES

Starting Again for Winter Season in Clubhouse

The Saturday Nite Boys will start the season's series of comedy evenings in the Friars' grill on Saturday next week (18) with Jans and Whalen sitting in the seats of near honor. They are billed as "The boys who are glorifying the American haberdasher and Ben Rocke."

Additional billing in the club rates the boys: "Tight colored 'pansy' Jans was a ballroom dancer in New Haven, and 'Thumbs' Whalen is paying $75 a week alimony.

"They were christened Henry Janzwick and Harold D'Oster. Some of the hit (?) shows they didn't help any: 'Padlocks,' 'Greenwich Village Follies' (road), 'International Revue,' 'Luana,' with more to follow maybe." There will be the usual modest two-buck nick for Friars and guests.

Arthur Gross Stabbed, Wrecks Apratment and Beats Up Mrs. Coffman

Dwellers in the fashionable apartment house at 115 West 71st street were awakened by the cries of Margery Coffman, 24, Southern divorcee, she said, from Harrisonburg, Va., and stopping at that address. Mrs. Coffman sobbed in West Side Court when she related to Magistrate Edward Walsh of how she was severely beaten and kicked by Arthur Gross, 31, millinery jobber and residing at 2191 Cedar avenue, the Bronx.

The glass panels in the doors in Mrs. Coffman's apartment were broken. Tables, lamps and crockery were smashed. The fight started when Mrs. Coffman ordered Gross to leave, she said. Gross declined and then the fun began.

Mrs. Coffman's right eye was discolored, her head had several stitches and her body was badly bruised, she said. Mrs. Virginia Taylor, a chum of Mrs. Coffman and who shares the apartment, also stopped a base of a table lamp thrown by Gross, she averred. An ambulance surgeon put several stitches in Mrs. Taylor's scalp.

Gross had a nasty stab wound over the heart. He alleges that Mrs. Coffman stuck him with a paring knife. He denied he began the attack and said he acted in self-defense. Mrs. Coffman denies she cut Gross. The trio had been to a dinner given by the Knickerbocker Boys of Yorkville. When the dinner was over, Gross wanted to remain in Mrs. Coffman's flat and she ordered him to leave. When she insisted, she asserted, Gross became enraged and wrecked the apartment.

Gross was also a defendant on the same charge preferred by Mrs. Coffman. The latter is also a defendant on Gross' charge. Both were held for the grand jury in $1,000 bail.

GIVE BACKSTOP $1,000 ON SUNDAY PERSONALS

Mickey Cochran, catcher for the world's champion Philadelphia Athletics, made a personal appearance Sunday night at the Roseland dance hall, Broadway at 51st street, jamming the place to its doors.

Cochran plays a mean sax and he did his stuff with the band, receiving $500 for his evening's work.

In the afternoon he had received a like amount to play with a semi-pro ball team in the Bronx.

Not a bad day for a guy that plays two hard weeks of championship ball for the same figure.

Cochran is trying to line up a series of dance hall dates for this winter.

Turtle Race Draws 2,500

Kansas City, Oct. 14.

Kansas City's first terrapin race was held in Convention Hall Saturday night and drew a 2,500 crowd.

Fred Spear handled the publicity for the turtle trot and the newspapers gave a lot of space.

First of the Mayfair dances was featured by a show supervised by Winnie Sheehan and Seymour Felix. Custom out here is for the studios to take turns providing the Mayfair entertainment.

'Squeal' Only May Help Police to Solve Diamond Case—Beer Stuff

SHIRLEY LE MON KNEW EX-CONVICT AND 'WIFE'

The murder of Herbert Irving Roberts, ex-convict, who was found shot to death in a stolen sedan in front of 49 Hamilton Terrace, has caused another Broadway show girl to be quizzed by the police and the District Attorney. She is Shirley LeMon, of the Everglades nite club's floor show.

When questioned by Assistant District Attorney Saul Price following the shooting, Miss LeMon said she had known Roberts (who used a dozen different names) for about eight months. She was introduced to him last February at the Roman Pool Casino, Miami, where she was working at the time. She became acquainted with Roberts and a woman who posed as his wife. The introduction was made by Dr. Kenneth Phillips of Miami, the girl stated.

"Mrs. Roberts," whom Miss LeMon called Patsy, became very friendly, she told the District Attorney. On one occasion while visiting "Patsy" in the latter's hotel room, the woman was phoning "Roberts" in Jacksonville. The conversation related to a murder which had just occurred in Chicago. "Patsy" explained that the slain man had been a former sweetheart.

Miss LeMon last saw the Roberts at a party a week ago at the Hotel Martinique. "Patsy," she said, left immediately for Chicago after the blow out. Dr. Phillips was also of the party, she stated.

The girl, who formerly appeared in "Pleasure Bound," could throw no light on Roberts' racket, but believed he was mixed up in a bootleg deal.

DETROIT BUYS N. Y. BOOZE, SAYS GOOD

Detroit, Oct. 14.

Detroit, contrary to tradition, is getting most of its good liquor from New York. Whatever liquor isn't from N. Y. is flown in from across the river. Little, if any, booze comes via boats. Planes are quicker and less liable to be spotted.

N. Y. liquor is more plentiful due to the present restrictions in Ontario. Only a limited amount can be purchased in Ontario, while in Quebec any quantity may be purchased. Another handicap is because the Ontario authorities inform U. S. agents about all large, or wholesale purchases.

In addition to the imported liquors, which comprise approximately 20% of the local supply, the balance is alley and cooked stuff.

Bootleg Prices

Champagne	$95
Rye	$55-$65
Scotch	$60-$80
Gin (imp)	$90
Gin (local)	$20

Old Timer at Door

(Continued from page 48)

tell anybody I'm doing it. If any song pluggers come, do you want to see them? I don't let them up unless the actors say so. Some of them are real nice fellows, though. They give me a cigar once in a while. I don't smoke cigars, so I give them to my son-in-law. He's out of work.

By the way, you haven't any old clothes you don't want? My son-in-law doesn't like to go out looking for a job like that. Says if he was dressed a little better he would be sure to get something to do. If you come across a suit you don't want I would appreciate it. Yes, he's about your size.

"Say, Mr. Manager, that's an interesting old doorman you have here. I guess he was a great performer in his day."

"Performers? Say, that old guy never saw a stage until a couple of years ago, when I picked him up; he used to be a bartender. Great old guy? Yeh, I'll say he is."

The shooting of Jack "Legs" Diamond Sunday (12) morning in his apartment on the eighth floor of the Hotel Monticello is just another settlement of a debt by rival beer and booze racketeers, in the opinion of detectives and assistant district attorneys who have been working on the case. The feud that resulted in three men entering Diamond's hotel suite and firing five bullets into his body, which are expected to prove fatal, was between Diamond's New York gang and Jersey rum runners. It is believed the climax came when Diamond insisted in "muscleing" in on the Jersey growd and, thus violating a previous agreement had with them.

Although the police are placing great stress on the Jersey angle they are also checking up on Diamond's activities in the Bronx and his supposed opposition to representatives of "Scarface" Al Capone, of Chicago, who is known to have been interested in the rum racket in Brooklyn, although Al took no personal part in the latter deals. Diamond, according to the police, during recent months, besides carrying on Jersey deals, has been edging into the Bronx and Brooklyn business, thereby bringing on himself additional enemies who would have been glad to see him wiped out.

Before Diamond was shot he was occupying a suite at the Monticello with Marion Roberts, a chorus girl with Ziegfeld "Follies." She was in the room about the time the gunmen appeared. She declares she heard no shots, but after the affray pot on a few clothes and hurried to the apartment of Agnes O'Loughlin, another chorus girl, on 8th avenue, a few blocks from the Monticello. There the police found her hidden in a clothes closet several hours later.

Girl Denies

The police are checking up a phone call between Newark and the Diamond apartment in the Monticello a few hours before the shooting. The girl at first insisted she knew nothing of this call but later admitted making a call to a friend in New Jersey. She declares the conversation had nothing to do with Diamond. The police are not inclined to believe her or that she has revealed all she knows concerning the affair. Although they grilled her for nearly 24 hours she stuck to her story, claiming ignorance of Diamond's "business" affairs and denies she saw the men who called at the Diamond apartment just prior to the shooting.

In their efforts to check up what they believe to be the only possible solution to the shooting, that of a rum running fued, the police have questioned another Broadway girl, Jean Nash. It was reported Miss Nash, a friend of Vannie Higgins, cousin of Diamond, also in the rum racket, had passed a remark while attending a party two weeks ago at the New Park grill, that Diamond had only a week or 10 days longer to live. The girl denied making this statement when quizzed by the police. It is understood that from her the police have received information concerning Diamond's affairs which have heretofor been a secret to the authorities.

Because of the reluctance on the part of the women involved in the case, whether through fear, or stubborness, it is likely that the District Attorney will cause several of them to be committed the House of Detention as material witnesses.

As in the Arnold Rothstein case two years ago, the police are faced with different angles and theories. No one was convicted of the Rothstein murder and up to the present time it would appear that this will also be checked up as an "unsolved case," unless somebody comes through and squeals, which isn't likely.

2 Gold G's Beaut Prize

Galveston's bid for the 1931 international beaut contest this year calls for 75 American inter-city gal competitors and just 15 from as many foreign gals.

Prize that goes with the "Miss Universe" title is two grand in gold. Martin Starr, AMPA secretary, is managing.

Broadway Chatter

Neil Hamilton in town.

Herbert Rawlinson around.

Wife of Loney Haskell critically ill.

About time Don Clarke saw Knox again.

Claire Bronson has given Boston the air.

Walter Brooks is back with Eddie Dowling.

Will Hays still retains that Wyoming tan.

Radio folks angling for Kay Smith's voice.

Eddie Hitchcock, Par p.a., founded the "By Liners."

Jungle Club has lost its padlock, and is again blooming.

Nellie Revell, press agenting for the Theatre Assembly.

Jean Woods, actress, has gone into the casting business.

Vera Milton believes that "O. O. McIntyre" is purposely wrong.

Autographed copy of each John Held book goes to La Belle Newirth.

Jack McKeon is back on Broadway, expecting to stick around for awhile.

Bill Maher's offspring is exhibiting her first molar. Hasn't bitten Pop yet.

Lee Posner to do Night Clubs for "N. Y. Amusements" instead of "American."

Vic Blauvelt had to remain at home, following an abscess op at the Polyclinic Hospital.

Paula Gould is tickled over the way London critics are treating her p.a. account, Soph Tucker.

About 50% of the kids doing nudes in the nite clubs are married or say they are about to be.

Raddie Harris, former sobbie, has turned radio announcer. She's doing it for a department store over WOR Thursday nights at 7.45.

Artef, communistic group which took over Princess theatre, advertises seats at "proletarian prices."

Bernardine Ryan is back on Broadway after several months' absence. Not aphasia, just wanderlust did it.

Harry Foster, the London agent, is in New York for a stay of around two weeks. He is headquartering at the Morris office.

Erich von Stroheim left for the coast Thursday (9) to begin work on his first picture for Universal under a new contract.

L. Friedman, producing "The Bridge of Sighs," has given a role in the show to the elevator man in his office building. Going up?

Crosby Maynard, son of Charlie Maynard of Erlanger's, is ahead on "Cherries Are Ripe," the Rod La Rocque-Vilma Banky show.

Apartment operators are offering $25 reward for information that will enable them to dispossess tenant who throw bottles down dumbwaiter, and air shafts.

Mlle. Fifi, formerly Jimmy Durante's stooge in night club floor shows, is around the clubs, again breaking out at the Club Abbey Saturday night.

Dick Barthelmess is hitting the football games in the east, while awaiting the arrival of Jack Warner who is bringing the script for his next picture.

Extra! Extra!! Notice of a big deal between Gus Sun, Fred Hurley and a booking exchange in the midwest announced to New York by a postal card, written in pencil. They still read "The Clipper."

Annual massacre and "President's Beefsteak" scheduled at M. P. Club night of Oct. 16. It's in the pink. Wives or sundries cannot attend. Usual yearly get-together of the stags at the Bond Building rendezvous.

The Morris Ryskinds have walked out on Scarsdale to walk into a pent house in New York. Too many dogs arrived too suddenly in the Ryskind family group and the young mutts squawked about Scarsdale.

If dime perfume dispensers signify anything, the Strand, on Broadway, for its size, has more femmes and nances per seat than any other theatre in the country. Just 20 of the machines that spray aroma when touched by a coin are in the Strand.

Autograph hounds are now popping up in the night clubs, the cigaret girl, cloak room attendant and washroom boy sticking their albums under the hands of celebs and the near greats. "I'll be seeing you soon," was Sidney Skolsky's inscription in the book handed him by the washroom guardian.

Rumor last week Lew Cantor, former wholesale flash act and legit impresario, was on his way back east from Hollywood with a full box of cigars and a new bank roll. Story brought excitement to costumers, scenic painters, and trunk and shoe men. Tale was a dud as Cantor has his mitts on a good thing with Universal on the coast and is sticking.

Berlin Chatter

Emil Jannings is in Berlin, rehearsing for his new tour.

Young Hungarian composer, Paul Abraham, has completed another operetta, "Radioliebe."

Dagmar Godowsky is here, shaking hands. Her father, Leopold Godowsky, is in Bad Nauheim, taking the waters.

The famous German comedian Max Pallenberg may shortly do his first talker in "Der Brave Soldat Schwejk" ("The Brave Soldier Schwejk.")

Swiss clown, Grock, will appear on the stage of the Berlin variete Scala for the last time this month. It will mean the end of his career as a stage artist.

Fayette Allport has arrived from Paris in Berlin and resumed his work in the Commerce Department of the American Embassy as representative of Hays in Berlin.

Harold Smith, Hays' European representative, stayed in Berlin a few days. He had a conversation with Professor Albert Einstein with a view of conferring an honor upon Will Hays.

A Japanese theatre group under management of Tokojiro Tsutsui is due. Among the 32 members are women who will appear on the stage as always in the style of the well-known doll-mask.

UFA production manager, Ernst Hugo Correll, is ill with articular rheumatism. He was forced to hand over the management of the production to the UFA release manager, Meydam. Correll may not return to his old post.

Paul Spadoni is celebrating his 60th birthday. Spadoni was forced by an injury received during the war to retire as an artist. He becomes a vaudeville agent. The German film actor, Harry Liedtke, will appear also on the stage.

A close friendship between the German film producer, Seymour Nebenzahl, of the Nero Co., and the production manager of Tobis, Dr. Guido Bagier. The new contract of UFA with Erich Pommer leaves Pommer wholly independent as a producer. He receives allowances which are very considerable for European conditions.

Film Director Fritz Lang had an encounter the other day on the Kurfurstendamm here with the correspont of Paris and Brussels newspapers, Winston Duesberg. Lang was of the opinion that two women were being insulted by Dr. Duesberg. A dispute ensued which almost turned into a fist-fight. The quarrelling parties went to a police station to be identified. Lang had no papers with him and had to be identified by his wife, a well-known German writer, Thea von Harbou.

Paris Chatter

Mabel Boll and Charles Levine going about Paris.

Billy Arnold's jazz band will play all winter at Claridge's.

"Well of Loneliness" doing a fade-out after one month's run.

Somerset Maugham is still writing and sunning at Monte Carlo.

Helene Sardeau, soon returning to Paris, will make theatrical masques.

Mrs. Al Christy may stay in Paris some months, as she did last year.

Jack Hobby soon to return to the old homestead in Palm Beach for the winter.

Jero Fiedelbaum, nee Lawrence, looking very smart on the boat-train platform.

Anne Green, author of "The Selbys," has finished her new novel, also about Paris.

Lack of horror plays forcing the Grand Guignol to comedies and straight melodrama.

Aziza Amir, Egyptian actress who made some silents in Egypt, here to try and make an Egyptian talker.

Alexandre Kurganoff of the Philadelphia grand opera, singing for students at the Cite Universitaire.

Maxine Elliott back in her Paris

(Continued on page 56)

Obituary Note

Hollywood, Oct. 14.

Night life in Los Angeles.

Three a. m. and three fancy miniature courses on Vermont are blazing with light.

Only signs of life are two taxicabs drawn up before one of the golf courses. At the 13th hole are two players.

Two taxi drivers.

Hollywood Chatter

George O'Brien is back from Boston.

William Collier lost the cold at Palm Springs.

Lois Moran reducing again at Santa Barbara.

Leon d'Ausseau has gone for hair on the upper lip.

Louis B. Mayer can't go for stag shows like the Masquers' Revel.

Anita Stewart now writing scenarios; Hal Horne, her agent.

John Garrick and his new wife finally returned from the honeymoon.

John P. Medbury commissioned to do another Sunday feature by Hearst.

Eddie Collins, Fox exchange contact man, giving the studios a two weeks' look.

Edmund Lowe and Lilyan Tashman will be in their new home at Malibu before Christmas.

Gilda Gray talking about her financial independence, including Hispano-Suiza, Packard, etc.

Paramount sent Rosita Moreno north to Santa Clara to dance as an opening attraction for "Santa Fe Trail."

You wouldn't suspect that Ida (Mrs. Eddie) Cantor had a serious operation in Cleveland only a couple of weeks ago.

"We'd still be doing silent pictures if it weren't for him—so he says," was one wheeze about Al Jolson in the Masquers' Revel.

Last week's Hollywood Bulletin dept. in "Variety" listed among the Fox lets out Edmund Grainger. 'Taint so. He's Jimmy Grainger's son.

Phil Tead says he's the only actor ever playing parts simultaneously in pictures for Doug and Mary. He's a valet in the former's opus and a reporter in the other.

Lafe Page, dance stager, owns an oil well at Venice which is now producing 1,000 to 1,200 barrels a day, causing one dance stager to retire. Mitchell Lewis is another doing oil-right.

Capt. Billy Lawcett and his redhead are due here Dec. 1 enroute to South Sea Islands, New Zealand, Australia. Sailing day before Xmas. Same Fawcett of Fawcett Publications.

Chatter in Loop

Amos 'n' Andy keep regular office hours.

Dorothy Byton in town from coast.

Ashton Stevens in topper for Theatre Guild.

"Skeets" Gardner is going to Cuba to clock nags.

Oct. 13 is opera week, according to Mayor Thompson.

Princess theatre seats developed squeaks opening night.

Warren Nolan visiting on business (Notre Dame-Navy).

What Lupe Velez said to Clark Rodenbach isn't a parlor story.

First colored marathon dance opens at Coliseum Oct. 28.

Frank Smith is the most executive looking executive around here.

Ben Bernie doctoring a cold but still able to shoot 84. No sympathy.

Billy Diamond bought a pair of snow shoes to play golf in this winter.

Madeline Woods, p. a. Publix-Great States, has a new string of beads.

Ed Wappler, mgr. Blackstone, daubs on canvas in his spare moments.

Archie Herzoff special publicity for Paul Whiteman at the Casa Granada.

Tunis Dean dug up a full page photo of himself in an 1895 "Dramatic Mirror."

Gregory Ratoff hops to Detroit after night shows to visit his wife, Eugenie Leontovich.

Women impresarios, around the

(Continued on page 63)

Chatter in London

Crap shooting in Soho cafes.

Corset belts for the gigs.

Edwin Greenwood getting religion—again.

Donald Calthrop is a deadly poker player.

Lady Tree makes the Stoll studios look ritzy.

George Pearson making friends in the city.

George Broadhurst laid up with the gout.

Ralph J. Pugh singing a song of Wembley.

Frank Scully may honeymoon in London.

Getting cold and the evenings just don't exist.

George Pearson handing out patter to the press.

Bert Coote continuing to get talker breaks.

Sinclair Hill directing in the same old yellow shirt.

C. B. Cochran just celebrated his 58th birthday.

Elstree film execs moving into town for winter.

J. A. O'Rourke is described as the Irish Gordon Harker.

Edith Evans is not repeating her managerial experiment.

Elder Wills now handles megaphone for Associated Sound.

A. E. Stone's latest cinema looks like a Spanish dream run riot.

Latest spot unknown to taxi-drivers is the Phoenix theatre.

Dorothy Boyd getting another talker break. Can't complain now.

T. Hayes Hunter floating around again, schoolgirl complexion an' all.

Basil Dean may go to Hollywood before he makes his next for R-K-O.

Geoffrey Malins has a stunt to trip round the world on a motorbike.

Dudley Leslie, dramatic critic, considered leading authority on blondes.

Peet Leslie has the Audible Filmcraft space desk on a month's probation.

The long skirt-short skirt problem for evening dress has broken out again.

Leslie Fuller in a huddle with the B. I. executives and has ducked on a talker.

Peter Burnup voted one of the two sex appeal authorities in Northcliffe House.

Noel Coward busy on his old stunt of making people fight all over the floor.

Dorothy Dickson walked out on a talker, and Madeleine Carroll took it over from her.

G. A. Atkinson talking about the trade 20 years back and trying to remember things.

London's dailies are starting desperate circulation drives with racing competitions.

Arthur Dent at rival premieres still singles out the newshounds for publicity purposes.

Columbia looks like opening here direct. Alec Read, former Fox head in London, in on it.

Lots of theatrical folk here eat chop suey in Wardour street as it makes 'em feel cosmopolitan.

Major Rassam, promoter of floppo British Controlled Films, now in Iraq looking for oil.

You can't get a clean towel in a cloakroom at any London theatre unless it's American-owned.

Gabrielle Morton, George Banfield's wife, gets her photo around places sitting her in posh Minerva.

Noticeable how many of the new season's autos are painted green,

(Continued on page 56)

Toronto Chatter

Tom Daley still east.

All quiet on the union front.

Art Kent selling fiction for money.

Loew's new policy away to good start.

Buddy Rogers personal appearance off.

The Mike Goodmans have a daughter.

Jim Frise went fishing with a fishing rod.

Business at the Uptown gets no better fast.

Gigolos come to town and organize a club.

Lillian Roth interviewed on sex. Ditto clothes.

Steinberg murder trial only hit of the week. SRO.

Bert McCreath has one of those illustrated books.

Runt golf really dead now. Only four indoor sports, all in red.

Jim Lynch surprising the boys by keeping the Tivoli high in grosses.

Bert Maxwell killed the Model,

(Continued on page 51)

BOREO
(EMILE)
PALACE
(NEW YORK)
NEXT
(OCT. 18)

NEW YORK THEATRES

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM THEA., W. 42d St.
Nightly and Popular Mats. WED. and SAT.

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street.
Eves. 8:50. Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
DANCING PARTNER
THE COMEDY HIT
with Lynne Overman, Irene Purcell
Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."
—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way
Eves. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

The Theatre Guild Presents
New Fall Edition
"Garrick Gaieties"
Premiere Thursday, Oct. 16
GUILD THEA. 52d W. of B'way. Evs., 8:30. 1st Mat. Sat.

Texas Guinan bawled out a flock of her floor specialists at six o'clock in the morning, one day last week, for not putting enough pep into their work. Club was gutted by flames a few hours after.

B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
The MARX BROS.
CAB CALLOWAY AND BAND
ROSE PERFECT
VOX & WALTERS
and GEORGIE PRICE

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 15-17
"LEATHERNECKING"
Ken Murray—Benny Rubin
VANESSI & CO.
DOOLEY & SALES

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Oct. 15-17
"LEATHERNECKING"
Ned Sparks—Louise Fazenda
MORTON DOWNEY
in Person

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
"UP THE RIVER"
Fox Movietone Laugh Riot
On stage, exotic spectacle, Roxy Ballet Corps, Chorus, Roxyettes and Ensemble of 200.

THOSE 3 FRENCH GIRLS
with FIFI DORSAY
REGINALD DENNY,
CLIFF EDWARDS
A Metro-Goldwyn-Mayer Cosmopolitan Comedy
Revue — Bunchuk — Orchestra
CAPITOL B'WAY & 51st ST.

Razzing The Home Town

SYRACUSE, N. Y.

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

Syracuse, Oct. 14.

Universally recalled as "that place where the trains run through the town." If the trains didn't stop here to change engines visitors would probably come in by way of Montreal. There's even a strong belief that the phrase "skipping the gutter" was originated by people hopping from Utica to Rochester.

But it's now quite a settlement. A lot of show people have gone from here. Maybe that's why it's a race between this metropolis and Los Angeles to see which is the world's worst show town. The home folks are wise to the boys who left to invade the amusement field. Or it's possible that the prodigal sons are getting even for everything. According to the operas and pictures which have been sent through here the wandering lads are 'way in front.

But that's one thing about Syracuse. Its boys and girls invariably come back—when they have to. It's easy to spot a native Syracusan on a train. Watch him take a sly peek at Salina street as the limited slowly chugs through the city, and then listen to him spout on Times Square, the Boule Mich, or "the climate." They keep on peeking and Salina street keeps looking the same. This alley comprises the record "still" picture of the country. It's always raining when you pass through. Syracuse is all wet? Verily.

This is the spot where there are many warm hearts for Sam Shubert. Sam was the oldest of the Shubert boys who became theatre ushers. In those days Lee wasn't dolled up like an admiral nor did Jake greet you in the uniform of a major of something or other. Ushers were just ushers and the Shuberts' work uniforms were their street clothes. Sam met a premature death in a railroad wreck. Jake and Lee seldom drop in on the old town. When they do, it's not by request.

Markie Heiman traveled west instead of east out of here. News eventually trickled back there was a Finn and Heiman circuit operating out of Chicago. That small time string was the reason for Heiman's ultimate connection with New York. Many townsmen are still sore at Heiman for the vaude shows at the old Grand and now Keith's.

The Freemans

Silly people. They don't realize that Heiman is no longer affiliated with vaudeville and that Charlie Freeman is now sending the vaude bills here. So they can keep right on burning up because Freeman was a town scamp back in the '90s and the early '00s. If they don't remember Freeman, Freeman remembers them because he was once tossed from the lobby of the Yates hotel. It was New Year's and a goodly crowd was there. Something of a social furore at the time because Freeman's pop then owned the Stars, Syracuse's crack ball team, and there has been none as good here since.

Charlie has a brother, Jess, also in show business. He's an agent. Jess left here with a big cigar, a Pullman chair and his feet propped upon a satchel. He's still got the cigar, lost the satchel, and turned in the chair for a sofa. Jess is the national expert on vacations. There are guys who, if they ever get a bankroll together, are going to send for Jess to steer them on an easy way.

Edna May

Probably the fairest flower to ever drift to the stage from the Salt City was Edna May. This was a lass who did herself proud. If there'd been talking pictures in those days, more people would know about Syracuse. The town would like to uncover another such as Edna, figuring it's getting no publicity help from the grid teams on "the Hill."

That "Hill" is Syracuse University where the young bloods of the town annually watch the influx of new co-eds as closely as the football coaches eye the freshman material—always with about equal results. The college is just one jump ahead of Cornell on the pulchritude of its femme contingent. Which is why both student bodies strongly favor out of town games.

In 1900 Syracuse had a population of 180,000. Three decades later it's flirting with 200,000. Demonstrating that if they don't go to shows nights here, neither do they do much else. The natives are known for their passionate interest in newsreels. It's always new to them. About the only time they ever see a camera or a sound truck is State Fair week and the Colgate game. And gone are the nightly parades of floats which always circled the city via Salina street during the fair to the accompaniment of much confetti, red flares and puffed cheeks for tin horns. That always meant, too, the election of a King and Queen for the week. Everybody always knew who the Queen was but penciled in the King as a chump and let it go at that.

Reba Hitchcock was once Queen of all she surveyed up Salina street, down Genesee to Grape, south to Jefferson and thence back to Salina and Onondaga. Reba is now Mrs. Robert J. Rubin. The latter is known the town over as "Bob," and that "Welcome" in lights on the city hall may have been placed there for him. Bob is now among the two-way elect of Metro-Goldwyn-Mayer. He was elected and now does a little electing himself. Leaving here to dabble in law Bob became the legal head for the big picture firm, nods or shakes his head on production matters, tours Europe, keeps an eye on the market and is one of the few Syracusans who climbs into a stiff shirt without a squawk.

A Hoofer

There's Jack Coogan who later produced Jackie Coogan, Jr. The grandfather still thinks his son should have done something besides hoof, another No. 2 act to which Syracuse pleads guilty. The Kaufman Brothers, forerunners of such singing acts as Bartram and Saxton, etc., are also from the waters of the Onondaga. And Syracuse drinks its city water. That's one boast you'll always hear here. That and the fire department. Nothing about the police.

There are those who continue to try and find a local connection with the Balabans of Chicago. What? A name like Balaban and no relatives in Syracuse? Impossible, but no such affiliation has as yet been uncovered. And this is cause for civic tears.

Syracuse can't very well claim Winnie Sheehan as one of its own, but Buffalo can and forgot to. They tell a story here that when Winnie declared he was going to pull out of Buffalo six other poker players applied for an injunction to restrain him from leaving that town.

Mitch Lewis, still in fillums on the Coast, will break down and confess that his old gang of mine means the corner by Stolz's drug store next to the former Bastable (burlesque). And Mitch hasn't been back here in years. City records claim Carlyle Blackwell. He was among the first of the male screen idols. Blackwell was in a lot of California made pictures in the old days, but drifted to England where he tried out a couple of British cameras, and then married position and wealth.

Jack Hawkinson is another from here. Jack used to fool around with amateur photography and finally wound up as cameraman for the Grantland Rice "Sportlights," before they tacked on the chatter.

George Kessler is now touching up plenty of photographs for big dough. George is now G. Maillaird Kesslere, but he used to touch up around here too and had the town girls atwitter if asking them to come up to the studio for a sitting. It's a matter of record that when any of them showed up they did so with their entire circle for company. Why, nobody has ever figured out. George, at that time, was studying photography on "the Hill"—Colgate game days included. He left here with a wild ambition to photograph all the beautiful show girls on Broadway, to become known, and it's a "believe it or not" from the time the train pulled out.

Ralph Murphy got that theatrical urge from Boar's Head, the University dramatic society. From there he went to stock, Broadway, and back to stock again as a producer. Murph's experiences in amateur circles weren't sufficient so he had to come back professionally to find out about Syracuse as a show town. He found out, as have Frank Wilcox and others. Doris Kenyon, of pictures, is among those notated as lending an ear if the Chenango or Onondaga valleys happen to be the locale of the conversation.

Improvements

For those who may be interested it should be mentioned that the Canal has been filled in and that no longer does the Weiting opera house drip water upon its audience on rainy nights. The Weiting is no more. There's Loew's State, Keith's and the Empire on Salina street, of which only the Empire is a legit possibility. Probably the biggest night in that theatre's checkered career was the evening Irving Berlin's "Watch Your Step" broke in before the New York showing. That was one time practically all the sons, who had gone show business, came back and made an evening of it. In fact, the old timers continue to hash over that particular night. Syracuse saw nothing like it before or since.

What made Syracuse a city were the bunch lights on Salina street and the Hotel Onondaga. Of course New Rochelle, N. Y., was the first town to discover that bunch lights lighted up the town. But the Onondaga Hotel offered a reason to stay over night, cutting off both Rochester and Utica. Besides the autos, for Syracuse is a class gas station.

And that plug for Salina street as the main stem is a gag. The thoroughfare that strangers and the town boys best remember is Railroad street—for different reasons—in the days after Annie Bierbauer was Queen of the Canal.

BERG GIVES LACING TO BILLY PETROLLE

By JACK PULASKI

Jackie "Kid" Berg, best man of the lightweight division from England in a generation, trimmed Billy Petrolle at the Garden Friday night. When Berg first arrived about two years ago Petrolle knocked him stiff. He was introduced with that credit, an unusual announcement in the ring.

It was a decision on points and there seemed to be a difference of opinion among newspapermen as to what Berg's margin really was. Some gave the count as five rounds for the Kid, four for Petrolle and one even. One who bet on Billy accorded him eight of the 10 rounds.

Others saw the slashing battle from another angle. None can deny that Berg backed Petrolle around the ring from the second round until the final bell. It is true that Petrolle got in many a left sock to Berg's body, but equally correct that Jackie peppered the presumably stronger man around the head. Petrolle bled from the mouth and was cut on the ear and nose. Berg was much less damaged.

Instead of the usual whirlwind, flaying style, Berg elected to punch with Petrolle. They rarely clinched and generally fought out of that position. Several times Berg slammed his opponent off balance. The Kid took a number of hard rights and lefts to the face and withstood several dangerous right uppercuts.

If the match was even up to the last round, Berg was well entitled to the verdict, for he laced the "Fargo Express." It was their third meeting, one bout going to a draw. Nothing should be in Berg's way to fight for big money. He rates with the best contenders for Al Singer's crown.

Semi-final was a chaser between Steve Haliako, former amateur champ, and Sammy Dorfman. Latter won the decision and earned it by bearing in and working hard. Haliako looks like a sharp shooter. He lost on a foul to Sammy once, licked him the second time and knocked him down twice in that encounter. This time Steve seemed to be going nowhere. He was just in there to stay, showing his stuff for about 10 seconds in each round. He smeared Dorfman's nose considerably but was on the losing end all the way. Garden is likely to air that boy until he does something.

First 10-rounder was a hard hitting event between Patsy Ruffalo and Spud Murphy, lightweights. They fought savagely all the way. Ruffalo, former national amateur champ, is a slugger, Murphy being more the boxer. In the ninth heavy blows to the mid-section sent Murphy down twice, but Patsy could not finish him in the minute to go. Spud managed to stay for the 10th but was very glad when the ball rang. Ruffalo of course won.

'ROUND THE SQUARE

The Ticker Racket

Seldom a week rolls by that some new racket doesn't pop up to separate some unsuspecting sucker of a few simoleons. It's all in a day's work for the racketeers who stay up nights thinking them out.

One of the latest is sending a postal card to an office renter or business man, saying his watch at so and so's has been repaired and awaits his call to claim same. And where the visit is made the chump is told the price of repairs, and if he pays he is in the timepiece. Some of the watches may not be so good, but it's a chance the little repair shop in on the gag is willing to take.

Diamond Story Breaks on Sunday

Shooting of Jack "Legs" Diamond last Sunday pushed the Judge Crater case right off the front page, a good break for the Democrats with the November elections soon to be decided. Story also gave the New York "Sunday Enquirer" its best news break in a long time, that rag's phoney Sunday scare heads being regarded as a joke right along.

When the news of the shooting was broadcast Sunday afternoon, city editors of the New York dailies started rounding up their staffs. By 6 more than 100 reporters and photographers were working on the story.

Several reporters on the scene of the shooting early checked into the Monticello hotel to be in an advantageous spot for picking up an exclusive angle or photograph.

Marion Roberts, rehearsing with Ziegfeld's "Smiles," who was with "Legs" when he was shot and who was grilled by the cops, is getting plenty of notoriety and publicity. She told the press she loved Diamond but denied seeing shots fired as "Legs" had gone into another room to talk to the men.

The Booze System

On one of the highways in New York state where you might suspect plenty of liquor is being run in daily and nightly, an innocent autoist in a sedan had a breakdown. Trying to figure out the jam, he stood alongside the car. Noticing a truck coming along, he waved. As the truck neared him, a man leaned out, dropping an envelope and the truck proceeded without reducing speed.

Opening the envelope, the stranded autoist found $3,000 in bills.

Speak's Loud Gross

Class speak in Times Square is a new spot that has sprung into big money within the past six weeks, the daily take now running around $1,500. Bar located in the main downstairs dining room, with plain drinks at $1.25 and fancy mixtures for $1.50, is packed three deep at dinner time. Food is no sideline, prices being as stiff as in the ritzy hotels. Operated by a front man for the Broadway mob, it's the only place on the stem where no squawks about business are heard.

B'way Picture Making

When Jimmy Durante was balancing confetti on the business end of his nose last Friday afternoon in front of the Palace, New York, where Jackson, Clayton and Durante were making the comedy picture now used in their act this week, someone stepped up and asked "why all the shootin'?"

The answer was, "making merry over an actor getting a week's work."

As Jimmy rode underneath the edge of the Palace markee, Lou Clayton fired a handful of confetti at Jimmy's wide open mouth, but Jimmy arched his proboscis like an elephant's trunk and the shot missed.

Toronto Chatter

(Continued from page 50)

Owen Sound, and stuck in a golfie instead.

Al Plunkett rehearsing his "Dumbells" in another show. It's his 12th with no flops.

George Keppie copies the films and starts his stock week on Fridays. Biz fair.

Athol (Baldy) Gow still press agenting for Sam Dickson, but Sam has no job now.

Arch Selwyn looking over the home town boys. Here with the Colleen Moore play.

Kathleen Stokes out as organist at Loew's. Instrument less than a year old, goes silent.

Harold Hitchinson goes from the Parkdale, Toronto, to Tivoli, Hamilton. It's promotion.

Jim Cowan covers the past, present and future of pictures in one article in "Macleans."

George Keppie's stock outfit celebrates its thousandth performance this week and still paying off.

Helen Channing out as secretary film board of trade. Replaced by Mrs. Clare Sullivan, from Buffalo.

Bill Carr's history of the British submarines "By Guess and by God," ghost written by Merrill Denison.

Harry Wilton giving Hamilton school kids Annie Oakleys for a school report of 60% or better.

Ken Fyfield fired, hired, fired, hired, fired, hired since last Wednesday. Still smoking stogies.

Mazo de la Roche, prize-winning Canadian novelist, has moved to Toronto, and sleeps between silk sheets.

Joe McDougall has brought out that first book, "If I Know What I Mean." Not billed as the great Canadian novel.

Arthur Cohen denying Famous Players is a Canadian monopoly. Also denying the road is dead. Denies anything.

Imperial has enough officers now for a Mexican army. When you want an Oakley they say see the other guy. New routine.

St. Catharines called out the local navy for "Journey's End." Deny intends calling out the Y. W. C. A. for "Men Without Women.

Bernard Murphy of the Danforth and Dick Howarth of the Bloor robbed in synthetic crime wave. Nobody else has any dough.

Morley Callaghan "Strange Fugitive," "It's Never Over," etc, quits the home town for Pennsylvania. Wants to get away from it all, etc.

Probable Football Winners and Proper Odds

By Sid Silverman

October 18

GAMES	WINNERS	ODDS
Chicago-Florida	Florida	6/5
Dartmouth-Columbia	Dartmouth	5/4
Harvard-Army	Harvard	Even
Fordham-Holy Cross	Fordham	7/5
Northwestern-Illinois	Northwestern	5/4
Michigan State-Colgate	Colgate	8/5
N. Y. U.-Missouri	N. Y. U.	5/3
Notre Dame-Carnegie Tech	Notre Dame	10/9
Michigan-Ohio State	Michigan	5/4
Cornell-Princeton	Cornell	Even
Syracuse-Pittsburgh	Syracuse	5/6
Wisconsin-Pennsylvania	Wisconsin	Even
Yale-Brown	Yale	Even

(Predictions based on fair weather)

The Parisian Front

By Christine

Paris, Oct. 2.

Three shows opened this week. One had a live panther, another a real bathroom and the third a high-hat Roumanian audience. Taking them one by one you've probably guessed the first already. Called "Paris in Motion," but actually the flashy return of Josephine Baker surrounded by said panther, electric lights, tropical storm scenes and the pretty but passionless Pierre Mayer—he's Paris'—to be literally punny, cutest doughboy (his father owns a flock of chain stores) and playboy. He sings, dances and acts and has nice knees.

Outside of that the revue was successful with Stone and Vernon throwing each other around the hit. Florence Starr sang daintily in ruffles and lace and an Alice in Wonderland hair-do, and Miss Florence did some effective dances seductively. The nude dancer, Colette Andris, was not allowed to entirely live up to her title, and the Boomgarden skaters did their stuff on rollers but with a background of ermine and snow (cotton).

The comedy skits were typically French—very noisy and with the usual horseplay of falling over things, socking the wrong person, sitting down too hard and deception and undeception between dumb husbands and willful wives.

Backdrops were very beautiful, the costumes sometimes amazingly effective, sometimes only expensive and gaudy, with the final general impression slightly untidy. The 10 English chorus boys (Jacksons) are goodlooking to a man and touchingingly young and spirited—but there were no new tunes you hustled home to try on the piano.

Trick Show

The second show was a trick one by Charles Mere, the man who adapted "Crime" for French production, with a plot that creaked almost as noisily as the scenery, which revolved. The first act took you dizzily through three rooms in a night club. You went wherever the actors went, and they moved a lot. The second act was a suite apartment—parlor, bedroom and bath. The last was really gorgeous—all green tile and nickel furnishings. But the amazing trick that took your mind right off the play was the fact that when the heroine—who was being pursued from bathroom to bedroom and back with harassing speed—turned on the hot water tap in the bathtub, her only refuge, steaming water gushed forth. The jealous husband came in the front door at that moment so was switched back to the parlor before the tub got too full. What the husband was jealous of was a gigolo at the night club, of course. This gigolo racket in plays over here since the last two seasons is getting a little bald from over use.

"My Heir" By Prince

The third play with the Roumanian audience was Prince Bibesco's newest, briefly titled "My Heir." You'll probably see it soon yourself, as Gilbert Miller bought it. So far here it's the most suavely done thing this season. Two women in it—one businesslike and serious about her work, though with equal capacity for the feminine emotions—the other a grasping, attractive cat.

Their clothes were done to a turn both in the matter of line and color, and seemed really to set the tone of the piece, which was light, sophisticated yet with several emotional high spots. The soft silks and jerseys in pastel shades which these two women wore seemed just right to balance off the hidden surprises. The big seduction scene comes as a swift blackout in the third act—there are four.

Peppy at 36

Soon a new costume play will be on the boards. "Little Catherine," which takes up the life of Catherine of Russia from the time she was 17 until 36. Whether it will go over big or not is problematical, as after all even those who don't read history realize that Catherine's life was just pepping up around 36.

Show and Traffic

There's another show which just opened here, without a plot. It's the Auto Salon, and with much fanfare and elegance. It collected a crowd that stopped traffic in the Champs Elysees district.

Citroen's got over half a hundred models this year and stands up bravely against the monopoly of American makes. The mid-season collection of clothes at the big dressmakers is running at the same time, but between the two the Salon has the bigger femme matinee.

Preaching to an Actor

Maurice Chevalier got a gentle though coy talking to through one of the French newspapers the other day. It devoted two front page columns to teaching Maurice modesty now that he's up in the gallery with Napoleon, Caesar, Pasteur, Victor Hugo, etc., etc.

"Don't lose your head and your dignity," was the paper's caution, "Remember you're French and the best ambassador to America we ever had." It seems a shame to torture him so when all he's doing is cashing his checks and crashing his personality through to a million throbbing female hearts.

Mary Garden, after traveling around Paris incog and staying a week at the George V the same way, finally admitted she is here. And that she is sticking to the old diet of one meal a day. For which reason she'll be glad to get away from Paris back to Hollywood where cooking isn't everything.

Mary also admitted enthusiasm for the talkers—saying that with the sound and all she is even reconciled to the Barrymore profile.

ALL WRONG PICTURE

"Madam Satan" Aimed for Morons —Flops Anyway

Gladys Unger, Jeanie Macpherson and Elsie Janis are credited with the story of "Madam Satan"—which is no credit to any one of them. The film is a Super-Special-Bologney-Gem, dedicated to the proposition that all picture fans are morons. It is an expensive insult to audiences, indulging a lust for finery and a flair for fantastic event that quite surpasses anything the picture industry has thus far achieved. Even flappers find it just a little too thick.

The big moment of the film occurs aboard a Zeppelin, at a party attended by guests who arrive in musical comedy formation and depart in parachutes. On their separate ways to earth they find time to exchange greetings as they pass one another in mid-air, while the hero, valiantly holding onto a piece of old balloon, is cool enough to glance over the topography and take a neat dive into what is presumably New York bay.

Kay Johnson and Lillian Roth are the two women who bear the brunt of the unconvincing story. As Angela Brooks, Miss Johnson is a neglected and insufferably superior wife who becomes "Madam Satan" when her husband informs her she's colder than zero. Lillian Roth, on the other hand, is all hotcha as a tired business man's pal and will have a hard time in future pictures trying to surmount the unfavorable impression she creates.

Sophie Wachner's costumes are fancy, to say the least.

CLOTHES AND MANNER WIN

Lillian Morton's Accessories Stronger Than Material

Aided by a graceful white chiffon dress and an effervescent manner Lillian Morton, at the State, puts over mediocre material. Assured and gay, she works hard over popular numbers and a Jewish characterization, obtaining audience favor by sheer force of will.

Evelyn, with Jerome, does high kicks in a pleated frock of taupe and golden brown satin—very poor color combination for stage effect—and later dons a short rhinestone frock for excellent Russian dancing.

The muscular figures of the Donal Sisters, acrobats, are clothed in white satin and the customary rhinestones. Their stunts are good.

American Railway express vans are now carrying three-sheet boards on their sides, featuring gum and cigarettes.

Debutantes as Sales Women in Dept. Store, Shy, Timid and Hauty

Saleswomen in department stores have been growing snootier and snootier, but it remained to Stern Brothers to introduce the last word of "haut monde" into their sales force. The opening of the "Debut Shop" occasioned the ecstatic announcement that only girls from the "best families" would serve the style of this year's debutantes.

The names of these "Seven Prominent Society Girls" who have stooped to trade are not being divulged—just in case, it may be suspected, that the names are not imposing enough. But a mimeographed press announcement tells all.

It reveals that Stern's Blue-Blood Personnel is made up of: Two girls who made their debuts in New York in 1929 with coming out parties at the Park Lane and Pierre's, two girls who made their debuts in New York in 1928 with parties at the Ritz, one girl who made her debut in New York in 1926 with a coming out party at the family mansion, one girl who made her debut in Montclair and a seventh who made her debut in Wilmington.

Impressed with this Who's Who condescension, the reporter slipped on her coming out frock, the hem of which has been coming out for years, and leaped over to Stern's just to see how the other half lives. Surrounded by the art moderne of the Debut Shop were professional mannequins, slipping over the sinky carpets with borrowed but convincing hauteur. Draped against the wall, scared as rabbits, were Miss Ritz, Miss Park Lane, Miss Pierre, Miss Montclair, Miss Family Mansion and Miss Wilmington, Delaware.

Synthetic Product

Too inexperienced to be assured saleswomen, too shy to speak to cruising shoppers, they clung to the walls, miserable and thoroughly ill-at-ease. Occasionally they would exchange sympathetic giggles or apologetically tender a chair to a client. But for the most part they gazed wistfully at non-blue blood saleswomen who have acquired the chic and poise of what is generally considered high society.

The synthetic product was shown as more convincing than the real thing, suggesting that Stern Brothers made a mistake in casting the Debut Shop according to the type system.

But now that they have blazed the way by employing Debutante saleswomen to serve debutantes, whole vistas of appropriate employment open up for High Society. Peck & Peck might open up a special department to be presided over by Aristocratic Sportswomen and Paddock Owners; de Pinna might institute a baby shop to be run by Mothers with Family Trees and even Alice Foote MacDougal might open a Salon where coffee will be poured by the patrician hands of none other than Society's Famous Hostesses.

One Imitation Left Over, Helen Lynd Uses It

Helen Lynd, graduate of the "Little Show," brings "something different" to the bill at the 81st St. The turn, comprised of one of the numbers from the musical and imitations, shows talent but needs pruning and faster pace. The Greta Garbo impersonation is not well shaded, merely a good attempt.

For her opening song, Miss Lynd wears her "Little Show" costume, elaborate prima donna draping of gold cloth, removed speedily to reveal a charming evening gown. Its long bodice of blue and gold lace is cleverly joined to a gored skirt of blue velvet, lovely color for a blond.

Applause at Monday's matinee did not justify an encore. Miss Lynd, having an imitation of Fannie Brice left over, slipped it into the Joe Phillips act.

Thelma Temple and Beth Miller (with Phillips) are attractive and have pleasant personalities, giving importance to the usual straight-woman chatter. They interpolate their own specialties, wearing fresh and summery chiffons.

The adagio reaches a new high with Jack Randall and Co., an adagio sextet, no less, doing their stunts in shoddy pirate costumes.

RITZY

Jacques Fray and Mario Braggiotti, who were recently in Paris together, have composed the score for Lew Fields and Lyle D. Andrews' production, "The Vanderbilt Revue," with lyrics by E. Y. Harburg and David Sidney. The Braggiottis are socially prominent in Boston and Newport, and the sisters, Francesa and Gloria, headed dancing schools in both cities, Gloria also appearing on Broadway.

A year ago Gloria was reported engaged to Frederic C. Church, Jr., who had been divorced by Muriel Vanderbilt.

The deHavens

Carter deHaven, Jr., of Ed Wynn's road show, recently married Sadie Campbell, of the company's chorus. Junior resembles his father of a generation ago, when co-starring with Junior's mother, Flora Parker, in "Queen of the Moulin Rouge." In the "Queen" chorus was Francis X. Bushman, and also May Maloney, who is now the widow of Raynor Wells, whose mother, Mrs. William Storrs Wells, owns a show place at Newport.

Flora Parker divorced Carter deHaven last winter, and he then married Evelyn Byrd, actress, whose first husband was named Dickey.

Prestons' Differences

Rumors suggest that Preston and Helen Lewis have agreed to disagree. They were married only last spring, when he was in the chorus of "Sons o' Guns," having been in the chorus seven years.

Helen, an heiress from Philadelphia, had previously gone about with Preston's friend, Buddy Penny, also of the chorus.

Oscar Seagle, vocal teacher, has leased an apartment at 160 West 73d street. Rosalie Stewart has leased at 101 West 55th street. Basil Rathbone has leased at 22 East 36th street. Natacha Rambova (Winifred Shaugnessy-de Wolfe-Hudnut-Valentino), actress, directress, setting designer and now a dressmaker, has leased a penthouse at 6 West 52d street, formerly the Bernard Baruch residence. Malcolm MacGregor has leased at 179 East 78th street. At 42 West 52d street apartments have been leased to Milan P. Welch, press agent for Rudy Vallee, and August Janssen, Jr., Hof Brau manager.

Belasco's Plays

As was recently recorded in this column, David Belasco has been quietly working on several forthcoming plays. He has since perfected various plans. He is now rehearsing "Tonight or Never," by Lili Hatvany, adapted by Fred and Fanny Hatton (who also adapted the current Belasco success, "Dancing Partner"). Then comes the new play for Beth Merrill. By Patrick Kearney; the title will be "Veiled Eyes." After that, "The Berg," by Ernest Raymond, with C. Aubrey Smith in the leading role. And finally "Laughing Boy," Otis Chatfield-Taylor's adaptation of Oliver La Farge's Pulitzer Prize novel.

Belasco holds in reserve Gene Fowler's dramatization of his own novel, "Trumpet in the Dust."

Faith in Novello

The Shuberts have faith in Ivor Novello, English actor, whose starring engagement on Broadway in "Symphony in Two Flats," of which he is author, is no riot. They expect to produce "Debonair," from G. B. Stern's novel, with book, lyrics and music by Novello, and they intend to star Ivor next season in another one of his plays, "The Truth Game," in which he appeared in London. Meanwhile he is to do a talker in Hollywood.

His father was David Novello, and his mother, Clara Novello Davies, was for some years a music teacher in New York.

A Couple of Princesses

Tullio Carminati, featured in "Strictly Dishonorable," dined recently at the Central Park Casino with two princesses, Princess Rospigliosi and her niece, Princess Murat, the former having been Laura Stallo, from Cincinnati. She has lost her money, and become a milliner.

Carminati was slapped in the face by Muriel Kirkland, who then withdrew from "Dishonorable" and is now in "The Greeks Had a Word for It."

Noted English Flier

Sir Philip Sassoon, one of the richest bachelors in England, has arrived in New York. He will lecture in various cities on his airplane flight from England to India, having also described this venture in an interesting volume.

An intimate friend of the Prince of Wales, he has many American friends. Grandson of Baron Gustave de Rothschild, he is the brother of the Marchioness of Cholmondelay, whose husband was hinted at a year ago as being interested, with Gordon Selfridge, in building a Ziegfeld theatre in London.

At the Nast Party

The recent party for 130 given by Mr. and Mrs. Conde Nast at the Grand Central Palace introduced novel features. The guests dined at tables surrouding a miniature golf course, which was a change from a dance floor. Those present included Lady Ribblesdale (mother of Vincent Astor), Mrs. William Randolph Hearst, Fred and Adele Astaire, Mr. and Mrs. Rube Goldberg, Mrs. Caruso, Ralph Barton, Ilka Chase, Glenn Anders, Marilyn Miller, Mr. and Mrs. Grantland Rice, Mr. and Mrs. Gilbert Miller, Donald Ogden Stewart, Mr. and Mrs. Brock Pemberton and Mrs. Bradford Norman, Jr. (who was Dorothy Clark, dancer at the Club Lido).

Dorothy Jardon's Husband

In last week's "Variety," under the "Broadway Chatter" caption, was the line, "Dorothy Jardon, former prima donna (not in pictures), is reported to have lately married a Vanderbilt." As a matter of fact, Dorothy Jardon, whose first husband was Edward Madden, song writer, is still married to Henry E. Oelrichs, who was previously divorced by Esther Moreland.

Son of Charles May Oelrichs, of Newport, he is a brother of Charles de Loosey Oelrichs, who was divorced by Marjorie Turnbull, and then married Madeline Millius, once associated with a hairdressing parlor. A sister, Blanche Oelrichs, is known as Michael Strange, and divorced Leonard Thomas and John Barrymore before marrying Harrison Tweed.

Donald, Hope and Peter

Donald Ogden Stewart acted in "Holiday." Hope Williams was in the cast. Then Stewart wrote "Rebound," in which Miss Williams was featured. Now Stewart (who acted in a picture, "Dulcy," with Marion Davies) is writing the dialog for "The New Yorkers," the E. Ray Goetz stage show, for which Peter Arno has designed scenery and costumes.

Arno, formerly a musician in jazz bands but now an illustrator for "The New Yorker" (and husband of Lois Long, the "Lipstick" of the same publication), has also collaborated on the book.

Hope Williams, a society woman, daughter of the late Waldron Williams, divorced the fashionable Dr. R. Bartow Read. Frances Williams (originally Jellineck) formerly teamed in vaudeville with Vanessi. Last spring she was sued for $100,000 for alienation of affections by the wife of Alan Jones of the jazz band in "50 Million Frenchmen." Frances was once reported engaged to Howard Lee. Lee had been attentive to Hilda Ferguson. Frances, the daughter of Maude Williams, actress, had previously been reported engaged to Charles Kaley, Chicago orchestra leader.

BIRTHS

Mr. and Mrs. Rube Wolf, son, Oct. 5, Los Angeles. Father is m. c. at Loew's State, L. A.

Mr. and Mrs. Albert Melino, son, Osteopathic hospital, Hollywood, Cal., Oct. 9. Father is of the Melino Brothers (vaude).

Mr. and Mrs. Henry King, daughter, Oct. 10 in Hollywood, Cal. Father is a picture director.

Mr. and Mrs. Robert Montgomery, daughter, in Hollywood. The mother is Betty Allen, formerly of legit.

MARRIAGES

Dr. Lee De Forest to Marie Mosquini, picture actress, secretly, somewhere in Mexico, Oct. 3.

Marion Ouse and Roman A. Bohnen, performers, both of Chicago, Oct. 8, in New York.

Jetta Goudal to Harold Grieve, Oct. 11, in Yuma, Ariz.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
SPRING BYINGTON
"Once in a Lifetime," Music Box

"Once in a Life Time," at the Music Box is a grand show. It could be called almost anything, such as "Dizzy Hollywood." Any title for this gorgeous comedy.

If the authors had lived for months in the studios of Hollywood, they couldn't have drawn a more vivid and laughable picture of the goings on out there. If Geo. Kaufman ever goes to Hollywood, you can imagine his next play.

A cast of 38 in this large number, not one miscast.

Jean Dixon again has a fat role. In dressing it Miss Dixon is in contrast to the dizzy Hollywood dames. Her clothes are the quiet sensible sort, such as worn by a sane woman. A brown dress had a bolero effect edged with narrow lace ruffles. An evening frock worn with a short coatee was of a new shade of blue, made with wide velvet trimmings and topped off with steel buttons. Her black dress has for trimmings torquoise stones.

Spring Byington, the lady reporter, and no doubt whom she was impersonating, was gowned lovely in the two acts she appeared. Her black and white outfit was stunning. The black skirt opened in front, revealing a white panel. Bodice was surplice in white satin with a black border. The hat was matching with pearls as ornaments. An evening frock was of coral crepe made tight fitting and carried a design around the hem and up one side of what looked like bunches of grapes in diamonds. Very smart was a three-tier ecru lace skirt with a plain white bodice. Tricorne hat was of the lace.

Clara Waring was a real moving picture cigaret girl in black taffeta ruffled to the hips, each ruffle piped with green ribbons.

A scream of a phone girl, all done up in black panne velvet, a gown for the ball room, not a studio waiting room, but it fitted into this scheme of things. Sally Phipps was the real moving picture bride. Her bridesmaids wore a deepish pinkmade with net ruffles and cape effect. Close fitting caps had net ruffles covering the back of the neck.

The Lady Ratlings, the female order of the Water Rats of London, gave a tea, headed by Queen Ratling, Mrs. Talbot O'Farrel, for the music hall entertainers of years gone by. The guests were brought from their home called The Pros Paradise in Twickenham, in motor busses. Among the old timers were Jimmy Newland, Alice Leamar, Jimmy Lloyd and Leslie Reed.

Clarice Mayne, Norah Delany, Isabel Dillon and Charlie Austen provided the entertainment.

Sophie Tucker has been elected the first American Ratling.

Plea for Palace Orchestra

The first row at the Palace should be sacrificed in order to give Lou Forman and his men more room. They are so cramped, it is a shame. The pit band is so good it should be made a regular weekly feature.

This week's bill started off like a house on fire with a corking dancing act. Called Mann, Bradford and Van Alst, it is too good to be opening the show. Mann does a hip twisting dance that is great. The young woman, Miss Van Alst, is very tall but has an easy grace and a nice high kick. A black velvet caped coat was worn by her over a white satin frock. The hem was a ruffle of black net. Long black gloves. Another dress was of powdered blue chiffon made in points with a longish bodice of a beaded material. Silver ribbon encircled the waist and red flowers formed a corsage. Slippers pink with rose bows. Cardini's assistant wore a page boy costume of tan and maroon.

Emly Walters with Valentine Vox is unusual. A woman ventriloquist. Her dress was a pretty shade of blue chiffon made with a deep ruffle and wide bertha. Her headdress was of the cap style with a ruffled back. Blanche Calloway, with Calloway's band, did a hot number in a white net skirt and diamond bodice.

Billed as the girl with a golden voice, Rose Perfect lived up to her billing. Miss Perfect was in black lace and jet. Gown tightly molded to the figure and with short lace mits.

The Marx Brothers had a group of pretty women all well dressed. A red velvet was made tight fitting with no trimming. Also black taffeta with huge red dots. The skirt to this dress had ruffles put on horizontally. Margaret Dumont was in a cloth of gold gown. One girl wore blue satin, and another was a white bride.

Georgie Price started slowly as master of ceremonies, but by the time he had reached his own act, was in his own stride and walked home to a big success.

"Bad Girl" Drawing

"Bad Girl," Vina Delmar's book, now a stage play at the Hudson, is drawing good sized crowds. Sylvia Sidney and Paul Kelly are doing such good work, it is worth a trip to the Hudson just to see them.

The book was sordid and so is the play, but interesting for all that. Plenty of giggles over motherhood as never before so frankly discussed on the stage. The characters, almost poverty stricken, not much dressing but Miss Sidney wore some pretty frocks of the ready made variety.

Charlotte Winters is a great looking girl and splendid actress. She wore chiffony prints. Sascha Beaumont of the flaming red tresses of yesteryear is now a brunet. The red was better. It made her a personality.

Leads for "On the Spot"

Sylvia Sidney is New York's best bet for the Chinese role in "On the Spot." Louis Bartels is best for the male lead of that show.

If the Shuberts miscast that London hit, there is no excuse—they didn't use their heads.

Stage Color Combinations

Capitol stage show this week is the last word in color effects. Twelve Chester Hale girls are in white feathered skirts with metallic tops and the other 12 are in black. Intriguing lights change these dresses to different color combinations, such as orange and blue and cerise and mauve. The finale had the girls in all coke feathered costumes in yellow. A fine sight.

The Dodge Sisters did their twisting numbers in no clothes but long trains of black sequins edged with rose feathers. They appeared later as two white birds with chiffon sleeves to give the impression of wings.

Curtains used for this production of unusual beauty. One of cerise velvet was particularly lovely.

Picture "Those Three French Girls" mildly amusing. Fifi D'Orsay, Yola D'Avril and Sandra Revel are the trio. Their clothes were ordinary, but manikins are in the film with several gowns showing the new touches.

"Up the River's" Comedy Oke, Music Bad

The picture at the Roxy this week, called "Up the River," started out to be a sordid tale of prison life, but someone got the idea to inject a little musical comedy, and so, good-bye to the prison story. The result is an amusing comedy, if bad musically.

It's Claire Luce's debut as a screen actress. Miss Luce screens only fairly. She is so much better on the speaking stage, the girl should come right back to Broadway, if that's not her intention already.

No clothes in this picture with most of the girls in prison in rather neat cloth uniforms. In women prisons the women wear calico, not cloth.

Goodee Montgomery, the program said, was in the picture, but where?

Presentation at the Roxy not unlike the one at the Capitol this week, Inasmuch as both had bird imitations. A coincident or accident? Twenty-four girls looked for all the world like huge pansies, the flower variety, some yellow and the others brilliant rose.

Then 32 girls were what could be called watermelons. The trunks had petals of green with head-dresses that looked like the melon itself. Many new formations. A clever idea was a huge desk with the usual ornaments, living creatures. Such as the inkwell was the three wise monkeys, the book ends were two women in gold robes, and the cigaret tray a partially nude girl. Out of the inkwells came girls in red and black. Novel and very well done.

Lucille Haley's Recipe for French Dressing

1 teaspoon salt.
1 scant teaspoon sugar.
1 teaspoon dry mustard.
½ teaspoon paprika.
1 clove garlic.
Moisten with olive oil and thin with vinegar.

Did You Know That—

Albert Hackett, playing in "Up Pops the Devil," is a brother of Raymond Hackett of picture fame, and an equally good actor...Frances Williams has gained pounds, looking, however, very well Sunday night in a black and white metallic dress when called from the audience at the Palace theatre...Mrs. Jimmy Durante suffered a nervous collapse following a motor trip from California...Dorothy Hall wears a cunning little dyed ermine bolero jacket in "The Greeks Had a Name for It"...Gertrude MacDonald looked sweet in a black and white evening ensemble at the theatre recently...A second story dress shop on upper Broadway has living models parading the windows and signs read "Two for $15"...Carol Dempster Larson is visiting New Orleans...The latest fad from Paris is hats you wrap around your head...Stockings with high luster are no longer smart...Walter Woolf's baby is recovering from a very serious illness...Lina Basquette is in town...Mae Allison Quirk and Enid Bennett lunched at the Ritz the other day...Inez Courtney comes east soon to supposedly do a show with Jack Whiting and Irene Delroy...Strange that the girls of the theatre don't seem to go for massage the way the picture girls do, neither are they wise to "Henleys."

Women Flustered When They Start to Record

According to the usher in charge of the "Melograph" booth at one of the Publix theatres, 75% of those wishing to record their own voices are women.

Caught in a confidential moment, the usher discussed his clients politely, as becomes a Publix servant. But underneath the opinions ran a strain of veiled contempt.

"I meet a lot of people," he said, pointing to the recording machine, "and the funniest ones are women.

"They aren't very logical. They come to my booth simply dying to hear their own voices. They talk while I'm preparing the machine, but as soon as I turn it on they lose all power of speech. They giggle. Then they ask me what to say and when I suggest some bit of poetry or message they giggle some more," said the usher.

The discourse was interrupted at this point by an assured client requesting to record her voice. Usher immediately put on a Publix service mask and whisking a record into the machine, turned on the microphone.

"All ready, madame," he said. "Step right up to the microphone, please."

A look of panic spread cross the girl's face. In terror she stared at the microphone. She giggled, "What," said she to Joe Usher, "shall I say?"

The usher suggested a bit of poetry or message.

DUMB BUT GOOD

Dorothy Lee is an excellent teammate for Bert Wheeler. Her baby talk isn't too dumb and she is cute and personable in a film that takes the two Cuckoos on an AWOL tour of Paris. "Half Shot at Sunrise" is nonsense, but good fun.

Leni Stengel, opposite Robert Woolsey, screens well in absurd costumes as one of the light ladies who sip sidewalk frappes, and Edna May Oliver is priceless as the Colonel's lady whose dignity is wounded at every turn.

Stars Outshining the Sun

By Grace Green

Hollywood, Oct. 11.

Everyone attended the opening of "The Big Trail" at Grauman's chinese.

The peasants lined the streets in every direction for blocks around. They still actually wait for hours out here for a glimpse of their fav entering the front of a theatre.

Photography in this Grandeur picture is awe-inspiring. It's love theme is very capably carried out by John Wayne and Marguerite Churchhill, (both comparative newcomers), one doubts if it has enough for the femmes to talk about it.

The turnout in beautiful clothes was amazing.

Miss Churchhill like the handsome Mr. Wayne, was there, in a white and gold brocade gown and a cute white velvet jacket. It all looked as charming as its wearer.

Norma Shearer, first time out since her motherhood, looked beautiful, clinging to the arm of her husband, Irving Thalberg. Her black velvet gown, worn with a black velvet coat with silver fox collar and cuffs, most becoming.

Edmund Lowe, a first edition of what the well dressed man should wear, was accompanied by his wife, Lilyan Tashman, who could easily be voted the best dressed woman attending this big opening. She was resplendent in an entirely covered sequin gown of French-blue. Her short wrap was of ermine.

Ann Harding, as demure as ever, wore a white satin gown and an ermine trimmed, black velvet coat.

These days so many hundreds of ermine coats and wraps are seen at openings, that one wishes a new fur would be discovered.

Off the Screen

Estelle Taylor, evidently returning from the opera, without her husband, Jack Dempsey, was chatting gaily with two girl friends over a cup of coffee at the Brown Derby the other night. In a black gown and a cape collar, black velvet, ermine-banded wrap she looked enchanting.

Myrna Loy who is always so slinky and vampy on the screen, is literally covered with freckles and has reddish-brown hair. Perhaps her simple orchid flowered chiffon frock gave her that unsophisticated air. Miss Loy is more attractive on the screen than off.

Ruth Roland who is coming back to the screen was swelegantly clothed as always in a silver-cloth gown and a black velvet silver-cloth trimmed coat.

Frisco's Crude Dressers

If one were to judge the stylishness of San Francisco's professional women by the clothes worn by the femmes in the Capt. Dobbsie act, (west's best known radio attraction, at the R-K-O in Los Angeles), one's conclusions must be that the 'Frisco femmes dress tres louse. The six women in the act, while okay for radio work, where looks, clothes, youth, poise or personality don't count, seemed somewhat out of place on the stage, lacking as they did all five qualities.

The eastern acts in the regular R-K-O unit knew the value of smart costumes.

The girl of Evans and Wolf wore diaphanous clothes which showed off her shapely legs. One garden frock was of organdy with numerous rouffles edged in purple velvet ribbon. It was sleeveless, but the enormous ruffled cuffs from the elbow down. Another tricky costume was of scant, green, velvet, loin pieces, strapped together with silver ribbon. The backless bodice was miraculously held in place by shoulder straps caught to the panties.

The straight woman in the Maddox and Clarke act wore a long bodiced flesh lace, ankle-length dress. The many tiny ruffles started too low down and gave her an ugly rear line and spoiled what might have been a perfect picture. Comedienne of the twain was cute in a black pleated skirt, white blouse and short black jacket, trimmed with white fur cuffs.

The La Belle Pola act was a peach as were the two changes made by the girl. The French-blue velvet panties and bandeau with red and blue ostrich feathers standing like a rooster's tail were very apropos. Three-inch cerise satin strips criss-crossed on a flesh chiffon bodice and flecked with rhinestones, had the strips interspersed with fringe to form a skirt.

Aileen Pringle on Stage

"Thin Ice," which served as a return stage play for Aileen Pringle, is and always was a rather weak story.

Miss Pringle, who is now a decided blonde (and very becoming too), was commendably attired. Her backless gown of fine tan lace, held in place by a chiffon streamer tied around the neck, showed to perfection a lovely form.

The shawl back, black velvet evening gown in the second act, had an intricately cut ankle length skirt. Two large gardenias in the V of the back, were the only trimming on this smart looking creation. Her only other change was a delf-blue knit suit with a white sweater designed in blue. A silk scarf of white and blue, worn jauntily, gave it that I-don't-care look.

Marion Burns, the only other woman in the cast, was also suitably gowned. A simple powder-blue chiffon with a cape collar was her first. The second, an evening gown of white satin should have been more snugly fitted. The last, a sports' dress was lovely. It was of a maize cloth, large buttons the entire length of the dress, and a roll collar of maize and brown.

Unfair Competition

Among the funny things heard in Hollywood is about the not so young actresses who try to appear younger than ever by taping back the wrinkles and sagging skin around the temples. A piece of adhesive tape drawn from temples upward, very close to the hair line, can be concealed when the hair is fluffed over the ears.

Cars!

The most delapidated looking contraptions they call cars are seen in California. Anything and everything that goes can be seen scooting along these glorious boulevards. At least seven out of 10 are fit for the junk pile.

Your maid generally drives up in her car, and what a car!

NO JAZZ IN HEREAFTER; PICTURE FANS NO LIKE

Filmdom seems to be strangely concerned with the Hereafter, but the reception of two films speculating on after life may discourage further attempts. "Liliom," sweet and compelling though it may be, is no more comprehensible to picture fans than "Outward Bound."

"Liliom" is a good picture, way beyond the depth and diction of Charles Farrell. Rose Hobart is a fine young actress, playing the inexpressive Julie with fine, deft touches. An inspired shot has her standing on a hillside, with the far-off lights of a ferris wheel creating a halo about her head—a halo which remains with her throughout the film in a luminous, glorifying performance.

Since pictures have a tendency to beautify, Estelle Taylor appears as the Madame Muskrat created in the stage version by Helen Westley. Miss Taylor screens beautifully and is perfectly cast as a merry-go-round proprietress who has more than a business interest in her handsome barker.

Mae West has changed publishers. Macaulay, instead of Bretano, will get out her forthcoming book, which the "Sex" girl is actually writing herself.

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15 YEARS AGO

(From Variety and Clipper)

"Hip Hip Hooray," Dillingham musical spectacle at the New York Hippodrome was "hogging the musical comedy business of the town." Show was doing $50,000 a week at a scale of $1.50, compared to $2 at the Winter Garden and same at the Century. House and show cost about $30,000 a week to run, including $6,000 paid to Sousa.

U. S. Court put the finishing stroke on the "Film Trust" ordering the dissolution of Patents Co. and General Film as a monopoly. Sigmund Lubin, of Gen. Film, said there would be no appeal. This was the climax of the suit brought by William Fox against the "Trust."

V-L-S-E, so called "Big Four," renter group, abandoned plan of contracting for complete service to exhibitors and announced theatre men could decline any part of product. First big interest to operate on "open market" system.

Serials still were in vogue, as indicated by a bid of $150,000 for Billie Burke for a chapter film. Miss Burke declined the bid.

Hyams and McIntyre, quitting vaudeville, were rehearsing to head a road musical comedy, "My Home Town Girl."

John Zanft, Fox manager (later chain operator), was moved from Fox's Audubon, New York, to Fox's Academy of Music (old) on 14th street. First move was to double cost of bills, putting 14th street on the de luxe list.

Brooklyn, once the heaven of dramatic stock operators, went on the rocks for that idea, when the old Montauk and the Crescent, offering Broadway hits at $1.50 instead of $2 and $2.50.

50 YEARS AGO

(From Clipper)

Commenting on a recent lawn tennis tournament, Clipper observes: "The game is purely a recreative exercise adapted for lawn party gatherings and for ladies' club sport, there being nothing in it that calls for the exercise of those manly qualities of courage, nerve, pluck and endurance. It is for men of light physique who cannot play baseball or other games that call for exercise." To which the answer in 1930 is, "Yeah!"

Presidential election was on (Garfield vs. Gen. Hancock) and Clipper reflects the political ideals of the day in observing that while the polls are a counter attraction to the theatre, nevertheless the usual political machine money for the purchase of "strikers, heelers and repeaters is now being parcelled out and there will be flush times for the next month or so."

The 200th anniversary of the founding of the French Comedie Francaise was about to be celebrated. Clipper philosophizes, "The French drama of 1880 is stronger, more life-like and cleaner than in the days of Moliere," whose plays were given at the Comedie 200 years before.

New York had no club in the national baseball league, due to lack of ground for a club to play upon. Now a group of sports August Belmont and Pierre Lorillard among others, made available the field of the Westchester Polo club in 110th street and a team would be formed for 1881. Ground could be reached by the 3d or 6th Avenue "L" with stages running from the nearest station.

Item—"Dick FitzGerald, the well known Bowery dramatic agent, has put a pool table in his premises"

Inside Stuff—Pictures

Hungry for a good scare head film story, the dailies have been hopping on everything and anything, even in Los Angeles, culminating in the sensationalizing of the Ernst Lubitsch-Hans Kraly-Mrs. Helene (Ernst) Lubitsch triangle. A mild tiff at the opening-of-the-season gala at the "exclusive" Embassy Club, L. A., was the scene of the alleged slap which patrons adjoining the principals never suspected had occurred until three days later when a morning daily ballyhooed the triangular battle.

Kraly himself stated in interviews that he didn't know that the alleged "sock" had been aimed at him; that he thought he had been collided with by another dancer on the closely packed dance floor.

On the follow-up interviews, Lubitsch gave out lengthy statements which served their purpose fulsomely if the director, en route to New York, was aiming for the news breaks, but which his associates in the Paramount organization regarded as more or less out of order.

The triangle, as a stuation, was well known on the Coast, dating back many years when Lubitsch literally housed his old friend from Germany, Kraly, bringing him over to America, guiding him, etc., until Kraly clicked as a writer of originals and won Mrs. Lubitsch away. Latter, as an aftermath, formally stated to the press that as soon as her divorce from the Par director becomes final she will marry Kraly.

The real burn-up for Lubitsch, an inside angle which none of the local dailies would have liked to use even if aware of it, is the phoney "society news" published promiscuously by all L. A. rags, with non-existent "guests" attending this and that house party. The accuracy percentage average is estimated at 25%. Since nobody squawks, hostesses continue to send out lists with sundry Joe Doakese attending, plus some sure-fire celeb names, who perhaps hardly know the donor of the party.

Whether an actuality or fact, Mrs. Lubitsch's entertainments at the $150,000 Beverly Hills estate, which she was given in property settlement under the stringent laws of the State of California, were generously sprinkled with names of Lubitsch's former friends.

At the charity function at the Embassy, Lubitsch was dancing with Ona Munson (Mrs. Eddie Buzzell) and supposedly attacked Kraly, who was escorting the ex-Mrs. Lubitsch. Miss Munson didn't know anything had happened.

The dailies, however, needed only something to pipe up a situation that was already known and was in the morgue of every sheet.

Jack Leo has returned to New York, but without announcement of a business connection. He left the Fox organization when his brother-in-law, William Fox, retired from the presidency of that company. Fox quit with $18,000,000 and Leo got $500,000 as a bonus for long service.

Another $500,000 was demanded by Bill Fox for Sol Wurtzel, who is assistant to Winnie Sheehan at the Fox Coast studio at a reported salary of $750 a week. The Fox company in an understanding with Bill Fox is said to have assumed the $500,000 payment, not as yet turned over to Wurtzel, from the accounts. Bill Fox is reported to have stated he thought Wurtzel was entitled to money recognition as Wurtzel's salary when Bill Fox was in command of Fox had previously been around $250 a week.

Bill Fox for himself reserved a yearly salary as of $500,000 a year from Fox for three years, said to be a part of the $18,000,000 consideration paid by the bankers for his Fox voting stock.

Last week's payment of $80 a share for its own stock by Paramount to southern people was not Par's first instance when its stock was quoted lower on the exchange than the guaranteed price. Last Aug. 1, Paramount took up, also at $80 per, around $1,200,000 worth of Par stock held by Louis Dent, of the former Dent circuit around Texas, which Par purchased in August, 1929.

Dent had received the Paramount guarantee of $80 by Aug. 1, 1930. Dent, an experienced showman, evidently thought Paramount would wait until the market price reached nearer the guarantee. Without even mentioning the matter to Paramount in New York, as Aug. 1 approached Dent went on a hunting trip. While away he was advised by his bank that Paramount had deposited $1,200,000 to his credit.

Wall street minds look for a long delay in the contemplated Fox-Loew merger. On some fronts a tie-up of the pair is looked upon only as an outside possibility now. On the postponement angle, however, the thought is definite.

Recent market drop, of course, is given as the reason. When the merger comes the angle of exchange is aimed to be share for share which isn't negotiable at present time, according to info. However, the financial mathematicians might figure. Earliest possible date from an optimistic source is one year.

Fox's Riverside at Broadway and 96th street, formerly an R-K-O vaudfilm house, is now netting for Fox around $1,500 weekly. When R-K-O operated that heritage from Keith's, Fox held a 50% interest in the profit and house. It went in the red and stayed there for R-K-O. Fox refused permission under its agreement for R-K-O to run the Riverside with pictures only, whereupon R-K-O walked.

Fox immediately readjusted policy between the Riverside and its upstairs film theatre next door, with the Riverside then plunging into the black.

The poorest drawing picture in the market can't help but make money for the Warners in the New York Strand.

Not so many years back the first presentation spot on Broadway and with the highest overhead on the stem, the Strand today has things economic down to the point where it is almost in a class with some of the 8th avenue hideaways on the matter of overhead.

Any picture that does over $15,000 at this house makes money for W. B. According to that figuring the Strand has made dough on every picture it has played this year, good or bad.

Tillie down in Soviet Row was right when she expressed fears for successful organization of film office help because of "lack of backbone." Of the stenos and clerks sounded out by a neutral party, following the report of the Office Workers Union trying to unionize filmdom with the initial move in United Artists, New York, not one okayed the idea.

Jobs of the office kind are too scarce and too many are out of work willing to go back at half and under what they made before Hoover's time, to think of joining a union or anything else that hasn't to do with bread and applesauce in the hand.

Theatre executives report that a delay of features in some of the Hollywood cutting rooms is responsible for pictures being shown in Broadway houses which were not on the original theatre schedules.

"Last of the Duanes" is one. It was not intended for showing in the Roxy, according to inside, and was slipped in as one of those last-minute emergency things.

When R-K-O heard the new Publix Paramount that opened at Ft. Wayne, Ind., last week, was to have Jack Oakie as a guest star, it switched bookings and ran in "Let's Go Native" at their local Ft. Wayne house. The picture features Oakie.

Paramount had a typical Hollywood opening arranged by Madeline Woods, p. a. of Publix-Great States.

Inside Stuff—Vaude

Bill Robinson, star colored tap dancer, gave an exhibition of gameness when he opened at the Liberty in "Brown Buddies" last week (7). He had been accidentally shot by a cop in Pittsburgh two days previous, as he was about to leave for a train. The bullet out of a .44 calibre punctured his left upper arm, barrowly missing the bone.

Although physicians there and in New York advised he lay off four or five days, Robinson refused to postpone the premiere. Marty Forkins, who produced "Buddies," was at Robinson's side when they probed for the bullet and merely whispered it couldn't be helped.

With his arm in a partial cast and strapped close to the body, Robinson went on smilingly and finished the show. Observers noticed his face indicated pain. Just before the finale curtain he asked a principal to ease him off and he collapsed in the wings.

Robinson completed the week and Sunday night appeared at the Heywood Broun show at the Broadhurst. Again he disregarded the doctor's order to rest up. It will be another week or two before he can permit the arm to hang normally. Maintaining a balance through the full dance routines appears to be no trick for Bill.

The dancer was chasing a purse snatcher when he was winged by a copper who didn't know what was going on. Robinson was firing into the air from a gold plated gun presented to him by the police department of New York. He does not know that the officer who shot him is a marksman. Only the fact that Robinson was rounding a corner in the chase saved him from being killed. The thief was caught and "handled" by some thoroughly mad Pittsburgh cops.

Phil Morris and Oz formerly (Polly and Oz) haven't said much about their experience during the summer in the bay off Stony Brook, L. I. Oz and his wife (Polly) have their summer home at Stony Brook. Morris, co-agenting with Oz, was invited down over a week-end and brought his young son.

Neither of the Morris' swim, but thought they would go in Sunday with Oz. In the water, Morris stepped in over his head, but not far from shore. Oz started toward him but Morris yelled for Oz to look after the boy, near by and in no danger if he stood still. Oz, to pacify the father, carried the lad as he swam out to pick up Morris. The task of getting both to the shore would have been easily accomplished ordinarily by a good swimmer such as Oz is, but by this time Morris had gone down the second time.

As Oz got hold of Morris and told him to just hang on, he was all right, the father grew frantic about his son, who Oz was holding by his other hand. Losing his head as all non-swimmers do in an emergency, Morris grappled Oz with a vise-like grip, with Oz trying to knock out Morris as the only means to get out of what had quickly developed into a serious situation. Neither a boat nor a person was in sight.

Oz partially reduced Morris' aggressiveness by hard use of his elbow against the pit of his stomach but did not dare let go at the same time, as the boy occupied his other hand. Luckily at that moment, a motor boat came around the bend and when Oz yelled, a rescue was completed. Morris, full of water, was brought around after hard work, with Oz collapsed on the beach trying to regain his breath. The boy was okay.

Now Morris and his son are taking daily swimming lessons in a pool.

Chic York, of York and King, is walking around in circles because he was informed at the beginning of this week that he is the winner of the Turf Club derby sweepstakes of 1930, which was run in Cairo, Egypt, at the beginning of the summer.

It took the letter more than three months to find York. It was first mailed to South Africa, where York was playing at the time he bought the sweepstake ticket. From there it was forwarded to the American Express Company in Paris which in turn sent it to a golf club in London. Nathan Bros. saw the letter lying there, got the address of York through "Variety," and sent it to him. Letter did not inform York how much money he won. It is one of the biggest sweepstakes held. York must file his claim as the winner before the end of this year.

Inside Stuff—Legit

Bringing English actors over here has caused no little recent comment. No secret that such players are engaged at much smaller salaries than asked by American players. It is claimed, however, that even so, the salaries given the Britishers is larger than they can command at home. The limit of small salaries of British-engaged players became known when a recently arrived London actor displayed a contract calling for $50 a week. No time guarantee and no transaction. Latter item alone is $300 and must be paid by the actor. Some of the others brought over in the past two months are said to be getting $100 top.

With "Insult" which closed at the 49th Street Saturday after three weeks here and two prior to Broadway, the original form of contracts was in letter form given by a London agent of the Shuberts. British Equity made violent objection and standard contracts were substituted before the people sailed. British actors are said to be guaranteed six weeks in New York, as in the case of "Symphony in Two Flats," which is probably continuing for that reason. It is not a custom adhered to. Some imports are guaranteed three and four weeks.

London actors appear anxious to come here on any basis but take a long chance. Without requisite standing, Equity will not permit such players appearing in any other production, other than that engaged for, until a lapse of six months.

A switch in bookings will bring "Blackbirds" into the Royale next week, the second "Little Show" moving from the latter house to the Shubert, which has "A Symphony in Two Flats." "Symphony" is expected to move to another theatre though business hardly warrants continuance.

A jam was expected over "Blackbirds," Lew Leslie claiming to have a contract with the Shuberts for the Harris theatre. Latter has "The Greeks Had a Word for It," which when booked was not regarded as a likely stayer. That comedy has caught on and rated among the newer hits. As the gross for "Greeks" was far over the stop limit there was no way of switching the show to another house. Leslie then accepted the Royale. Had "Blackbirds" come into the Harris it would be directly next door to "Brown Buddies," another colored show, at the Liberty.

Lyle Andrews and Lew Fields producing "The Vanderbilt Revue" are hooked up with the Shuberts in a financial way, the brothers guaranteeing the Equity bond and taking a piece of the show. That adds Andrews and Fields to list of musical producers aligned with the Shuberts this season, the others being Connolly & Swanstrom and E. Ray Goetz.

With the addition of Milwaukee and Minneapolis to the road itinerary for Theatre Guild productions the Guild now has 12 cities in which it will spot its touring companies this season under subscription plan.

In Milwaukee, which will play the shows after Chicago, the productions will be spotted at the Pabst under the auspices of the Society of Allied Arts of Milwaukee, and in Minneapolis, to be played after Milwaukee, the shows will be spotted at the Lyceum.

Legit. Mgrs. 'Figuring' Whether Film Ad Style Good for $3.85 Shows

Broadway's legit producers and managers are conferring with an advertising agency, seeking to learn if the picture house style of display and illustrated ad copy would do their $3.85 dramas and $5.50 musicals any good.

It is reported the ad agency has yessed the mgrs. Firstly because the agency believes in advertising and secondly because the picture houses seem to thrive at their 85c. admission with the heavy advertising outlay in the dailies.

As a matter of economy the legit producers lately agreed upon a "directory" daily in the dailies, in which no legit theatre could exceed 28 lines single column. Few of them have taken that much space. It has left their attractions a secret on the amusement pages, while the picture house displayed features stand out in relief alongside. The "directory" col looks like a collection of wanted ads with no one knowing what they are all about in their light fronts and wording running into a mass of small type.

Legits have commenced to talk about illustrated advertising, telling pictorially what may be seen in the stage plays and titles in boldface. They do not intend to drop the "directory" immediately, but take the display space separately in the same department.

Just now the Shuberts are reported as the managers conferring, with their intention to steal a march on competitors if the "new" scheme is finally ratified by the economy cutters.

SHUBERT ANGEL IDEA NOW COLD

The Shubert idea of financing promising outside producers with more ideas than coin seems to have flopped without starting.

Erlanger's raid on promising producers seems to have sewed up the only worthwhiles around, with Shuberts none too sanguine to risk bankrolling novices. With the collapse of the Shubert financing plan Shuberts will now do their own shows, but the prolific promises of new productions will be much reduced.

Erlanger interests have aligned most of the smart independent producers, such as Morris Green, Louis Gensler, Max Gordon, Paul Streger, George W. Lederer, Robert V. Newman and others.

Shubert Billing

Shuberts have financed but one supposedly outside production which wasn't "outside," since Joseph M. Gaites, Shubert gen. mgr., was billed as producer. Show was "Up Pops the Devil," tried out as "Everybody Welcome," with Gaites given producer billing on tryout, but Lee Shubert's name substituted as producer when the piece looked good at the Masque, New York. Shuberts are in with Ed Wynn on "Simple Simon" through a deal promising Wynn the ace houses of the Shubert circuit for his road tour on an understanding to finance Wynn in a new musical upon completion of his trip in "Simple Simon."

Shuberts have taken over "Broken Dishes" and will send it out again. Marion Gering, original producer, had it out for several weeks but it folded two weeks ago.

BLATT'S SOLO VENTURE

Edward A. Blatt, associated with M. J. Nicholas in the production of "The Up and Up," is going solo producer with a new comedy by Herbert Bieberman, untitled as yet.

Bieberman is a Theatre Guild director and is currently directing rehearsals of "Roar China" for the Guild.

Blatt says his solo venture will not interfere with his producing partnership with Nicholas.

Don Santo's New Turn

Chicago, Oct. 14.

Don Santo and Exey Butler have disbanded their former big act upon returning to Chicago from the Orpheum time.

They will have a new four-people turn to open next week on the western R-K-O bookings.

What Saved Show

During the try-out of "Once in a Lifetime" in Philadelphia, Sam Harris finding plenty of weak spots in the third act, was on the verge of scrapping the production now a hit on Broadway. One night Harris, standing in the lobby, was approached by a friend who asked: "Have you a pencil, Sam?"

"No," snapped Harris, "if I had a pencil I'd be writing out notices right now."

CHURCH & DRAMA SOC. HAS BEEN DISBANDED

An effort by the Federal Churches of Christ in America to take over the Drama League and its widespread organization has fallen through, as the Church and Drama Association, an amalgam of the Drama League and church groups, has disbanded. Now the Drama League is operating on its own again, and the several strong branches of that organization, which never joined the merged outfit, are all the stronger.

The bustup came several weeks ago. It was in the air for a long time before that. When it started the Drama League people had a promise that the church element wouldn't try to dictate, but the church element, to get the merger through, promised to take over some Drama League debts. Under this bait those branches of the Drama League which were weak financially, fell.

What happened was that the Church and Drama organization did little save recommend the harmless types of comedies. They had a weekly handkerchief published in New York of so little value most theatres refused their reviewer second night courtesy tickets. The attitude toward the Drama League proper was always different, since it had money at the box office.

The Rev. Dr. George Reid Andrews, who got mentioned in some charges from the Hays office that he wanted to be on the payroll at $125 in connection with work on pictures, was the director of the Church and Drama League.

Ethel's Daughter Can't Talk to Daily's Sobber

Pittsburgh, Oct. 14.

Ethel Barrymore, here last week in "Scarlet Sister Mary," burned at rehearsal when one of the local sobbies tried to interview her daughter, Ethel Barrymore Colt.

Seems the gal reporter got in touch with the company manager who invited her down to the Alvin, unknown to Ethel. When approached by the scribbler, Miss Colt said she couldn't say anything unless her mother was around.

Then Miss Barrymore sailed in, found out who the gal was and sent her on her way unceremoniously, saying her daughter didn't have anything to say and if she did have wouldn't say it to the newspapers.

The Barrymore play got an awful burning from the cricks here, all ripping "Mary" apart.

Jean Harlow After All

Jean Harlow, of "Hell's Angels," will have the femme lead in George Choos' new play, "Passion Preferred," written by Crane Wilbur. She was managed through M. S. Bentham after previous negotiations fell through when Miss Harlow had to return to the coast for picture work. Howard Hughes, under whom she is contracted for five years, has given his consent to Miss Harlow going legit.

Miss Harlow, who has been engaged on a run of the play contract, arrived in New York from the coast Monday (13) and will go into rehearsal with the play shortly.

Waterbury Tryout

Waterbury, Oct. 14.

Jacques theatre opened as a New York tryout house at $1 top last week. Michael Grismaijer's "The Noble Experiment" was the first show in.

POWER OF THE PRESS

Louisville Players Take Hostile Critic as Stager

Louisville, Oct. 14.

Boyd Martin, dramatic critic of "Courier-Journal" and hostile to the Players' Club from way back, has been engaged by it to direct their first play of the season. Move looked upon here as an attempt by them to gain his favor.

Boyd may be given a contract if his first directorial effort proves successful and the play coins.

PLAY RADIOING FOR LAMBS AND ACTORS FUND

The Actors' Fund is out to raise $100,000 by radioing plays with name casts. A contract with an advertising agency was reported ready for signature early this week.

The Fund proposes to put one play on the air weekly for approximately 30 weeks. Daniel Frohman, in charge of the plays to be given, said that the monetary objective coincided with his personal service of 50 years to the Fund. Each program will run 45 minutes, actors going before the mike gratis and authors foregoing royalty claims.

The Lambs' Club is similarly projecting a radio program, expecting to sell a year's service of one hour weekly to some national advertiser. Lambs are endeavoring to assemble a list of stars, to be hooked in on the proposed program, whether in New York or on the road.

Lambs are expectant of getting $5,000 for each program and aim to raise $225,000 in that manner. The money is required to rehabilitate the club's financial status.

The Actors' Fund plan is reported nearer consummation, to date.

L. A. AS DRAMA CENTER HOPE ON WEST COAST

Hollywood, Oct. 14.

Los Angeles as a drama center and closest rival to Broadway as a play production capital is being intensely spoken of by picture people with a leaning towards the legit end.

The screen rights to plays is the fundamental objective of it all. Radio, the picture producer, as the starter, is bound to have its effect.

Other picture companies out here are considering the legit end of it, and are seconding the R-K-O move to produce plays locally in L. A. and San Francisco, and then transpose the stage production, almost verbatim, with the original cast, to the screen.

Paramount is essaying that very thing in New York, having its Astoria (Long Island) studios adjacent to Broadway.

Gag Chorine Row Yarn Huffs Equity All Up

Chicago, Oct. 14.

Equity has squawked about a front-page Chicago "Tribune" story concerning a chorus girl war in the operetta, "Three Little Girls," over the question of wearing corsets. This was entirely fictional, being planted by the show's press agent.

The "Tribune," in going after the yarn, stated that Frank Dare, local Equity representative, had interceded and that the girls had refused to obey his directions as an organization official.

Dare, however, was never called. At the time of the alleged corset strike he was attending the Loyola College football game and knew nothing of the hoax until seeing it in the "Trib."

Equity maintains that it was slurred by the impression given in the newspaper that its members will not follow directions. The organization and this daily, incidentally, have been unfriendly for some time and have frequently rapped each other.

Leftwich's 24 Hours

Alexander Leftwich made a one-day stand with J. A. White's musical last week.

In to stage the show, Leftwich was out after 24 hours.

Hollywood Theatre Owners Must Be Own Angels; Duffy's Sweet Layout

Hollywood, Oct. 14.

Three out of four of Hollywood's legit theatre owners have sprouted wings. When Henry Duffy's name goes back on the Hollywood Playhouse Oct. 27, it will be the third house with super-stock financed by the owners of the house.

El Capitan has been operated by Duffy on the same basis ever since his financial crash, while the new producing syndicate at the Vine Street theatre includes Wilson and Strong, the property owners, together with the house manager and the stage director.

Duffy returns to the Playhouse as a salaried employe of his former landlord, the Playhouse Realty Corp. The latter puts up the dough and runs the front of the house. From the footlights to the backwall is Duffy's domain. He will draw down a $100 paycheck as production supervisor, jumped to $600 when he personally appears in a production.

Arrangement is the same as that on which Duffy manages the El Capitan, at the other end of Hollywood, for C. E. Toberman, and the two San Francisco theatres for the Alcazar Improvement Co.

Sweet for Duffy

Net result for Duffy is sweeter than ever before. So far as the public is concerned he has four of his houses back. He has complete charge of production, a minimum income of $400 a week, his travelling expenses up and down the coast, and no financial risks on production. The family income when both he and Dale Winter are acting, goes to $1,150 weekly.

Duffy's reopening bill is Leo Carrillo in "Mr. Antonio."

Vine Street's second bill under its syndicate operation is "My Girl Friday," starting next Sunday (19) with John T. Murray starred and Nita Cavalier and Esther Muir in featured support. Others cast are Francis Morris, Edgar Reeves and Charles Gilbyn.

More Angels—Less Fire

Frank Wilson and Jack Strong, owners of the Vine Street, scorched their fingers on a musical production venture last summer. This time they have alligned Syd Miller, house manager, and George Sherwood, director, with them, and a fifth partner sweetens it financially.

Policy will be two-week runs, frequent guest namos, and a number of new plays. Scripts on hand include "The Green Bottle," a mystery play by John T. Murray, and new ones by Herbert Ashton, jr., and Edward E. Rose.

Nita Cavalier will be a permanently featured resident player.

Lachman's Request

It was in one of the Times Square restaurants the other evening and Robert Coleman, of the "Mirror," was holding forth. He is one of the longest holder forths in town. Marc Lachman, standing and listening to the recital, was waiting for a break in the conversation so that he could break away. Finally Marc exploded:

"Somebody give me a coupla bars of music so I can get out of here."

KLINE FADES, 'FRANTIC MODERNS' CAST IN AIR

"These Frantic Moderns" folded without opening this week when Jud Kline, songwriter, who was producing, vamped, leaving the troupe all set but no place to show.

The show had rehearsed a week beyond the allotted four-week rehearsal period and people were to be paid salaries for the final week of rehearsal as well as opening at the Westchester, Mt. Vernon, N. Y., this week (13). The troupe was told to call at Kline's office Saturday for the payoff, but found it locked upon arrival. The cast then showed up Monday at the Westchester, Mt. Vernon, to find that the booking had been cancelled through Kline not living up to contract on advance advertising and billing.

The cast is protected at Equity for two weeks' salary out of bond money up.

The show has had a hectic time of it from the beginning. H. Stanley Whitman, author, originally tried to float it on salary basis sans bond, but the cast refused to waive security and Equity pulled the show. Whitman later posted the bond money and rehearsals were resumed. The bond money and other incidentals had eaten up Whitman's coin, with the author then taking in Kline for additional financing.

When Kline apprised all concerned about the opening date the show's p. a. went into conference with Kline and Whitman to get the printing started, telling what he needed for billing for the Mt. Vernon date. Kline is reported as telling the p. a. that he was going to publicize the out-of-town opening himself, but that the p. a. would continue on salary and handle it after the show came in. That was the last seen of Kline according to the mob, but because of the bond money being up the cast was told to show up at the Westchester, Mt. Vernon, Monday and they did.

Mrs. Barney, Elderly Angel, Buys Theatre Mart

Hollywood, Oct. 14.

Alice Pike Barney, little theatre authoress and angel, has become full owner of the Theatre Mart property leased by her the past two years. Several house changes made in time for the opening of her play, "The Courtesan of Rome," tonight.

Mrs. Barney terms her enterprise a "non-profitable civic organization aiding the author, director and actor."

Blaney Says No

Story that Charles Blaney was acquiring a lease on the Belmont, New York, planning to launch new plays there which would alternate with Chicago on a so-many-weeks' presentation, was denied by Blaney, who said he was going to stick to real estate.

Blaney, however, is interested in the present Chi production of "The House of Fear," which Ray Payton is handling.

Scott Moore Acting

With the road shot and the one nighters gone, Scott Moore, erstwhile road show producer, is turning actor and will return to the stage via "The Bridge of Sighs" which Leo Friedman is producing.

Moore had been a stock leading man before going producer and says he's back acting until road conditions get better.

"LIFETIME" STARTS FILM SATIRE CYCLE

The heavy click of "Once in a Lifetime," the Moss Hart-George S. Kaufman satire on the picture industry, has seemingly precipitated a cycle for plays with studio themes.

Three new ones with studio background as locale are being rushed into rehearsal and even the shoestringers are angling, frantic for additional scripts.

Those set are "Back From Hollywood," by Ruth Meyers, which Harry Shaw will produce; "Celluloid Lover," by Anthony Moore, which will reach production via Maurice Abbo, Inc., and "Movies," by Irving Kaye Davis, which will be brought out by a new producing firm.

Claire Hooper Promoted

"Hello Paris," Shubert musical with Chic Sale starred, will play a week each in Philadelphia and Cleveland before coming into the Shubert, New York, because of cast and book changes.

Claire Hooper has been elevated from the chorus line to a principal role. Amerique and Neville, dance team, went into the show this week.

First Thru Dixie

New Orleans, Oct. 14.

The Tulane [illegible] to open Oct. 26 with "Strictly Dishonorable."

Brock Pemberton's show is the first legit to trek through the south this year.

DISTRIB-EXHIB NEAR CLIMAX

London, Oct. 3.

Situation here between renters and exhibitors looks like reaching a climax shortly.

Discontent between the factions has been considerable lately, over disc charges and guarantees. Paramount is in wrong with exhibs for flatly refusing to withdraw guarantees and for telling exhibs—through J. C. Graham—what it thought of 'em, and Warner and First National are in a huddle with the smalltimers for refusing to withdraw disc charges, which are never less than $10.50 a film.

When the trouble first started Wardour, British International's releasing concern, sprang into the open with the admission they would drop guarantees and where playing discs would not charge for them. This move brought Wardour more firmly than ever into the exhibiting eye and materially helped to put over the British International product, which is doing very well here this season.

At present Warner and First National are sticking out for disc charges. It happens this is about the only time smalltime exhibs have ever said anything and stuck to it, with the result these two companies find their sales in Wales and the North of England seriously down.

Universal, too, are in a huddle with the exhibitors' official body, owing to Bryson's attitude to a deputation he received.

The result of this is that indie theatres are turning to the British product in preference to playing American pictures which either carry a load of disc charges on the overhead or are insured to the renters on guarantees.

In practice, the smallest guarantee a renter will take this side is around $40. If this is topped with $10 disc charges it means a smalltimer must part with $50 before even checking up the b. o. receipts. The type of man who pays guarantees of this type used to pay only $25 or $35 for the flat rental of a silent film, and is consequently badly out of pocket.

As a result, exhibs in North Wales have been quietly canvassing among themselves and have forwarded a report with the Cinematograph Exhibitors' Association advocating a flat boycott of firms asking guarantees and adding on disc fees.

Result is British International, which got in first on the abolition of disc charges, getting a wider home market than ever.

Stoll's P.P. Deficit $41,000 Without Making One Film

London, Oct. 7.

Stoll Picture Productions, Ltd., reported a loss of $41,000 on last year's working. The company, headed by Sir Oswald Stoll and linked up with his theatre interests, did not make a picture all the time.

The studios have since been equiped with Visatone, apparatus controlled by the Marconi company. First talker to be made under the system, "Such Is the Law," has been finished and is to be handled by Butchers, indie distributor, here.

Story of this film is so twisted the producers are able to use up two reels of an old silent film "Price of Divorce," which Stoll made two years back but never put on the market.

Paris Cabaret Shows

Paris, Oct. 3.

French cabarets getting very active.

Theatre de Dix Heures, where shows open only at 10 p. m., is putting on a new revue titled "The Song of Ten o'Clock."

A revue titled "Question Mark" is being rehearsed at the Moulin de la Chanson. A skit on talkers, titled "100 Pour Cent Francais," meaning "all French dialog," has been put on at the Caricature Deux Anes, which usually produces very witty revues, is putting on a new show.

Paris Chatter

(Continued from Page 50)

apartment after superintending the building of her new villa at Cannes.

Prince Antoine Bibesco, sitting chin in hand watching the first performance of his play, "Mon Heritier."

Waldo Pierce accepting pre-congratulatory drinks at Lipps on the little stranger soon to appear in his household.

New Montparnasse intimate drink and dance place opened by the manager of the "Cloche." Called "Mon Village."

Jim Abbey trying to high-hat everyone in his gentle way, after a summer on the Gould yacht at Juan les Pins.

Peggy Hopkins Joyce telling the French reporters she is going back to Hollywood to make pictures and find "the ideal man."

Hendrik Van Loon sits on a cafe terrace drawing pictures of ships and lions and coloring them with weak coffee.

Mary Garden announcing a desire to do a sound film, "Pelleas and Melisande," with a French cast. She's going in for talkers.

Camille Wyn to replace the old-time tip-grabbing usheresses by young paid medical students in his new theatre, the "Ambassadeurs."

This is comic strip week in Paris. Gene Byrnes of "Reglar Fellas," and Sydney Smith of "Gump" fame looking over France simultaneously.

Folies Bergere visited by a party of 50 waitresses of a London restaurant chain. Sent over to France to study wines in the champagne district. Childs, please copy.

A Paramount sound truck will be taken on an exploration of a million square miles in Tripoli's hinterland where Count Keuhn de Prorock is shortly starting.

St. Granier carrying on nightly in "Oli Senorita" doing the French talker "Honey" for Paramount, and getting ready to rehearse in his own revue "Les Folies des Paris."

Gwen Le Gallienne appearing one night at a left bank hangout in a tailor-made naval officer's cap and grease-paint mustache in the manner of the Marx brother.

Harwood's play, "A Social Convenience," adapted from the English to the French, is now being adapted from the French into American for production by Arch Selwyn.

Ultra realistic paintings exhibited by a new school in Montparnasse. Such include use of concrete instead of colors to represent houses and pieces of wood to represent trees.

Konrad Bercovic is strolling down the boulevards intent on impressing two blond companions with his wild Gypsy nature. Says he's returning to Hollywood rather than New York.

The seduction scene in "My Heir," Prince Bibesco's play (which Henry Miller has bought) featured in daring photographs on the outside of the Theatre des Mathurins, where it will open.

The repertory theatre comparable to New York's "Theatre Guild" called "La Societe des Spectacles Gaston Baty" is holding forth this year in an ancient theatre in Montparnasse.

Pearl Shepherd has been chosen as the American ingenue who can speak French for the new Pathe Natan talker which has roles for two American women. Pearl White may be the lead.

The Brand Whitlocks are back in Paris after taking the cures at Evian and Aix les Bains. Pizani, the French actor, is soon to reopen his five to seven club "Zig-zag" on the boulevard. He will continue to have semi classic entertainment with tea $1.20 a cup.

Rosie Dolly now in Carlsbad, is reported expecting a marriage with Irvin Natcher, whose brother, Townsend, is Constance Talmadge's husband. The Natchers own Boston store in Chicago. This leaves it as presumable Rosie has had divorce from her Canadian.

During the rehearsals of the new Casino de Paris revue the time of night could always be told by the appearance of Henri Varna. Until 11 p. m. wore a cardigan jacket; at midnight a woollen muffler around his neck, and at 2 a. m. this climbed up to his ears. By the time he leaves the theatre it is over his head.

Beltrand Masses, Spanish painter, very much put out because Pola Negri refuses to take delivery of a portrait he painted of her a year ago, and on which he had collected $1,000. Despite the late Rudolph Valentino is silhouetted in the background, Pola Negri doesn't think the portrait is worth another $4,000 which the painter wants.

SOPH'S PARTY

Joe Sacks, a Couple of Lords and Ladies and Joe Sacks Present

London, Oct. 4.

Upon the ending of the first night of "Follow the Star," with Sophie Tucker, Soph gave a distinguished party in her apartment.

The party was doubly distinguished by the guests, among whom were Joe Sacks, Lord and Lady Mountbatten, Joe Sacks, Hannen Swaffer and Joe Sacks, Lord and Lady Brecknock, Joe Sacks, and Harry Foster.

Lord Mountbatten is a cousin of King Edward.

Joe Sacks has produced shows, on and off like that.

BUDAPEST SEASON OFF TO OPTIMISTIC START

Budapest, Oct. 1.

Not often has there been such a flop on the Budapest stage as "Beggar's Opera" at the Vigszinhaz. Bert Brecht's German version awfully spicy and distinctly communist in tendency, had been toned down to suit the censor's political and moral standards until nothing was left but boredom.

Play taken off after 10 performances in spite of subscriptions.

Vigszinhaz has no luck with English plays. "The Sacred Flame" came next. In spite of good cast performance anything but brilliant and audiences faintly responsive. Notices uncommonly good.

"Le Sexe Faible" at the Magyar continues to be the hit of the season, "Dreyfus" at the Uj Szinhaz and screen play of the same title at the Royal Apollo only attract oldtimers who remember the Dreyfus affair 35 years ago.

On the whole there is more interest in the legit theatres and the season starts much better than warranted by the excruciatingly hopeless economic situation all over the place.

Five original Hungarian plays are scheduled for the next 10 days.

Outlook on Foreigns

(Continued from page 7)

chucking in around $80,000 per picture; Warners $75,000 to $100,000, and Universal will get away with its first for around $60,000.

In the silent days around $5,000 for titles made each silent ready for showing in any and all languages.

While there is generally no story charge for these versions, as the story is usually an edition of domestic property already paid for, a heavy cost is charged up to talent. Studios which are building up a contract list of players for each language are the biggest spenders in this direction. Bringing the players here from Europe is no small item, either, but added to this is the weekly pay check that goes out whether or not the player is working.

When the majors went foreign the studios thought they could get away from the carrying policy by engaging the players from the various foreign colonies here. But this was soon dismissed when they discovered that while available people might be able to talk their own language it did not necessarily follow that they could act. They were all right in the mob, but in spots it was another matter.

Figures $60,000 Per

Universal believes it can keep its nut down to around the $60,000 mark for its foreigns by importing the players as it needs them and then sending them back. Some of the other majors are not satisfied with this plan, declaring it won't be long before all the good stage talent in Europe will be grabbed up and they're not willing to take the gamble. Thus they're operating on the plan used in domestics—if a good trouper is found hang onto him.

Producers freely admit that none know which way they are going with their multi linguals. It's a free-for-all at present—a closing game today but probably worthwhile in the future. As no one dares prophesy just what the future holds for Americans in Europe, producers are willing to play the losing game, because their next door neighbor is playing it, and there may be a silver lining somewhere.

5,864 Wired

(Continued from page 7)

tion by American producers is only a toboggan ride.

Reasons cited are:
Production costs.
Lack of talent.
Limited theatres.
Production quality.
Distribution costs.
Profusion of languages.

Cost

It is estimated no American company can move into foreign native production at less than $2,000,000. That may rise to any figure, according to program. The amount is exactly what Warner Bros. are infoed to have set aside for foreign production. Outside the U. S. and Canada these is an estimated 33,202 theatres of all sorts all over, including music halls and farmyards. Only between 9,000 and 10,000 are considered usable in any decent degree for film exhibition.

They are sparsed over the entire world. Peru has one wired house out of 56. North Africa has 26. Greece's wired theatres are unknown, although latest report was that by close of the season maybe 10 wired theatres in that nation.

	Total Theatres	No. Wired
Spain	2,697	88
Belgium	680	48
Egypt	52	26
Germany	5,266	848
France	3,000	359
Czecho-Slovakia	1,756	98
Sweden	800	73
Poland	761	62
Austria	875	87
Roumania	409	61
Hungary	524	68
Italy	2,000	110
Denmark	270	91
Norway	212	37
Switzerland	208	63
Portugal	130	4
Baltic Provinces	102	18
Argentine	1,500	124
Chile	200	2
Peru	56	1
Brazil	1,650	100
Cuba	251	12
Mexico	494	49
Russia	Unknown	
Java	205	15
Panama	Unknown	
India	477	16
Greece	Unknown	
Philippines	266	12
Guatemala	Unknown	2
China	260	19
Uruguay	Unknown	11
St. Settlements	60	9
Holland	Unknown	95
Japan	1,350	34
Jugo Slavia	Unknown	55
Australia (New Zealand)	2,031	639
South Africa	Unknown	17
England	4,400	2,478
Finland	Unknown	33
Total	33,202	5,864

Chatter in London

(Continued from page 50)

always regarded as too unlucky here.

Out of work film producers here trip over to Berlin and return, having bought half a dozen cheap shirts.

Current publicity craze of printing verbal gags in British talkers isn't calculated to make patrons walk in.

Curious, but film critics never have the nerve to walk out on shows here like their dramatic brethren.

Wardour execs, after looking round the West End, state everything in the garden is British International.

Sophie Tucker figuring on long London stay, and has leased house at Weybridge, famous for birth of Thomas Hardy.

Clive McManus, film critic "Evening Standard," who leaves the paper Nov. 1 may [illegible] an American picture concern.

Biggest novelty on opening night of new Whitehall theatre was Hannen Swaffer in evening dress, complete with top hat.

Shaw's gag about not authorizing Scully's biography makes a guy ask whether Shaw rates himself as the Book of Common Prayer.

MacQueen Pope, managing the new Whitehall, couldn't get the suggested cable name, "Redtape," approved by the authorities.

Dan Fish at outs with Film Golfing Society's committee who asked him to resign following the little affair when he slapped Fredman, with his fin. Fish said no and was fired. Now thinks of going to

Survey of Film Houses in Sweden, Finland and Denmark, and Talkers

Copenhagen, Oct. 2.

Investigations made as to the talking film situation in the Scandinavian countries has brought the following survey:

Sweden has 1,100 film theatres, of which 350 play daily. About 70 talker plants have been installed. Most popular are the Swedish talkers, with the success of a foreign talker depending upon how well the language is understood. Too much dialog therefore not wanted.

Talkers in the beginning increased the audience but now talkers and silents stand equal. There is no shortage of silents. Synchronized films don't interest much. Talker rents have been reduced. Mostly used devices: Northern Soundfilm, Klangfilm, Western Electric and Pacent.

Denmark has 325 houses, all playing daily. About 50 talker plants installed. Talkers in English and German are making progress, mostly because of shortcoming of good silents. No Danish talkers of importance yet. Talker rents very high and theatre owners threatening to boycott distributors. Mostly used devices: Western Electric, Northern Soundfilm, and some different American and German equipments.

Finland has 200 theatres and 25 sound installations; Western Electric and Cinephone, but the greater part constructed by local engineers. Only in the capitals do the inhabitants understand foreign talkers. Then only Swedish and German. Silent films dominating.

GERMAN ACTORS AND STORIES FOR FILMS

Berlin, Oct. 2.

Fitz Lang, the film director, begins with his first talker, "Morder Unter Uns" ("Murderers Among Us"), late this month.

The film actress, Henny Porten, is at present making the picture "Kohlhiesel's Tochter"; G. W. Pabst, now on the "Drei-Groschen-Oper," is producing the picture "Europa 1914," and Elisabeth Bergner, German actress, will appear in the talker, "Ariane," under the management of Paul Czinner. Story is adapted from the same name novel of the Swiss author, Claude Anet.

Good Realty Buy

London, Oct. 1.

Bracewell Smith, managing director of Park Lane Hotel, has purchased Cafe Royal for a million dollars. Cafe, for many years world famous as Bohemian rendezvous, has been on wane last 10 years. Receiver running it of late.

Smith talks of reviving the Bohemian spirit at the cafe. If one were to scour London, they would not find enough Bohemians to fill one table. More likely he will run it as a modern hotel on the same lines as Park Lane.

Located in Regent street, the property at such a low figure is considered a good buy.

3 New Houses in Madrid; 2 for Talkers, One Silent

Madrid, Oct. 2.

Madrid will inaugurate this autumn three new theatres: Rialto in La Gran Via, Tivoli in Antonio Acuna, and Chamberi in the Plaza de Chamberi.

Each will seat 1,200. The first two are for talkers and the other will be for silent films.

Of the 34 houses in Madrid 20 are contemplated for talkers.

BERGER WILL TRAVEL

Samuel Berger, Metro's New York district distribution manager, is transferring to the international distributing bureau. He'll be on a traveling supervision assignment out of the home office.

W. A. Scully replaces Berger in the New York managership.

Cabaret Opening

London, Oct. 11.

Opening last night at the Grosvenor House cabaret were Roseray, Capella, Sylvio and Dresslar, dance foursome, who did nicely.

Dresslar is an American formerly working with the Hazel Klatoff Quartet.

Berlin's Legit Season Badly Off; Not Even a Reinhardt Hit So Far

Berlin, Oct. 3.

Berlin's legit season has not begun very promisingly. It is becoming more apparent daily the German public is not in a position to pay the high admissions.

For this reason Berlin theatres are more and more dependent on foreigners. The large legit subscription organizations are complaining about a considerable falling off of members. The free ticket system, which has grown rapidly, is having a bad effect on the income of the theatres.

The current season began with the plays, "The Kaiser's Kulis," by Plivier, in the Lessing theatre, and "Feuer aus den Kesseln," by Ernst Toller, in the Theatre am Schiffbauerdamm. Both have for a plot the German revolution. The German public, undergoing hard times at present, is looking for entertainment and amusement in the theatres. It cannot endure plays of such exciting nature very long.

Neither has the Berlin State theatres been very fortunate with their plays, "Liebe auf dem Lande" ("Love in the Country"), by Klabund, and "33 Minuten in Gruneberg," by Holtei.

Erik Charell, the German Ziegfeld, has not had the expected success with the new performance of Lehar's "Lustige Witwe" ("Merry Widow") in the Grosses Schauspielhaus. The Komische Oper, with the operetta by Jean Gilbert, "Das Madel am Steuer" ("The Girl at the Wheel"), is doing rather good business, but no doubt because the scale is low.

Director Klein is apparently doing well with "Jim and Jill" in the Deutsches Kunstlertheater. Its plot is pleasing, somewhat of a pleasant fairy tale.

Reinhardt's Flop

Max Reinhardt's economical situation does not seem to be very good. The play of Georg Wilhelm Muller, "Juli 1914," with which Reinhardt began the season in the Deutsches theatre, is a complete failure. He didn't do much better with the play "Die Schule der Frauen," by Moliere ("The School for Women"), in his theatre Kammerspiele. Even Reinhardt's first own get-up of Hugo von Hofmannsthal's play, "Der Schwierige" ("The Difficult"), is not a complete success, as the content of this play, the decay of the Austrian nobility, is not of general interest any more.

To all appearances it seems, in spite of prediction to the contrary by the Berlin press, the talker at this moment has outdone the theatre.

PARIS' 1ST PONY GOLF IS INDOORS IN HOTEL

Paris, Oct. 14.

Frank Brockliss is opening an indoor midget golf course in the basement of the Hotel Scribe, introducing the world-wide fad to the French capital.

London Fall Downs

London, Oct. 14.

"Knave and Queen" closed at the Ambassadors Saturday (11) after a run of only 10 days.

"The Silent Witness" is another departure, quitting at the Comedy at the end of this week.

Mogador's Troubles?

Buenos Aires, Oct. 14.

Mogador company has run into a stretch of bad business in Montevideo, near here.

Complaints have been heard of delayed payment of salaries including those due the Albertina Rasch girl group.

Cochran Revue Out

London, Oct. 14.

The C. B. Cochran revue closes at the Pavilion Oct. 25 after 24[illegible] performances.

It will be succeeded by Howard Hughes' "Hell's Angels" in for 16 weeks.

'Musketeers' Closing

London, Oct. 14.

"Three Musketeers" is due very shortly to close at the Drury Lane perhaps the end of this week.

Company will go on a suburban for at least a fortnight.

'GOOD FAIRY' GOOD; MOLNAR'S LATEST

Paris, Oct. 14.

"The Good Fairy," Ferenc Molnar's new play, is a decided success. Piece is a light comedy and very amusing. It is called by the reviewers more literary if less brilliant than recent Molnar works. It is recommended for Broadway.

A girl, ticket collector in a picture theatre, wants to coquette with an American millionaire who is fascinated by her. She pretends she is married, and, pressed for her husband's name, picks one at random from the phone book.

It belongs to a poor, old lawyer. The rich American searches him out and is putting him on the high wealth, when the girl spoils the whole scheme by marrying another man.

PARIS TURNS TO SPICY TALES

Paris, Oct. 14.

Paris legit is falling hard for the old scheme of tagging suggestive titles on innocuous attractions in an effort to strong-arm the mob to the box office. Same idea as the old American army game of "box office titles," now being soft pedaled by the picture people.

Another idea is to exploint public scandals and to play up frivolous treatment of public persons. Anything to crash the sensational.

"Wonderbar" in French adaptation is coming to the Palace retitled "Nudisbar."

The police have asked for a change in a new sketch at the Cabaret Chanson, which is regarded as being derogatory to President Doumergue. It is the work of an author named Henri Jeanson.

Austria May Tax Music Played Mechanically

Vienna, Oct. 14.

Newest wrinkle is the tax payoff for a town like Vienna, the home of light music. Cabaret proprietors thought they had a system to beat one tax. Law lately put a high impost upon music. A "t"-bone steak cost 20% more when it is eaten in four-four time, so the restaurateurs fired their orchestras and replaced them with mechanical music, such as graphaphones and loud speakers.

They got away with it until Philip Breitner, Socialist inquisitor, caused to be introduced a bill placing a high tax on all mechanical music in public places. Same thing goes for radio reproduction.

"Topaze" Dies

London, Oct. 14.

"Topaze" at the New theatre is the most startling disappointment in several seasons. All predictions proved wrong in making assurances the piece would be a London success.

It proved a thorough failure. Blame is placed upon the adaptation for want of any other explanation.

Ferone on Cairo Opera

Cairo, Oct. 14.

Concession to operate the Royal Opera house has been awarded to Commendatore Ferone, Italian impresario, for the impending season.

Operas will be confined, it is stated, to French and Italian lyric works to be sung by an impressive list of international opera stars.

Geo Graves' New Farce

London, Oct. 14.

George Graves opens out of town in November in a new farce, "Dark House," with Ernest Thesiger in the cast.

Show destined for West End.

FILM AND LEGIT WAR ON AGAIN?

Paris, Oct. 14.

There is a prospect of a break in the truce between legit and picture interests here.

Rene Lehman, owner of the Edouard and Porte and the Chatelet, in a thoughtless moment ran a newspaper advertisement extolling the stage entertainment and decrying the films.

Picture interests promptly drafted plans for a campaign of retaliation on their screens and the newspapers and notified Lehman to that effect.

AUSTRALIA SWIFTLY ABSORBING PONY GOLF

Sydney, Oct. 14.

Miniature golf craze is spreading all over Australia, beginning now to go indoors, a new development.

Palace, Sydney, formerly legit, is being converted into a pony layout.

Interior of the Tivoli already has been converted to the same purpose.

Fad is extending from the few big towns all over the Island continent.

Paris Legit Managers Against Film Proposal of Mixing Show Policy

Paris, Oct. 14.

Pathe-Natan is considering playing pictures in the Empire and Wagram, legit houses they recently acquired, using the films only for matinees when there are no stage show.

Idea is to get what money is possible to apply against overhead and at the same time holding the houses open for legit shows.

Pathe-Natan gave consideration to an offer from RCA Photophone agency here to equip other Paris legit houses with sound apparatus, but this is off.

Proposal had been made to all managers, but at a meeting of theatre owners the scheme was talked down as detrimental to legit interests.

Authors Society attended the meeting and argued to that end.

Buchanan's Next Show

London, Oct. 14.

Jack Buchanan is collaborating with Douglas Furber on a new show, originally intended for the Leicester Square theatre which he started to build; but having disposed of it some time ago, Buchanan will produce his show at the Hippodrome, in conjunction with Moss Empires.

Piece goes into rehearsal next month. It will be ready for December when taking to the road, scheduled for the Hippodrome in January.

Buchanan has brought over Philip Charig from America to help write the music. So far only ones in show besides Buchanan are Elsie Randolph, Roy Fox and his pianist and singer.

Revive 'Home and Beauty' In Holland, and a Hit

The Hague, Oct. 14.

A belated production of Somerset Maugham's play "Home and Beauty," translated by Dumoulin Geekoop under the Dutch title of "Victoria" was staged at the Royal theatre here and turned out a substantial hit. Production is by Hofstadtooneel.

Leading players are Annie Van Ees, Vanderlugt, Meisert, Van Ees, Anton Roemer.

"Variety's" local correspondent saw the piece in London 11 years ago with Gladys Cooper in the leading role although the age of the work is not mentioned here.

'Sons o' Guns' Hit

Sydney, Oct. 14.

"Sons o' Guns" is a stage hit here produced by Williamson-Tait.

An English Dick

London, Oct. 4.

A Scotland Yard detective called on Block and Sully at the Palladium after their dressing room had been broken into.

The next night he phoned, saying he had lost his umbrella.

AUTO WEEK BIG IN PARIS LEGIT

Paris, Oct. 14.

Opening of the new theatrical season got a tremendous lift from the Paris motor show.

Results of the show to the automobile trades were pathetic, but it did give a great boost to show business. Week is called the best auto show week in history.

All the legits and cabarets hastened to get open.

In like manner picture house grosses zoomed far beyond expectations, resulting in numerous holdover features.

CENSORS RUIN PLAY'S REVIVAL IN LONDON

London, Oct. 14.

A revival of the Restoration comedy, "Marriage a la Mode," at the Lyric, Hammersmith, proved exceedingly tiresome because the script has been drastically edited, destroying all the old play's spice.

"Two to One," starting at the Royalty last night (13), was revealed as a French comedy, adapted by Ruth Chatterton and recently tried out at the Arts theatre under the title of "Monsieur Brotonneau." Plot is the formula affair of a Frenchman with an unfaithful wife and a mistress. Venture extremely unlikely.

"Rich Man, Poor Man," opening at the Embassy last night (13), is a drama by Dion Titheradge, was nicely received by a friendly audience, but it needs revision before coming to the West End.

'Farmer General' n' Tunes May Become Am. Talker

Vienna, Oct. 14.

Hubert Marischka, Viennese operetta king, has had a falling out with Emmerich Kalman, who was about to write a score for the libretto of his new piece, "The Farmer General."

Instead Marischka has handed the book to Oscar Strauss, now in Hollywood, who is at work upon it, according to a statement just made here.

Strauss wants to use the work for a musical talker. Piece is due to open in Vienna in February.

Ivy Troutman's Divorce

Paris, Oct. 14.

Ivy Troutman, American actress who retired some years ago, obtained a Paris divorce from Waldo Pierce, whom she was married to 10 years ago.

Pierce was at one time a Harvard gridiron star. His home is in Bangor, Me.

"Weaker Sex" in English

Paris, Oct. 14.

Donald Ogden Stewart is conferring with Paul Bourdet concerning the job of translating Bourdet's new play "La Sexe Faible" ("The Weaker Sex") into English.

Play is destined for Broadway, taking on special interest from the fact that Bourdet is the author of "The Captive."

Aus Act London-Liked

London, Oct. 14.

Australian Singing Quartet was nicely received at the Coliseum last week, but the turn scarcely merits high pressure booming.

Leader of the act is Frank Wignall, baritone, brother of Trevor Wignall, sporting writer on the London "Express."

FASCIST TAKES HOLD OF ALL THEATRES

Rome, Oct. 14.

Fascist National Council of Guilds or "Corporations" has under consideration the creation of a so-called "Corporation of Spectacle," which would be the equivalent in America of a National Alliance of theatre workers, embracing all forms of theatrical activity.

This would include the cinema, and goes further into the subject mentioned recently in these cables to "Variety."

The word "Corporation" in this connection is not used in the sense of an American share company, but rather implies a guild of central controlling body having representative theatre owners, actors, writers, scenarists as well as workmen, such as stage hands, electricians, etc.

Such a Guild of Spectacle will shortly be created legally, with the theatre to come under influence of the Government which may supervise its general policy but leave the organization full liberty of action in all matters of detail, such as wage scales, contract forms and other items.

The institution does not mean state control of the theatre, but a supervisory attitude and possible intervention in case of disputes among the classes of membership or in other matters.

COCHRAN AS DRURY LANE'S NEXT MGR.?

London, Oct. 14.

Persistent reports that C. B. Cochran will succeed Sir Alfred Butt in the management of the Drury Lane are in circulation.

A phone call to Glasgow, where Cochran is opening "Ever Green" elicited the following reply:

"Am not in a position to comment on these reports."

Concert Stars Not Vaude

London, Oct. 14.

Mark Hamburg headlines the new Palladium bill starting Monday (13), making the third concert star in that house in as many weeks. His reception was splendid, but the turn is strictly highbrow and not Palladium vaude—unless the theatre is looking for a new clientele. House was 80% capacity.

New bill at the Holborn Empire topped with a series of scenes from Bert Montague's provincial revue, supported by six acts. Scheme is an experiment to counteract the shortage of feature turns and it looks like a click.

Disaster Appalls England

London, Oct. 14.

The tragedy of the 101-R, English dirigible that crashed in France with the death of two score persons, threw a pall over all England.

West End theatre business dropped 15% and provincial trade was even worse.

John Williamson Dies

Sydney, Oct. 14.

John Williamson, director in Union Theatres, died here Friday (10).

Harold Hender, drummer at the Tivoli, Melbourne, died the same day.

Buys Durante's "Wood"

London, Oct. 14.

Paul Murray has purchased from Jimmy Durante the English rights to the "wood" number as used in the States by Clayton, Jackson and Durante.

It will go into the new Murray show, now starting rehearsals.

"Nippy" in P. E.

London, Oct. 14.

"Nippy," the Julian Wylie musical, goes into the Prince Edward shortly upon the departure from that house of "Sexton Blake."

Ticket League Making But Little Headway—Nobody Seems Pleased; Ziegfeld's Scheme on Advance Buy

Although his new show, "Smiles," is not due on Broadway for a month, Flo Ziegfeld is seeking an agency buy—but with a limit on the price tickets are to be sold to the public. It is said that several among the 16 brokers accredited by the Ticket League have tentatively agreed to Zieggy's plan.

That and other matters probably provided some grounds for a rumor that the Ticket League may not long continue to operate. Its own people realize that with conditions as bad as they are generally on Broadway and off, this was hardly the time for the attempted innovation of ticket control.

Despite the surmise and rumors, it is patent that the new ticket system has not yet been able to keep at least a fair amount of choice tickets out of the hands of the independent agencies, referred to by the Leagus as gyps. So long as the fourth, eighth and 12th rows are available at the box office designedly for the public, it is hard to see how such tickets can be kept from seeping into agencies not limited to sell at 75c premium.

That appears to be the crux of the ticket situation, League and all. If those rows of tickets are not kept for direct public sale, then the League must back water and its purpose of offering good seats at no advance in prices would be nullified.

Up to now there are five or six new successes and two smashes. If more hits come as indicated this week and next, that would hardly solve the League's problem, for if the demand for more shows arises more tickets are expected to flow into the hands of the indies. Mail orders specifying the fourth or eighth rows are steadily being received for the hits. The treasurers may believe that many of them are from diggers, but there is no definite way of finding out, nor is the League equipped to trace down the bulk of such orders.

Forget Rules

On top of that it is understood that a number of managers are making no attempt to follow the rules closely in the sale of tickets at the box office. Box office people have been instructed not to turn down money. Some may or may not know that tickets are being bought by the gyps. Certainly in some instances they do know and so do the managers. One indie agent has displayed a sign offering seats for a name attraction not due in for a month or more. He hasn't received the tickets, but assures inquirers that he will have them to sell, lower floor and balcony. That is how certain the indie agents are of a general supply for most any show in demand.

Ziegfeld's proposal is an idea of his own League. He wants the agencies to handle his tickets for 75c. advance and to pay for their tickets two weeks in advance. While that does not sound formidable, it is in essence a "buy" which the League has ruled out. Zieggy is said to have sent word that those brokers who do not accept his plan will "never get another ticket" for his show. The League brokers are not in a position to accept unless walking out on the League. It is again reported most of the agencies would walk, but are skeptical whether the remainder will follow. Again it is stated that the agencies are losing money and the biggest of them appear to be the hardest hit. Ziegfeld is still considering opening an office on Broadway for the sale of tickets at regular prices. Best locations would be disposed of only at his box office. He insists that tickets in high demand are fetching high prices, regardless of the League.

Doesn't Know Enough

A proposal for making Joe Leblang a special accredited agent, principally for the sale of balcony seats, still pends before the League which met yesterday (14) instead of Monday. League is said to have specified that if LeBlang is made a member, he is to sell only for attractions in the League, that going for cut rates as well. Leblang is hesitant about that. He stated that the League is a gesture in the right direction and has accomplished something, but should expand so

(Continued on page 60)

English's Relights

Indianapolis, Oct. 14.

Road shows will continue to be booked at the historic English Opera House.

Circle Theatre Company which owns the building now controls Shubert and Erlanger franchises, with the agreement of A. F. Miller, veteran local showman, to pass the Valentine Company rights to the Circle Co. Fred Stone relights English's Nov. 3 with "Ripples."

Roltare Eggleston, who operated the old Keith's house for years, will be manager, assisted by Vincent Burke. New ventilating system and other improvements to cost $30,000 according to Leo M. Rappaport, attorney for the Circle interests.

The newly decorated Murat and the old Keith house, on which a 70-year lease still runs, will remain dark according to present outlook.

Gantvoort's Musical

Herman Gantvoort in town Tuesday (14) after a ten-day vacation, starts on his second, "French Dressing," musical by Craig, Miller and Burton. Now casting.

May Boley, tentatively lined up for "Dressing," left for the coast. Lulu McConnell, another tentative engagement, has gone into the "Vanderbilt Revue" for Lew Fields and Lyle Andrews.

Dumbell N. G.

Minna Gombell, with time on her hands in Hollywood, was escorted around the studios and expresed herself as not being averse to a picture contract. At one studio when a test was mentioned an executive said he'd be glad to oblige.

"By the way," he said, "what did you say your name was?"

"Gombell," said the legit actress.

"What?" asked the producer.

"Dumbell!" she snapped.

"N. G." commented the studio exec. "You'll have to change that for pictures."

DRAMATIC STOCKS CUT SCALES—LOCAL SCRAP

Reading, Pa., Oct. 14.

Slashing prices has been started, on one side at least, in the theatre war between rival dramatic stock companies which opened for business here this season. Orpheum, which opened first, has reduced its prices for the first three nights each week, the Smith Company playing to 24-34-49c. Night price was formerly 75c., first floor, two tickets for the price of one on Monday nights.

The buyer of a 49-cent ticket, Monday night, coming before 6 p. m., can get two for the price of one. Thursdays the Orpheum is dark, with burlesque Fridays and Saturdays.

This cuts under the Rajah prices, every night, of 25c. for all balcony seats, 50c. for downstairs. The Rajah runs six nights a week, with two matinees, 10-20-30c., Tuesdays and Saturdays. The Rajah is a new house, with more capacity.

Concerts

By Sallie

Line rows deep outside of Carnegie Hall when Fritz Kreisler was billed. His knowledge of music is great and he seems never to exaggerate.

Two compositions, violin alone, were the Carelli "La Folia" and the Sarabande Double and Bourre. Applause burst forth.

The second part was of shorter pieces, mostly Mr. Kreisler's own arrangements. Karl Larnson accompanied. Usual rush to the footlights at the end of his program for encores. The audience had the appearance of a first night at the opera.

Finally the house was darkened against much protest.

Beatrice Belkin's 1st Recital

Beatrice Belkin's song recital debut at Town Hall had been looked forward to with interest. Her vocals over the radio, frequently soloist at the Roxy, and the Metropolitan giving Miss Belkin her first opera chance this season attracted an unusually large audience.

Naturally nervous, her tones at first noticeably unsteady, and she seemed unable to sustain her Cavalli's "Canzoni." Confidence improved with Gretry's aria "La Fauretti" from "Zemiret Azor." In Miss Belkin's many coloratura offerings, she showed good breath control and tone. But she might omit lieder singing. Her German group did not score. She is much too young for this. Of all of it, Meyerbeer's big aria with two flute cadenza from "L'Etoile du Nord" was the best. This was done in true virtuoso style.

Musically, Miss Belkin is good with her talent in coloratura singing the asset. Leo Russoto accompanied.

The singer's gown of soft pink V-neck, went to the ground, worn with slippers of the same shade.

Geniuses

After six years Erika Morini is back, more matured, more certain and always certain with the violin.

Things have changed in the music world. In the remote sections the radio and victrola have given the best music. In flesh now the demand is for genius and big things are expected. Especially when children like Menhudin, 12, and Ricci, 9, are in the genius class.

Miss Morini has style and apparently a flair for music that scintillates. Her Mozart "Minuet" was a glory and she executed "The Gypsy Serenade" with dash and color. A most pleasing stage presence, Miss Morini looked well in her flowing gown of white satin, cut decolleté. To spontaneous applause she responded with several encores.

Le Gallienne's Typical Audience

The Le Gallienne theatre has a one acter by Arthur Schnitzler, "The Green Cockatoo." Jacob Ben-Ami in the leading role.

Action is set in a Paris cafe, on the eve of the Revolution. Eccentric types gather to entertain the guests. Eyon Brecher handled the roughnecks. His humor and his kegs of wine kept things humming and the audience anxious.

Beatrice de Neergaard as the sweetheart, looked well in a costume of the period. Other women were dressed in the same style in different colorings.

This playlet was followed by a two-act Spanish play, "The Lady From Alfaquerque," the Quintero comedy. The same cast with the set Spanish of course with a touch of rose pink and nothing much in dressing.

The usual typical first night audience at the Civic Repertory season of La Gallienne's.

Popularity Pays

Sophie Braslau sang a benefit recital at Carnegie, for the New York University Alumni Gymnasium. She has made progress in an interpretative sense. Her group of Schubert songs were sung with pathos and quite some sparkle. Donnigetti's "La Favorita" gave her contralto scope.

Miss Braslau has a nice stage presence. It seems to hold her popularity. The house was capacity.

Russians in "Rasputin"

Russians cover wide territory with talent. What they attempt, whether acting, dancing, singing or writing, is never superficial. This week, at the Fifth Avenue Playhouse, "Rasputin," the silent Russian picture, is shown.

Nikolai Malikoff is Rasputin. Photography is good and the entire action spirited.

One gets a glimpse of the interior of the Czar's palace (?) with its luxurious walls, lights, hangings and furnishings.

Delinquency in Dues, Commish May Bring Equity-Agent Pact

Chicago, Oct. 14.

Frank Gillmore's visit to Chi and Kansas City, in an effort to tighten up on delinquent performers, may result in the adoption of a new clause in the basic agreement between Equity and the Managers' Protective Ass'n.

When Gillmore asked the legit agents in the midwest to cooperate with Equity by demanding that performers show paid-up cards before placing them, one of the agents mentioned that Equity could help by aiding the agents in collecting commissions. The agents stated that as much as 50% of the performers working are delinquent on commissions.

Gillmore stated that he was surprised at the huge number of delinquents, and thought that Equity should do something about it. However, on referring to the basic agreement, it was discovered that there was a clause which specifically estrained Equity from acting as a collection agency.

It is believed that a meeting will be called shortly at which a move will be made to change this since it is understood both the managers and the Equity association are agreed that the agents should be helped in this direction.

3 Shows Out

The number of attractions closing this week was not definite Tuesday (14) as the disposition of two out of three English weaklings was in doubt. One will close and another is likely to be withdrawn. Three other shows are carded out also.

"Nine to Six," presented by Lee Shubert at the Ritz, leaves in its third week. Will be sent to Canada. All-female cast play a success in London but paced only about $5,000 here. "Marigold," another importation which opened last week, may drop out and "Symphony in Two Flats," mentioned to replace it, moving from the Shubert.

NINE TILL SIX

Opened Sept. 28. English importation with all-femme cast. Garland (Telegram) said it "proved that a play without a man can be a pretty tame affair." As it went on, Gabriel (American) "grew more and more lonely for just one bass voice." But the only lady reviewer, Wilella Waldorf (Post), liked the all-gal idea and thought "there is entertainment to be had from it."

"Variety" (Ibee) said: "A comedy with very little fun, too little to give it a run chance."

"The First Mrs. Fraser," presented at the Playhouse by William A. Brady, goes to the road after a run of 41 weeks, spanning the summer. Was among last season's comedy successes, with weekly grosses bettering $14,000 for months.

FIRST MRS. FRASER

Opened Dec. 30, 1929. "Agreeable," "amusing" and "entertaining" were the three adjectives featured by the critics, 100% unanimous on this English comedy.

"Variety" (Ibee) pronounced it "satisfactory entertainment and indicates it will enjoy a moderate demand."

"The Last Mile," presented at the Ambassador by Herman Shumlin, goes to the road after a run of 36 weeks. Played at the Harris most of the time for an average of $11,000 to $12,000; also held over through summer.

THE LAST MILE

Opened Feb. 13, 1930. All dailies liked this one; each stressed its ghastliness and each admired its power. Anderson (World) said "It fairly shoots it way to the list of plays that must be seen." Garland (Telegram) called it "tremendously absorbing" and said it would succeed.

"Variety" (Ibee) figured it "doubtful of box-office appeal."

"The Up and Up," announced to close recently at the Biltmore, again slated to stop. Producers said to have gotten even through sale of picture rights last week to Universal.

Pop Mellers Flop

Denver, Oct. 14.

Pop priced mellers took it on the chin, closed in the middle of their third week here and the company disbanded.

The National Producing Company, with Walter Arlington, manager, blew into Denver recently after a fair tour of Nebraska and the Black Hills and opened up the Empress, intending to stay a few months.

The company was made up of Arlington and Loren Johnson, Edward Wicks, Jack Lowry, Raymond Doyle, Emil Conley, Rollo Meek, Edyth Wicks, Dick Tracy, Belle Hirsh, Elsie Harr and Helen K. May.

Kaufman Producing

S. Jay Kaufman will shortly take a chance at legit producing with an Hungarian drama, "The Lottery."

Kaufman talked things over at Equity last week and will place the piece in rehearsal next week.

"Candle" Blows Out

"Candle Light," sponsored on the road by Gregory Ratoff, closed in Detroit Saturday and the cast was sent back to New York.

Claims for the final week's salaries were filed with Equity. Latter has a protective bond, which, however, is not sufficient to cover total due the actors.

Harris' "Promise Me" Withdrawn for Repairs

Sam H. Harris's production of "Oh, Promise Me" will not steer into the Booth, New York, as per schedule next week (20), but will fold for repairs this week in Jackson Heights, L. I.

A number of cast changes will be made and the piece will make a fresh start Nov. 3, going out of town for two weeks before trying Broadway.

'Melo' Balked by Star

"Melo," which A. H. Woods had been readying, has been sidetracked again because of casting difficulties.

Fay Bainter, who was to have been starred in "Melo," has gone into the cast of "On the Spot," Edgar Wallace London melo which the Shuberts are producing. Shuberts had experienced difficulty also in casting the femme lead of this one which has now been solved through Woods' agreement to lend Miss Bainter after decision to delay production of "Melo" until such time as Woods is able to secure several players wanted for the cast but now tied up in other productions.

Miss Bainter will be featured in "On the Spot" with support including Crane Wilbur, Arthur Vinton and Glenda Farrell.

Tryout Job Issue

Marie Nordstrom has filed a claim against John Golden at Equity, claiming two weeks' salary for not having been recalled when Golden revived "That's Gratitude."

Miss Nordstrom appeared in the piece during the summer tryout and had understood, according to her complaint, that she was set for the piece when it reopened. Golden's answer avers that Miss Nordstrom had merely been engaged for the tryout under the usual tryout contract and he did not feel obligated to recall the actress when reviving the piece.

The matter will go to arbitration.

"PATHS O'GLORY" IN S. L.

Hollywood, Oct. 14.

Wallace R. Starke's "Paths of Glory," tried here last summer, opens Oct. 15 at the Playhouse in Salt Lake City for a week, presented by Eddie Castle.

After the S. L. date the play moves to Denver, and from there to Omaha. Starke wants to dog-route it into New York.

Conn. Stock Opens

New Britain, Oct. 14.

Personnel of the New York Players, which opened at the Capitol, Oct. 13, as follows:

Isabel Jewell, John Breedon, Edna Archer Crawford, Seth Arnold, Florence Coventry, Doris Dalton, David Clark, Franklin George, Helen Tenney and Therese Witler.

Perce Hammond's Suggestion to Leave Ethel Barrymore a Secret

On top of all else in the present Ethel Barrymore fuss with the newspapers came the proposal of Percy Hammond, in "The Herald Tribune" Sunday (12), to have the reviewers stay away from her. Perce doubted that this could be done, since force of habit is so great, but he wound up by saying that when her new play does finally get to town (it's now staying on the road for a long stretch) the critics will attend, say nice things about Eth and Eth will eloquently curse them because the praises are not ecstatic enough.

Mr. Hammond, who can wield a verbal knife well and stick it deep, says that Ethel has been this way for a long time. He confesses to a certain ennui concerning her yelps since he has, for 30 years, been saying nice things about her and all she ever does in return is to bawl the boys. The name is Barrymore.

It was in Chicago, Mr. Hammond recalls, that Captain Joseph Medill Patterson, of the "Tribune," summoned him once and said:

"My lad" (this is Hammond's explanation of it), "I do not wish to restrict your enthusiasms, for you know more about acting than I do, but I must convey to you my impression that no actress is now, ever was, or ever will be as great as you say Ethel Barrymore is."

Still he was not cured. He relates that many years later, on the "Herald Tribune," Julian Mason, then managing editor of the paper (now on "Evening Post"), called him forth and gave him a similar twitting. Since he is an upstanding, gruff citizen, possessed of a stern exterior, Mr. Hammond was able to withstand that and similar twittings; it was only when she took umbrage at him for twitting her (Ethel can't stand twittings like Percy can) that he cringed and began to see that there is such a thing as feeding too much sugar to children, observed Perce.

Here is his paragraph suggesting that the boys stay away from Ethel's new play and see whether that satisfies her.

Notorious Publishers

"The publishers of New York newspapers are notorious for their chivalry. They are always eager to aid pretty women, in distress. So it is suggested to them that they prohibit their drama experts from going to see Miss Barrymore in 'Scarlet Sister Mary' and describing her in terms which might not be sufficiently rhapsodic. . . Might it not be enough to merely publish that she appeared last night as a notable Negress in a play called 'Scarlet Sister Mary,' supported by an (watch out for that knife!) 'adequate' company and greeted by the usual illustrious Barrymore audience. Thus would the duties of journalism be approximated and an incensed artiste be soothed. The critics themselves, no little terrified by Miss Barrymore's choler, are anxious to avoid it, even at the sacrifice of an opportunity (look out again!) to make her miserable. Peace, therefore, is at hand if the powers of the press and the drama will but join in keeping Miss Barrymore and the reviewers apart."

Ethel's current words have kept the Shubert office busy. They would like her not to see interviewers, but the Shubert office hasn't much control over her. Miss Barrymore's contract with Lee is that she picks her plays, c :ts them, stages them and runs them, and that he is allowed to pay the bills and share in the profit; if and when. She is under no supervision there and lets them know it.

Years Ago

About four years ago Ethel tried to get at the reviewers in a different way.

In "The Constant Wife" several of the boys had rapped her excessively for that mannerism of resting her chin in her hands, a la Cowl. It came out that after the show's opening she insisted that excellent lines assigned to Mabel Terry-Lewis and others be taken away. And they were, some 40 of them. All the laughs for Ethel.

This got into the papers and some comment was made. Ethel thought the boys were somewhat hard on her. But when she wanted to fix things differently, she besought the aid of someone knowing the offending critics and wanted to know if they couldn't be brought around for an introduction.

Nobody fell.

Since that time, beginning with her diatribes in "The American Sketch" when Beverly Nichols edited that sheet, she has been rapping heavily.

In Columbus Ethel's "Scarlet Sister Mary" got panned; in Cleveland it got panned; in Pittsburgh last week it got panned. There's still Washington, Cincinnati, St. Louis and some other cities to go. She is slated (right word?) for New York Nov. 24.

Winchell's Pet Gag

Walter Winchell's own pet gag, not released by him, is:

"What's worse than a dark theatre?"

"A Shubert show."

'Abie's' 'Sequel' Brings Play Title Controversy; Madam Kramer Leaves

Alleging a title lift in the proposed use of "Abie's Children," M. L. Malevinsky as counsel for Anne Nichols, has protested and may seek an injunction. George Fitchett, formerly business manager of "Abie's Irish Rose," has cast the play, written by Al White who was in the original company of "Abie," and Wm. Pincus Tell, dramatic editor of the "Bronx Home News."

The authors of "Abie's Children" are inclined to concede that Miss Nichols has a moral right to the title at least and because of the objections are considering another name. Miss Nichols announced she was writing a sequel to "Abie's Irish Rose" to be called "Abie's Children," two years ago, about, which Fitchett knew.

It is said Fitchett told the actors engaged for "Children" it is a sequel. Tell stated it is not a sequel and that the only similarity is in the Jewish and Irish characters. Tell is inclined to believe the use of the "Children" title was not vital, in view of the controversy.

Mrs. Kramer Leaves Cast

Fitchett engaged the same leads as in the original "Abie," including White, Andrew Mack, Bernard Gorcey and Mme. Kramer. He also took over Miss Nichols' former office. It is claimed most of the players have worked but little since the five-year record run "Abie" show was withdrawn.

Malevinsky wrote to each of the players and requested they call at his office, same for Fitchett. He told them Miss Nichols had not authorized the use of "Abie's Children" and reminded them she proposed to do a play with that name as the actual sequel to "Abie." As a result, Mme. Kramer withdrew from the "sequel" cast.

A mistaken idea Miss Nichols had retired was an alleged reason advanced for using "Abie's Children." Miss Nichols is working on several plays, at her ranch in the west.

Old-Time Troupes Lay Off, First in 30 Years

Three standard traveling stocks, active on the road for 30 consecutive years, are off the road this season at least until the holidays.

Up to last year the Mrykle-Harder, Chicago stock (Charles Rosskam) and Charles Champlain stocks were on the road. Inability to book consecutive time with certain towns desired absolutely closed resulted in the three managements calling off all activities for this year.

'Spot' Delay

"On the Spot" a Chicago gang meller written by the English author Edgar Wallace and presented by him over there successfully, was slated for the Forrest next week, but has been set back. Casting difficulties figure in the delay. It is reported that Helen Menken may leave the cast on the grounds that she is not satisfied with her part.

ADLERS ON ROAD

Quick Flop on B'way Cost Jessel $15,000

After a short stop on B'way Adler family goes on tour shortly in "Wild Man," by Jacob Gordin. Relkin and Weintraub producing.

George Jessel, who backed the Adlers' New York try, is said to have lost $15,000 on this venture.

EVEN N. Y. GOV.'S O. K. CAN'T SPUR STOCK FANS

Albany, N. Y., Oct. 14.

Florence Reed opened season of stock at the Capitol Monday night in "The Mirage."

Although the City club of Albany started out to obtain 4,000 season subscriptions on recommendation of Governor Roosevelt, the list so far numbers about 1,000.

Composer in Court to Stop 'Hot Rhythm' Music

Porter Grainger filed suit in the N. Y. Supreme Court against the W. & M. Productions, Inc., to restrain the defendant from making use of music and lyrics written by him for "Hot Rhythm" at the Waldorf, New York. He alleges that under an agreement with the defendant it is using a number of songs written by him, including "Hungry for Love," and others, under an agreement by which he was to get 1 1-3% of the gross.

Grainger asserts that $358 was due him to Sept. 20, but that no statement had been made by the defendant for the later weeks; that on Sept. 25 he elected to terminate the agreement. He said that he told Joseph DeMilt, of the defendant, to desist from using his material, and that DeMilt replied, "You can go to hell."

Rural Drama in Big Revival for Stock

Rustic plays of the hillbilly stamp are enjoying a revival via stock releases, with most of the resident companies going heavy for the rustics and doing business with them. Whether the public trend of stock patronage is going bucolic or the low royalties have influenced the change it has, however, blown up a harvest for the smaller play brokers who have had the oldboy scripts on shelves for years.

Such plays as "Way Down East," "The Old Homestead," "The Man from Home," "Lovers Lane," "Ten Nights in a Barroom" and other ancients of similar ilk and favorites with the stocks now for the first time in several decades and are often doing better than sexy plays.

Next to the rustics mystery melos are being shaped up as stock bills, with the average stock spotting a chiller every three weeks.

Row Over Play in Cain's

Charles Doyle, colored actor, has filed claim for two weeks' salary against George Ford, producer of "Miss Gulliver's Travels," alleging he was dismissed from cast after having passed the seven-day probationary period.

Doyle says he rehearsed 13 days and was then let out. Under this premise he claims he is entitled to two weeks' salary. Ford retorts Doyle was dismissed after six days of rehearsals and has asked arbitration.

"Miss Gulliver" flopped after two weeks out and is now in Paddy Cain's.

"Canaries" at Fulton

Charles B. Dillingham has switched plans and will spot "Canaries Sometimes Sing" at the Fulton, New York, Oct. 22, instead of "As Good As New," formerly scheduled for the house. The latter is also a Dillingham show.

"Canaries" is a comedy by Frederick Lonsdale enlisting a cast of four, Yvonne Armand, Athole Stewart, Robert Lorraine and Mary Merrall.

"As Good As New" will be placed at another New York house, undecided yet.

'Mander' Called Off

"House of Mander" slated for revival by Shuberts and listed for rehearsal Thursday (9), postponed indef.

Small Casters Charge T. A. R. A. Seek Agent Bond as Freeze-Out

Equity has invoked what amounts to closed shop on casting agents and will probably not issue any new permits to casters, but instead may encourage a weeding out process to narrow down the list of 50 agents operating under Equity permits.

Several applications were turned down last week, Equity maintaining secrecy on rejections and no longer giving out names of agents whose applications for permits have been turned down.

Equity has not officially announced closing the books to further applicants for casting permits, but procedure in connection with new permits amounts to the same. The teeth in Equity's rejection program is the inability of most of the new applicants to measure up in answering Equity's questionnaire as to financial status to operate casting agencies. Only a few of the present agents are doing a profitable business and can measure up to Equity's new requirements. There is little chance for newcomer agents to satisfy Equity on several counts.

A proposed bonding measure is up, which if applied as an amendment to casting per nit regulations, would reduce the list of 50 agents operating under permit. The demand for a bond of $2,500 posted by all agents and forfeited if caught chiselling would prove an effective means for elimination of almost half of the agents now in.

Panicky

The small fry caster has been panicked since the matter of bonding was submitted to Equity with most making no secret of the fact that if the bond arrangement goes through they will be forced out. The latter claim that the bond idea has been foisted on Equity by the Theatrical Artists Representatives' Association as a freeze-out measure for all agents not within the ranks of the association. With the latter holding in its membership 15 of the most active casting agencies the outsiders view the bond arrangement as a threat.

Equity, while accepting the T. A. R. A. on merit, claims there is nothing more than a co-operation agreement between it and the agent body. The latter, however, is watching the outside agents with diligence in copper fashion and makes no secret of the fact that any case of cheating brought to attention will be forwarded to Equity as a complaint. Equity admits it will welcome such information from the agent group, but will not act on cases until thoroughly investigated by Sam Colt, in charge of the casting permit regulations for Equity.

Theatre Styles

It's not fashionable any more to sit in box seats at legit shows in New York. The dressy set shun the stalls in favor of seats down front.

If the house holds a smash hit, the box seats are taken quickly by the out-of-towners.

Pep Hounds, Royalty Duckers Give Coast Legits Many Titles

Los Angeles, Oct. 14.

That old studio custom of changing titles is contagious with Coast legit gradually becoming infected.

In eastern legit a new title may be camouflage for a flop that has been under the doctor's care. They have had flops out here, occasionally, too, but they also have a habit of changing titles of grand old pieces that have been stock favorites for years.

Current example is "Bird of Flame," with which Ed Belasco and Homer Curran will follow "Young Sinners." It's just "Aloma of the South Seas," renamed in honor of Dorothy Burgess. Three years ago Henry Duffy put on "Aloma" in San Francisco, then remodeling the handle to "Pearl of Neptune."

Last spring Duffy put on "Elizabeth Sleeps Out," which was just a snappy come-on for "Murray Hill." The title wasn't original with Duffy, having been doped out by a Vancouver stock company. About the same time "Murray Hill" was playing in San Diego as "Boy Shy."

Majority of the title juggling is done in out-of-town stock. "Love Laughs Last" at one suburban house was really a revision of "Two Old Fools." "The Spell of the Islands" at a house in the arid regions was a teaser for "The Tidal Wave." "Little Miss Bluebeard" went on at a beach house last spring as "Miss Bluebeard, Jr.," for a slight variation.

There are two main reasons for changing titles, one of them excusable.

With the film opposition advertising titles that are packed full of sales talk, it is often good business for the local stock company to liven up a dead label.

On the other hand, some of the stock producers in out-of-the-way places have been under suspicion of camouflaging their bills to fool the playbrokers and evade royalties. Brokers on the Coast are on to this now and check up an unfamiliar title relentlessly.

Delay N. Y. Production Of Musical "Susanna"

Los Angeles, Oct. 14.

"Oh Susanna," musical which Franklyn Warner did out here, may see fall production in association with the Shuberts, but not immediately. Warner is not going east as was first indicated, being in the hospital with a nervous breakdown and too tied up with his "Temptations" revue at the Mayan which he is casting anew for a second edition.

Procedure of changing editions periodically will be followed, according to present plans.

If George Rosener and Harold Atteridge rewrite the book of "Oh Susanna," the same songs by Alfred Hustwick (lyrics), and Aubrey Stauffer (music) will remain under an Authors' League contract which protects their stuff from being eliminated.

Paid on "Chariot" Bond

Choristers appearing with "Sweet Chariot," which opened in Philadelphia last week, were paid off at Equity out of the bond money posted.

"Chariot," with mixed cast of white and colored players, was produced by Saybee Productions, Inc., of which Michael Mindlin is managing director. Principals waived bond with only the chorus bonded at Equity.

Tex. Fair Shares "Sons" Price Minus Donahue

Dallas, Oct. 14.

Whether Swanstrom & Connolly are getting their original $90,000 guarantee for the 15 day run of "Sons o' Guns," at Texas State Fair here, is doubtful, minus Jack Donahue.

Information on the inside indicates that fair execs are giving the show about a $40,000 guarantee, with the next $30,000 to be held out for expenses, overhead, etc., and the musical getting whatever goes over the $70,000 mark.

Fair board had their guarantee about cinched, as advance ducat sale was around $45,000. Ticket office reported an average of $1,000 per day, with only one cancellation after news of Donahue's death.

"Not Yet" Washed Up

"The Stork Is Dead," previously called "Not Yet," expired Saturday (11) after a week in Bayonne, N. J.

Peter Wells, St. Louis vaude agent, stepped in two weeks ago as "Stork's" producer, replacing Harry Silvers.

"Shoes" Angel Walks

"Shoes," which Bernard Levy had lined up for rehearsal has been sidetracked indefinitely through Levy's failure to bond the troupe at Equity.

Levy says his angel walked and left him holding the bag, but he'll get another one.

FUTURE PLAYS

"The Vinegar Tree" is set as Dwight Dere Wiman's first as solo producer since dissolution of the producing partnership between him and William A. Brady, Jr.

Piece is now being cast, and due for production next month.

"Roar China," which the Theatre Guild is producing as its second production of the new season, will open at the Martin Beck, New York, Oct. 28.

Piece has a cast of American and Chinese actors, Americans including Eric Blore, Eve Condon, Erskine Sanford, Winifred Hanley, Harry Cooke, Edward Cooper, Edwin Brandt, Sanchia Robertson, William Gargan, Edward Trevor, Charles Garden, Reynolds Denniston and Adrienne La Champ.

Chinese players include Paul Fung, T. C. Wang, Senmgam Ahn, Helen Kim, Lee Tong Foo, H. T. Tsaing, Yoo Wing Woo, Henry Leong, Richard Wang, Peter Kwan, T. F. Chi, Arthur Leon, Y. Y. Hsu, Irene Wong, Elsie Wu, Grace Chee, Siang Pan, Ivan Anchong, Sam Kim, Charlie Fang and Frank Sinne.

"Wells of Romance," musical, will relight the Craig, New York, Oct. 27. Cast includes Alexander Leftwich, Jr., Max Figman, Lina Abarbanell, Tommy Moore, Laine Blaire, Howard Marsh, Norma Terris and Louis Sorin.

"Passion Preferred," by Crane Wilbur, is set as next for George Choos, with production scheduled for next month.

Choos is already represented in the production division by "Lost Sheep," now on tour.

"Puppet Show" has gone into rehearsal as next for Samuel R. Golding, who figures as author-producer. It will bow in out of town Oct. 20, and follow into a New York house two weeks later.

Cast includes Doris Underwood, Anne Seymour, David Leonard, D. Marenko, Milton Wallace, Russell Rockwell, Reginald Goode, Eunice Stoddard, Donald Blackwell and Ottavio Valentini.

"I'se de Law," colored musical, lined up by Aubrey Lyles, of Miller and Lyles, may come in via Harry Cort.

Shuberts have taken "Lily White," by Samuel J. Parks.

Max Gordon is lining up a musical comedy by Howard Dietz to follow "Three's a Crowd."

"The Bridge of Sighs," which goes into rehearsal next week and bows in out of town Oct. 27 preliminary to New York. Sponsored by Leo Friedman, attorney, making his production debut.

Friedman is bankrolling and posted bond at Equity last week.

William Hodge has shuffled plans again and has decided to revive **"The Old Rascal,"** his past season starring vehicle, for the road.

Hodge has recalled his former supporting company intact and will be routed over Shubert bookings.

"Affairs of State" has gone into rehearsal as first for Benjamin David, former vaude producer now going legit.

"Five Star Final," newspaper comedy will shortly reach production via William A. Brady and A. H. Woods.

The piece was to have been done last season with Hugh O'Connell featured, but sidetracked when O'Connell signed with Sam H. Harris for "Once in a Lifetime," in which he is currently appearing.

"So Was Napoleon," comedy by Brian Marlow, will be given production next month by Lawrence Weber.

Piece is now being cast and scheduled for rehearsal in two weeks.

"Be Good Until You Die," Hungarian play by Sigmund Morits, for production by S. Jay Kaufman. Goes into rehearsal Oct. 20, Marion Gering directing.

Jimmie Cooper currently casting for "Barbara," by Gennaro Curci.

The new edition of "Garrick Gaieties" at the Guild, New York, this week has a reorganized company of principals, including Philip Loeb, Albert Carroll, William Holbrook, Doris Vinton, Nina Godell, Rosalind Russell, Donald Burr, James Norris, Edgar Stehli, Sterling Holloway, Neal Caldwell, Imogene Coca, Bobby Roberts, Roger Stearns, Helen Carrington and Ruth Chorpening.

"The Way Out," which tried out last season and was shelved after brief road tour, is being revived by William Rappaport, who has taken the piece over from Arden Productions, original producer. Piece will open out of town Nov. 3.

Cast includes Robert Rowley, Ann McNamara, A. E. Engelhart, Francis Dailey, Margaret Thomas, Joseph Ross, Edward Skinner, Marie Marteti, Florence Fletcher and Joseph Donlin.

Aubrey Lyles heads a new all-colored show that has gone into rehearsal at the President theatre, New York.

"Gay Divorcee," due in December, produced by Tom Weatherly, who is associated with Dwight Deere Wiman as producer of "The Little Show."

Harry Cort and Charles Abramson have formed a legit producing partnership for production of a new musical, **"Aces Down,"** which will reach production next month.

"Tonight or Never" has gone into rehearsal as next for David Belasco, and bows in at Washington Nov 3, following into New York later.

Helen Gahagan will head cast, with support including Ferdinand Gottschalk, Minor Abbott, Melvyn Douglas, Warburton Gamble and Katherine Stewart.

Cast includes Lulu McConnell, Joe Penner, Evelyn Hoey, Harry and Dorothy Dixon, Paul Everton, Jimmie Ray and Francesca Braggiotte.

Sylvia Field has withdrawn from "The Up and Up" to hop into the lead of **"The Queen at Home,"** which John Henry Mears is producing and which opens at the Apollo, Atlantic City, Oct. 27, prelim to New York.

Support cast includes Arthur Aylesworth, Harold Elliott, Jessie Crometti, Elizabeth Mears and others.

Mabel Grainger has succeeded Miss Field in the cast of "The Up and Up."

"New York," previously in rehearsal but called off for reorganization goes into rehearsal again next week with J. J. Bartlett, author, producing.

Piece is due for spotting at the President, New York, Nov. 10.

"Sadie Lou," musical by Dan Jarret, Lucky Roberts and Alex Rogers (deceased) is being readied for immediate production by Percy Oakes.

Oakes was to do a revue, "Look Who's Here," but has set the latter back in favor of the book musical.

"The Wife's Away," farce by Owen Davis, is next on list for Max Gordon, who is being financed by Erlangers. Scheduled for production next month.

"The Last Enemy," with English cast and production imported intact by the Shuberts, opens in New Haven next week (20).

"For Ladies Only," farce by Jack Montague which A. H. Woods is producing, will open at Jamaica, L. I., Oct. 27. Cast includes Jefferson De Angelis, Mortimer Weldon, Huston Richards, Lucille Lortell, Marion Ballou, Priscilla Knowles, Soo Yong and Goo Chong.

George M. Cohan will begin his road tour with "The Tavern" at Flatbush, Brooklyn, Oct. 27.

AHEAD AND BACK

Forrest Crossman, ahead, "Sketch Book" (road).

Tunis Dean, ahead, "It's a Wise Child," for the road tour, opening Chicago, Oct. 13.

Farnam Phillips, back, "Uncle Vanya"; Thoda Cocroft, ahead.

Johnny Powers, back, Carol Pierce, p.a., "Brown Buddies."

Ernest McCauley, manager, Milton Raison, p.a., "Princess Charming."

Nellie Revell, p.a. for Theatre Assembly.

Crosby Maynard, ahead, "Cherries Are Ripe."

Sam Stratton, ahead "Last Mile," opening at the Harris, Chicago.

Alex Yokel, ahead; Murray Rose, back, "Mendel, Inc."

Herman Fuchs now manager of Imperial, N. Y.

Engagements

Eugene Howard, George Sweet, "Passion Preferred."

Lester Cole, "Strike Up the Band" (on tour).

Larry Adler, "Smiles."

Dorothy Day, "Bridge of Sighs."

Gordon Richards, Thomas McQuillan, Sydney Stavro, James La Curto, Anna Lubow, G. Gordon Hamilton, "The Noble Experiment."

Tonia Ingre, Olga Markoff, Francesca Braggiotti, Wanda Stevenson, Evelyn Hoey, "Vanderbilt Revue."

Joanna Roos, "School Girl."

Rose Hobart, "Trade Winds."

Shows in Rehearsal

"Sweet 'n' Everything" (Shuberts), Shubert.

"The Queen at Home" (John H. Mears), Little.

"Smiles" (Florenz Ziegfeld), Ziegfeld.

"Made in France" (Laura Wilck), Bijou.

"Vanderbilt Revue" (Fields & Andrews), Vanderbilt.

"Marius" (Gilbert Miller), Miller.

"Roar China" (Theatre Guild), Beck.

"Hotel" (Herman Shumlin), Ambassador.

"The Guilty Generations" (Arthur Klein), Palm Garden.

"Parasites All" (Tom Taylor), Lyric Studio.

"School Girl" (Henry Forbes), Republic.

"Tonight or Never" (David Belasco), Belasco.

Rep's Scale Boost

Hollywood, Oct. 14.

The Civic Repertory Theatre has boosted the salaries of its actors 100% for the new season. Standard is now $50 weekly. This goes for additional players cast for each production.

Regular members of the troupe continue to work as formerly—gratis.

More Stocks; Biz Poor

Stock took a bracer last week with 58 companies operating in the United States and Canada, according to the check-up in the casting and play broker offices.

This number is away off compared with last year and the previous fall, yet an improvement on a few weeks ago.

None of the stocks report a ripping biz with some of them hanging on by a thread and that thin strand apt to snap off before the end of the week.

"Deuces Wild" Again

Forrest Haring, who produced "Apron Strings," is taking another production flier with "Deuces Wild," farce by the late Sam Janney. Haring has arranged with the Janney estate to take over the piece.

"Deuces" was tried out two seasons ago and closed for revision. Janney had not completed changes at the time of his death and with the Haring take over Knowles Entreken will do the required work.

Cohan Shelves Show

"A Well Known Woman," written and presented by George M. Cohan, was ordered off by him in Philadelphia Saturday. Show in revised form may be put on later.

Cohan not scheduled for further new production at this time. He will start on a road tour in "The Tavern" next week.

COAST 'MOON' OCT. 27

Hollywood, Oct. 14.

Lillian Albertson MacLoon is reviving "New Moon" at the Biltmore here, Oct. 27. Cast is practically the original lineup with Parry Askam and others.

CAST CHANGES

Lester Cole will replace Jack Walsh Oct. 20 in "Strike Up the Band" at the Selwyn, Chicago.

Alma Rubens replaced Edith Broder in "With Privileges" (Belmont), and Roy Hargrave supplanted Burt Thorne.

Whitford Kane and Fred Monti replacing Robert Greig and Albert Carroll, respectively, in "Elizabeth, the Queen."

Edith Broder has succeeded Joan Madison in "With Privileges," at the Vanderbilt, New York.

Russell Robinson and Emmett O'Brien went in as added starters in "The Little Show," at the Royale, New York, last week.

Mary Blair has returned to the cast of "Lysistrata," displacing Mary Morris, who was in while Miss Blair was out.

Robert La Blanc, Lee Strasberg and Roger Sterns have been added to the cast of "Garrick Gaieties."

Joe Lyons has withdrawn from "Fine and Dandy" to rejoin Tom Howard in "Smiles," Ziegfeld musical currently in rehearsal. Lyons has straighted for Howard for several years both in musicals and vaude.

'CHEER UP' STRANDS

Harrison's Non-Equity Musical Blows Up in Altoona

"Cheer Up," road musical, stranded in Altoona, Pa., this week. Joseph Harrison, producer, was unable to raise sufficient coin to move the troupe to its next stand or bring the company back to New York.

The show had been out three weeks, playing two-nighters and split-week stands.

Harrison floated it as a non-Equity show, and escaped usual Equity supervision and bonding through classifying it as a tab, although stacking up as a two and a half hour show.

Ticket League's Troubles

(Continued from page 58)

that it may handle other matters pertaining to the theatre and leave the merchandising of tickets to a body which knows more about it.

One agency (Kay's) of the accredited 16 is said to have hustled itself into a better position than before the League was formed. Friendship on the part of the Shubert office appears to have aided Kay's. William Harris, Jr., himself started alloting tickets for "The Greeks Had a Word For It," consigning most to a nearby agency which would do his show the most good. A squawk to the League led to the "Greeks" tickets being alloted in conformity to the rules. Show is in a Shubert house and Kay's again appear to have been benefited. The League also okayed that agency buying into a hole in the wall on 45th street where balcony locations for nearby hits are sold at 50c. advance. An edge is known to have been given this spot. Same agency reported nearly jammed up recently in getting an extra allotment. Matter was squared.

The allotment for "Once In a Lifetime" was reduced from 75% to 60%. The producer (Sam H. Harris) felt that the attraction should have a material advance sale, which is not possible under the present system of handing out tickets to the accredited agencies. With more tickets on sale at the theatre, more advance money can be gotten.

Leo Newman has been asked to explain how two tickets for a show charging $3.85 were found marked $9.90. The purchaser appears to have made no complaint. The tickets were found on looking over the stubs in the ticket taker's box. Newman claims he sold the questioned tickets at the regular 75c. premium and presumes they reached an independent in some manner.

Brokers Explain

The brokers were called to the League's offices to discuss allotments. Records show that some agencies are not selling out the tickets consigned to them. Brokers said the season had hardly gotten started and four weeks are allowed to watch the agency sales.

Mackey's indie agency which the League charged with false pretense in selling an order for two "Green Pastures" tickets, was heard in court with decision reserved. The defense was that the agency had had a buy for the show but a clerk had forgotten it. The order was turned down at the box office. Defense also testified it offered to return the purchase price to the buyer who refused. The order was bought by an employee in the League's office apparently with the idea of tripping up the broker and the box office.

Newman's Move

Robert Newman, young producer of "Bad Girl," not being in the League nor is the Hudson where the show is playing, employed private detectives, with the possibility of filing complaint with the district attorney, if discrimination is detected. Newman opposed the League on the grounds that most of the lower floor tickets are allotted to agencies with the chance the latter will dump most of them back into the box office a half hour before curtain time.

He stated that being denied using the 16 accredited agencies was costing the show the sale of about 100 tickets nightly. Reports given him by detectives and other sources did not indicate wilfull attempts to belittle "Bad Girl" by the accredited brokers but the latter have been suggesting other attractions when tickets for the Newman show are sought.

Counsel for the indie agencies is planning presenting his case of alleged conspiracy before the grand jury.

EUGENE HOWARD IN NEW SHOW AS COMIC

Eugene Howard, separated from his brother Willie, who opened in "Girl Crazy" yesterday (Tuesday), takes the comic lead in "Passion Preferred," by Crane Wilbur, George Choos producing.

Show goes into rehearsal Monday (20), Choos directing.

Male lead for Leslie Talbot, cast including Enid Romany, Hugh Cameron, Millard Mitchell, Lee Kolmer, Percy Kilbride, Reginald Fife, George Sweet, Paul Porter, Joseph Allerton. Femme lead unselected.

Show, with title to be changed, opens Nov. 10 in Atlantic City.

Guy Robertson in on Musical Production

George Woods and Guy Robertson have formed a producing partnership to project a new musical, "Sweet 'n' Everything." It goes into rehearsal in two weeks, with the Shuberts reported in financially. Cast will include Jeanette MacDonald, John Boyle, Bicke and Watson, La Amerique, with others. Woods was business manager for the late Jack Donahue. Robertson is in the Shubert musical, "Nina Rosa."

'Vanderblit' Try-Out

Wilmington, Del., Oct. 14.

"The Vanderbilt Revue," in two acts and 22 scenes, opens here for a two-day trial run with three performances beginning Friday (17). Cast of the show, presented by Lew Fields and Lyle D. Andrews, is headed by Lulu McConnell, Joe Penner and Evelyn Hoey.

Others in the cast are Paul Everton, Dick Lane, Harry and Dorothy Dixon, Francesca Braggiotti, Billy Stephens, Jimmy Ray, Francetta Malloy, Teddy Walters, Adeline Seaman, Charlotte Ayres, M. Dalsky's Russian Choir, Earlyne Wallace, Tonia Ingre, and a chorus of 75.

Music is by Jacques Fray and Mario Braggiotti, with lyrics by E. Y. Harburg and David Sidney.

50c Dramatic Stock

Reading, Pa., Oct. 14.

Rajah theatre here reopened with dramatic stock. It's Joseph Solly's, New York producer, company headed by Marjorie Warfield, California actress, and John Lorenz. James R. Garey is stage director; William Hitch stage manager, and Frederic Clayton, house manager.

Matinees, 10-20-30; nights, 25-50.

Something Runs in L. A.

Los Angeles, Oct. 14.

Yale Puppeteers, from the Yale University theatre, have played the "My Man Friday" puppet musical for nine months, doing three and four nights a week of the same piece in L. A.'s restored Mexican street.

Harry Burnett is director.

Doctoring 'Lady'

A show doctor goes in this week to fix up George Lederer's musical "Pajama Lady" now on the road.

It may be Oscar Hammerstein 2d.

"LITTLE SHOW" TO CHI.

The composite edition of "Garrick Gaieties," current at the Guild, New York, will close its New York run next week and will jump to Chicago for spotting at the Blackstone Oct. 27.

Maxwell Anderson's "Elizabeth, the Queen," will succeed "Gaieties" at the Guild, opening Oct. 27.

Worcester Stock

Worcester, Oct. 14.

Dramatic stock opened Monday night at the Worcester theatre.

The company consists of Eloise Taylor, Donald Miles (leads); Cliff Jones, Charles Richards, John Mack, Wally Spencer, Dorothy Watson, Maud Richman, Lucille Ferri and Frank McDonald, director.

Real Names of Authors

Jane Elisabeth Coatsworth, author of "The Cat Who Went to Heaven," is Mrs. Henry Beston Sheahan. Margaret H. Sanger, "Happiness In Marriage," is Mrs. J. Noah H. Slee.

B'way's Legit Trade Picks Up Some, Hits Looked For in Latest Flock

With indications last week that Broadway's season is getting into late seasonal stride, though behind other seasons, and the expectation that this week's premiere will disclose several successes, the legit picked up somewhat.

Best week-end attendance so far came with a rush Saturday night, a number of attractions getting capacity. Ticket demand for the week's new shows was principally for "Three's a Crowd" (Selwyn), "Princess Charming" (Imperial), "Girl Crazy" (Alvin) and "Twelfth Night" (Elliott).

The new shows of the past 10 days or so did not bring out any real hits. "Bad Girl" has a chance at the Hudson, getting $11,000 its first full week; "Brown Buddies" got a break from the critics also, grossing $12,600 in seven times; "Stepdaughters of War," at the Empire, panned generally, drew under $5,000; "Marigold" same and doubtful at the 49th Street; "Mr. Gilhooley," about $11,000 which is only fair at the scale.

"The Greeks Had a Word for It" jumped over $15,000 and should land; "Once in a Lifetime," the real comedy leader, with $23,800 its third week." "Fine and Dandy" leads the list, with better than $42,000.

In and out next week: "Canaries Sometimes Sing" relights the Fulton; "Sweet Stranger" comes to the Cort; "The Pagan Lady" opens the 48th Street; "Sweet Chariot" succeeds "The Last Mile" at the Ambassador; "Blackbirds" comes to the Royale; "Second Little Show" moving from there to the Shubert; latter has "Symphony in Two Flats," which moves some place; "Sisters of Chorus" replaces "Nine to Six" at the Ritz; "The Man Holland" and "Everybody's Secret" also listed to come in, the Bijou probably getting one of them; "First Mrs. Fraser" leaves the Playhouse and "The Up and Up" closes at the Biltmore.

Estimates Last Week

"Bad Girl," Hudson (3rd week) (D-1,094; $3). First week indicated moderate success or better; takings claimed around $11,000 and should improve.

"Blind Mice," Times Square (1st week) (C-1,057; $3). Presented by Crosby Gaige; written by Vera Caspary and Winifred Lenihan; another all-feminine cast; opens tonight (15).

"Brown Buddies," Liberty (2nd week) (M-1,202; $3). Drew good notices on the whole with few dissenters; colored musical opened Tuesday and in first seven performances got $12,600; good.

"Dancing Partner," Belasco (11th week) (C-1,000; $3.85). One of the season's comedy successes and first to click; eased off last week, but quoted over $16,000.

"Fine and Dandy," Erlanger's (4th week) (M-1,531; $6.60). Leads the new season's list; several contenders opening this week; got over $42,000 last week; capacity.

"First Mrs. Fraser," Payhouse (41st week) (C-870; $3.85). Final week; English-written comedy has made excellent run; averaged over $14,000 many weeks last season; around $8,000 lately.

"Flying High," Apollo (33rd week) (M-1,168; $5.50). One of very few shows that gave matinee Monday (Coumbus Day) and sold out; held up to $33,000 last week and going ahead without agency support.

"Frankie and Johnny," Republic (4th week) (CD-901; $2). Not much chance indicated and will probably vacate soon; about $5,000; cut rates principally.

"Garrick Gaieties," Guild (20th week) (R-914; $3). Off for week; resumes Thursday revised for the road with early "Gaieties" skits inserted; "Elizabeth the Queen" soon.

"Girl Crazy," Alvin (1st week) (M-1,387; $5.50). Presented by Aarons & Freedley; George and Ira Gershwin, score; opened Tuesday; very well regarded in Phila.

"Greeks Had a Name for It," Harris (4th week) (C-1,060; $3). Climbed steadily last week, with strong agency demand; very good chance; more than $15,000 grossed.

"Green Pastures," Mansfield (34th week) (CD-1,050; $4.40). Still virtually leads the dramas; nearly $23,000 last week; year's run mark conservative.

"Hot Rhythm," Waldorf (9th week) (R-1,100; $3). Plugging along by grace of cut rates; colored revue may be getting $7,000; low cost keeps it going.

"Ladies All," Morosco (12th week) (C-893; $3). With trade off some talk of another attraction here; has made money, however; around $10,000 estimated last week.

"Last Mile," Ambassador (36th week) (D-1,000; $3). Final week; prison drama made very good run of it and should do well on tour; lately $7,000 to $8,000; "Sweet Chariot" next week.

"London Calling," Little (1st week) (C-600; $3). Presented by John Golden; written by Geoffrey Kerr, who heads cast; opens Saturday (18).

"Lysistrata," 44th St. (20th week) (C-1,323; $5.50). Greek comedy still in the big money; claimed pace last week, $23,000, and date looks set until Jan. 1.

"Marigold," 49th St. (2nd week) (C-708; $3). Scotch comedy from London drew a general panning from reviewers; doubtful of staying; opened middle of last week.

"Nina Rosa," Majestic (4th week) (M-1,717; $5.50). Claiming better than $33,000, but question if really profitable for high cost musical.

"Nine to Six," (Ritz (3d week) (C-945-$3). Final week; about $5,000; with cut rates supplying most of that; all-feminine English show to Canada; "Sisters of the Chorus" next week.

"Ninth Guest," Eltinge (8th week) (D-892-$3). Mystery play getting even to break even and slightly better; said to be guaranteeing house; average, $8,000.

"Once in a Lifetime," Music Box (4th week) (C-1,000-$3.85). Comedy smash and doubtful if topped this season; standees all performances for $23,200 last week.

"One, Two, Three," Miller (3d week) (CD-946-$4.40). Discounting premiere night, business climbed during second week; rated at $8,000; a show that an agency buy would have particularly benefited.

"Princess Charming," Imperial (1st week) (O-1,446-$5.50). Presented by Connolly and Swanstrom; reported big from New Haven; opened Monday.

"Mr. Gilhooley," Broadhurst (3d week) (CD-946-$4.40). Lucky to have support of independent brokers; acting still gets newspaper comment; second week around $11,000; fairly good, considering.

"Second Little Show," Royale (7th week) (R-1,118-$4.40). Due to move to Shubert next Monday, with "Blackbirds" following here; revue around $17,000; fairly good.

"Solid South," Lyceum (C-957-$3). Presented by Alexander McKaig; written by Lawton Campbell; out of town reports favorable; opened Tuesday.

"Stepdaughters of War," Empire (2d week) (D-1,099-$4.40). Drew a panning despite excellence of presentation; first week indicated no chance; under $5,000.

"Stepping Sisters," Forrest (26th week) (F-1,015-$3). Some trouble with "On the Spot," which was due next week; "Sisters" will stick; $5,000 and satisfied.

"Strictly Dishonorable," Avon (57th week) (C-830-$3.85). Run leader pointing to Jan. 1; making very good money; last week quoted over $13,000.

"Symphony in Two Flats," Shubert (5th week) (CD-1,395-$3). Will be shifted to another house next week, possibly; business poor; indicated gait, $7,000.

"That's Gratitude," John Golden (6th week) (C-900-$4.40). One of the best things of the new season; good demand in agencies and box office; $17,000.

"The Up and Up," Biltmore (6th week) (C-1,000-$3). Final week; up a bit, but slated to close again.

"Torch Song," Plymouth (8th week) (D-1,042-$3.85). Picked up again, with gross bettering $11,000; highly rated; another attraction that agencies could easily have bought.

"Three's a Crowd," Selwyn (1st week) (R-1,067-$6.60). Presented by Max Gordon; regarded a cinch hit at tryout in Phila.; opens tonight (15).

"Up Pops the Devil," Masque (7th week) (C-700-$3). Business good, but gross could be higher on general rating of comedy; $12,000 estimated.

"Vanities," New Amsterdam (16th week) (D-1,702-$3. Improved last week, benefiting on Saturday particularly; went to $41,000 and close to top.

"With Privileges," Belmont (5th week) (C-515-$3). Alma Rubens in cast; moved here from Vanderbilt last week; claimed $3,000, all cut rates.

Other Attractions

"Twelfth Night," Elliott; with Jane Cowl, opens tonight (15); exceptional advance ticket demand.

"Mrs. Moonlight," Hopkins; interest increased and run indicated.

LEGIONNAIRES DIDN'T GO TO BOSTON'S LEGITS

Boston, Oct. 14.

American Legion convention, anticipated to bring untold business to legit houses, had an opposite effect last week. So much outdoor entertainment during stay of the 60,000 Legionnaires the legit took it on the chin.

"Blackbirds," at the Lyric, and "Sketch Book," at the Shubert, did near normal business, but that was disappointing. At the Hollis "Subway Express" ended its 3d and last week. "Bird in Hand" also closed at the Majestic, where house will go film for "Abraham Lincoln."

"Death Takes a Holiday," at the Plymouth, and "Uncle Vanya," at the Wilbur, were two more that felt the absence of the war buddies.

Estimates for Last Week

"Subway Express"—Hollis, 3d, final week.

"Bird in Hand"—Majestic, 6th final week; $7,000.

"Blackbirds"—Lyric, 6th week; $14,500.

"Death Takes a Holiday"—Plymouth. 2d week; $10,500.

"Sketch Book"—Shubert, 2d week; $27,500.

"Uncle Vanya"—Wilbur, 2d week; $10,000.

Hungarian Dancers Hurt In Silly Auto Crash

Copenhagen, Oct. 2.

The 16-year-old Hungarian queen of beauty and her husband and partner, Mrs. and Mr. Sergei, on a dancing trip through the provinces, were seriously hurt in an automobile accident. A comrade, driving the auto, an actor for the first time acting as chauffeur, got nervous, pressed the accelerator instead of the brake. The car crushed against a tree.

All were hurt, Sergei so severely he may never again dance.

COWL'S BALTO. $10,000

Baltimore, Oct. 14.

The Maryland theatre, local legit, after a bad start with two try-outs, played Jane Cowl in "Twelfth Night" last week and business was up-grade. Grossed about $10,000.

'Strike Up Band,' $28,000, Tops Chi.; 'Artists, Models' Slumps, Out Loop

Chicago, Oct. 14.

"Strike Up the Band" quickly took the lead among the local legits, getting away to strong demand. "Artists and Models" is now slipping and will be replaced in four weeks by "Sons o' Guns."

"Garrick Gaieties" will be domiciled in the Blackstone after "Apple Cart" completes its expected four weeks. That's an unusual spot for a musical. Meanwhile "Three Little Girls" is possibly geared low enough to continue for a real run at the Great Northern which has a very low rental.

Staying open just one week with "Lost Sheep" the Adelphi rejoins the Cort and Illinois in darkness. Erlanger started this week, and the subsidized Goodman and Civic Repertory are now operating.

Hardly anything sensational about the local status, but after the extremely late and unimpressive start of the 1930-31 season there's no disposition to complain unreasonably.

Estimates for Last Week

"Artists & Models" (Grand, 6th week). Slumping weekly, with a road tour in the offing; $24,000, and under. May go to Pacific Coast via auditoriums.

"Three Little Girls" (Great Northern, 3d week). Held to $17,000 last week. Moderately geared operetta. Very nice.

"Sex" (Garrick, 7th week). Slipped badly and down to $9,000. Matiness still big.

"Lost Sheep" (Adelphi, final w'k). Having spent four weeks at the Selwyn did a quick fold-up when moving.

"House of Fear" (Playhouse, 7th week). Around $5,000 with matinee biz off entirely, but evenings fair.

"Young Sinners" (Apollo, 2d week). Big biz, bettering $20,000.

"Dishonored Lady" (Harris, 2d week). Consistently a sell-out or nearly so and going around $20,000.

"Apple Cart" (Blackstone, 1st week). Subscription play, getting off to $15,000.

"Topaze" (Princess, 1st week). A Dramatic League play opening to $12,000. Considered good. Premiered same night as "Apple Cart."

"Strike Up the Band" (Selwyn, 1st week). Off to flying start with $28,000. Well liked with promises of a run. Great notices.

"It's a Wise Child" (Erlanger, 1st week). Belasco comedy came in Monday night (13).

"Chinese Bungalow" (Studebaker, 1st w'k). Walker Whiteside presenting his version of current London melodrama. Premiered Sunday.

Philly Over-Seated for Legit; 'June Moon' Big Bust, 'Chariot,' Too

Philadelphia, Oct. 14.

Business in Philly's legit houses—there were nine open last week—straggled all the way down from the smash variety to some record lows. The poor grosses exceeded the good ones. It becomes more apparent the managers will have to make up their minds to cut the number of local theatres just about in half before there can be any guarantee of profitable trade.

That the location of the theatres doesn't make half the difference that the overseating handicap does was again demonstrated when the Erlanger, always referred to as far too remote to be a good get for a legit house under present conditions, had a whale of a second week with "Three's a Crowd." Another musical highlight was "Girl Crazy," at the Shubert.

Dramatic leader was Theatre Guild's "Elizabeth the Queen," which had sellouts, due to Philadelphia Forum, Monday and Tuesday, which helped out two obviously weak nights. Fourth local offering that escaped the general blight of sour business was "The Man in Possession," first of the second season for the Professional Players (subscription) at the Adelphi. This English comedy, with Leslie Banks and Isabel Jeans, got better than $8,000 on the week, and built.

The surprise flop has been "June Moon." It never got started here. Last week, its third here, saw actually no more than $3,600, if that.

"Sweet Chariot," Robert Wilder's Negro drama, put on by Mike Mindlin, went out Saturday night after a single week at the Chestnut. It may reopen in about two or three weeks, probably without further out-of-town tryout, after rewriting and some new direction. Lucky if it got $1,500 last week.

This week newcomers are "Corned Beef and Roses" at the Shubert, "As Good as New" at the Garrick, "The Pajama Lady" at the Erlanger and Mrs. Fiske in rep at the Broad. First three are tryouts here.

Next Monday brings "The Last Mile" to the Lyric. Oct. 27 the Guild brings "A Month in the Country" to the Garrick, and George Tyler has "Mr. Samuel" (try-out) at the Broad.

Bookings here are in a chaotic state, with no signs of improvement. It all goes back to that over-seating. Five, or at outside six, are all the houses Philly can stand.

Estimates for Last Week

"Man in Passession" (Adolphi, 2d week). Liked by reviewers and picked up last week. $8,000. In for four weeks.

"Ladies of the Jury" (Broad, 1st week). Mrs. Fiske in repertory. Cohan's "Well-Known Woman" sad at $5,000 or less. Taken off until next year.

"Pajama Lady" (Erlanger, 1st week). Lederer show started with promise. "Three's a Crowd" led the town last week and could have stayed another fortnight. $28,000 at $3 top.

"The Street Singer" (Forrest, 4th week). Never big winner here and under $14,000 last week. House has nothing to follow (closes Saturday) until Nov. 10.

"As Good as New" (Garrick, 1st week). Dillingham try-out. Two weeks. "Elizabeth the Queen," although undergoing extensive alterations, got $18,500, according to management.

"June Moon" (Lyric, 4th week). Mystery why this flop of New York hit. $3,000, pitiful. "Last Mile" next Monday.

"Corned Beef and Roses" (Shubert, 1st week). In for three weeks. "Girl Crazy" got $25,000 in final week.

"The Blue Ghost" (Walnut, 2d week). Inexpensively hooked up show claimed profit of $4,000.

Chestnut Street opera house again dark. "Sweet Chariot" got about $1,500 in single week, and that with aid of First-Night Club.

London's Trade Show House

London, Oct. 3.

The Cambridge theatre was tried out as a trade show house by Metro-Goldwyn-Mayer recently.

House is one of the latest additions to London's theatre belt, situated in Seven Dials.

The result was a hit, and Bertie Meyer is now gathering the dates with both hands at $200 a time.

Frisco Grosses

San Francisco, Oct. 14.

With Henry Duffy getting ready to open his two houses here, the Alcazar and President, and three already open not doing any business to get excited about, indications among legitimate theatres anything but hotsy-totsy.

Curran had "Young Sinners" in second week and maintaining about same pace, just about getting out. Hit close to $8,000.

At the Geary next door "Little Orchid Annie" called two weeks plenty at the clip it was going and bowed out. Got slightly over $4,000.

"A Cup of Sugar" at Erlanger's Columbia kept up fair interest and probably showed slight profit at $7,000 on its second week. Is going to take a chance and stick it out a third. Has small cast.

Henry Duffy has shaken the dust of bankruptcy off his coat tails and under the backing of the Winship Estate this week brings "Michael and Mary" with himself and Dale Winter starred in the Alcazar and Bert Lytell in "Brothers" into the President. His optimism is evidenced by the fact that he is boosting his former price scale from $1.25 top to $1.50. Sale for opening performance both shows very heavy.

STILL NO LEGIT HITS FOR L. A.

Los Angeles, Oct. 14.

"Unusual" weather alibi made little difference to the legits last week. Even with the cool nights and a couple of Jewish holidays the box-office barometer moved back a few degrees over previous week.

"Death Takes a Holiday," rated in big dough last season in New York, was just a plain headache at the Biltmore for Arthur Greville Collins, the producer. Figuring on a 10-day basis "Holiday" barely made the five grand goal and goes out after this week. That's bad biz with a capital B.

On the other end of the downtown sphere "Temptations" took a nine count in its third week at the Mayan and folds Saturday night. There is talk of a new edition of the revue opening the following Monday (20), but so far they're still trying to get a new cast. From reports the costumes and sets alone in the Franklyn Warner opus reached $60,000. And last week's business was about a fifth of that amount.

Of the remaining dramatic pieces "Crimson Hour" stood out ahead by copping around $11,000, but it was tough sledding when the Belasco had to return to Sunday shows. Brief run of the play given as the reason, with the Sabbath performances to be eliminated when "Young Sinners" opens the 20th.

Hollywood, with but two attractions, made no headway whatsoever. Third week of "Parlor, Bedroom and Bath" was just another to around $4,500, a drop of over a grand from the preceding week. Vine Street's debut with stock revivals couldn't get going with its first entrant, "Kongo." Tropical opera with George Middleton had to go some to get three grand. Last week for this one, with "My Girl Friday" stepping in Sunday night to a revised edition, with most of the hot, spicy lines out.

One new attraction came in this week, Betty Bronson, screen actress, making a bid for stage honors with "Little Orchid Annie." End of the month and beginning of next will see several new things (for out here), with the Mason introducing "Women Who Take," first R-K-O stage try; Egan's French play revivals and George Bernard Shaw's "Applecart" lighting up the Music Box again.

Estimates for Last Week

"Crimson Hour" (Belasco, 2d week). Pauline Frederick pulled again and with Sunday performance brought in around $11,000 Considered good.

"Death Takes a Holiday" (Biltmore, 1st week). Couldn't catch on. Film colony passed this up cold, despite several picture names in cast. First 10 days' take around a poor $5,000.

"Temptations" (Mayan, 3d week). Another musical bust, broke even first week and dived after that. Handicapped by terrific nut; couldn't get out from under. Brought about $12,000. Four grand below dividing line.

"Parlor, Bedroom and Bath" (El Capitan, 3rd week). Just treading water until Henry Duffy comes in with "Michael and Mary." Too much of Greenwood apparently. About $4,500.

"Kongo" (Vine Street, 1st week). [illegible] from start. Blowing end of this week to let "My Girl Friday" come in. Hit no more than $3,000.

"Little Orchid Annie" (Hollywood Playhouse). Opened last night (Monday).

Plays on Broadway

PRINCESS CHARMING

Operetta in two parts, six scenes; presented at the Imperial Oct. 13 by Bobby Connolly and Arthur Swanstrom (by arrangement with Clayton and Waller), book by Jack Donahue from original of Franz Martos, Arthur Wimperis and Laurie Wylie; lyrics by Arthur Swanstrom; score by Albert Sirmay and Arthur Schwartz; staged by Bobby Connolly; book staged by Edward Clark Lilley.

Baron Sigman	Roy Gordon
Lieutenant	John Kane
2d. Lieutenant	Ernest McChesney
Marie	Betty Gallagher
Wanda Navarro	Jeanne Aubert
Irving Huff	Victor Moore
Princess Elaine	Evelyn Herbert
Captain Torelli	Robert Halliday
Ivanoff	Douglass Dumbrille
Christian II of Elyria	George Grossmith
Aide de Camp to the King	Howard St. John
Attorney General	Paul Huber
Lord Chamberlain to the King	Raoul De Tisne
Lulu	Dorothea James
Page	Duke McHale
Veronique	Yvonne Grey
Colette	Irene Bostick
Anastasia	Frances Markey
Marguerite	Wilma Roeloff

The season will have no more costly nor populous production. Doubtful if any show will be better sung, nor will it have a peer in operetta presentation. "Princess Charming" is a beautiful but too long evening by the oncoming Bobby Connolly and Arthur Swanstrom.

This duo of young producers landed strongly last season with "Sons o' Guns," but their work in the theatre has not been confined to musical comedy. Connolly staged the highly effective "The New Moon," graced by the lovely Evelyn Herbert. It is not strange that when the imported prima donna, Mlle. Bregis, could not get the lyrics across the footlights, they should summon Miss Herbert. That was smart.

"Princess Charming" is well known abroad and particularly in London. Other managers passed it up but in the present form the book is largely credited to the late Jack Donahue, who spent his last summer at it. Little of the original score is said to have been retained.

Urban settings and costumes by Charles LeMaire without stint, make "Charming" eye-filling. It is said that one scene alone, that of the throne room, entailed an expenditure of $77,000. Much of that went in the display of costumes of the royal entourage. A scene aboard a cruiser is unusual and there are other costly effects. Production outlay reported at $225,000.

Whether "Princess Charming" will develop a number comparable with "Lover Come Back to Me" remains to be seen, but there is splendid melody and lyrical attractiveness pervading most of the score. It is the latter that should count even more than the prodigal presentation in the draw.

Miss Herbert's honied voice was first heard with "Palace of Dreams," but her first real click was with "I'll Be There." Duetting with Robert Halliday, who came into the cast with her after the Boston showing, there came something fine in "Trailing a Shooting Star." Again they came through with the superlative "I'll Never Leave You."

Jeanne Aubert, French comedienne, and no mean songstress, had one of the stand-out numbers, "I Love Love," which was encored more than any other tune. It is interpolated, written by Walter O'Keefe (of Barney Gallant's) and Robert Dolan. Douglass Dumbrille as a revolutionist led the stirring "One for All." Halliday lead a male ensemble of sailors that counted with "Here Is a Sword." Dorothea James led "The Panic's On," a catchy number.

The singing of "Princess Charming" is not dependent on the vocal excellence of its actors alone. It is rather important that the lyrics be heard for there are effective lines.

Story spotted in the mythical kingdoms of Novia, whose people Victor Moore refers to as "novicanians," and that of Elyria. King of the latter is to marry Princess Elaine, of the former. There is political trouble in Novia, and the only way Elaine can escape is to marry Capt. Torelli, thereby becoming a citizen of Elyria. Torelli and a cruiser had come to fetch Elaine. The king has his moments with the girls, but he does think Elaine lovely, and straightway arranges to dissolve her marriage in name only with his naval officer.

A warm evening made the story seem longer and, coupled with the usual first-night schedule, the curtain did not drop until 11.40. More cutting should have been accomplished last week in New Haven.

There is romance in the playing of Miss Herbert and Halliday as the lovers. Miss Aubert, pert French actress, gives the performance a liveliness that is hers, in addition to her very good blonde looks. She is a close second to Miss Herbert. Victor Moore is a blundering agent of the "indispenable insurance company," getting most of the laughs. There is never an abundance in this type of musical. George Grossmith is excellent as the sporty king of Elyria.

The Rasch ballet, numbering 24 girls, was on three times, not for long, and always effective. An ensemble specialty by them had the girls with one ballet shoe and one tap shoe, for a novelty. There are said to be 140 people in "Princess Charming," with 56 stage hands.

Big, glittering and tuneful, it should make its niche in the season.

Ibee.

BROWN BUDDIES

Colored musical comedy in two acts. Presented at the Liberty Oct. 7 by Padrae, Inc. (Marty Forkins). Bill Robinson and Adelaide Hall featured. Book by Carl Rickman. Score by Joe Jordan, Millard Thomas, Shelton Brooks, Ned Reed, Porter Grainger, J. C. Johnson, J. Rosemond Johnson, George A. Little, Arthur Sizemore, Ed G. Nelson. Staged by Ralph Rose, Addison Carey and Charles Davis.

Spider Bruce	John Mason
Mathews	Thomas Moseley
Hamfat	"Little Ferdie" Lewis
Mammy Johnson	Ada Brown
Jessie Watkins	Alma Smith
George Brown	Andrew Tribble
Ukulele Kid	Putney Dandridge
Bill Jones	Walter Brogsdale
Pete Jackson	Maurice Ellis
Deacon Sleconmre	Shelton Brooks
Mabel	Ethel Jackson
Sam Wilson	Bill Robinson
Betty Lou Johnson	Adelaide Hall
Policeman	Sam Jones
Trumpeter	Hank Smith
Lieut. Pugh	Wm. E. Fountaine
Houstin Charlie	Joseph Willis
Capt. Andrews	James A. Lillard
Privates	Red and Struggy

Marty Forkins, well known in vaudeville booking circles, presents the newest colored musical, it being his first try as a producer. "Brown Buddies" is creditable, considering its type of show. It's a bit too bookish, and with more comedy would have a better chance than moderate money.

Bill Robinson is the distinct edge that "Brown Buddies" has. That peerless hard-shoe tapper won the first-nighters as heartily as he did in "Blackbirds." He stepped, told stories and came near carrying the whole show in his wide smiling way.

Working under a handicap, Robinson's performance was the more exceptional. His left arm was strapped to his body, a bullet having pierced the biceps just as he was about to entrain in Pittsburgh two days before the premiere at the Liberty. Bill was chasing a purse-snatcher. He was waving his gold-plated gun, and a cop thought he was the bad man, with much apology later.

Robinson has been generous with his step-tapping bit, giving permission to other colored hoofers to use it. In "Brown Buddies" he elaborates on the idea, using a broad stairway and in concert with 10 of the nimble-footed chorus. That was a bell-ringer down next to closing.

Adelaide Hall is another of the first "Blackbirds" troupe, and is also featured in the Forkins show. She has not quite the opportunity this time, because the score is not especially tuneful. She did best with "Give Me a Man Like That." A thoroughly capable comedienne, Ada Brown won something with "Betty Lou" and "When a Black Man's Blue." Her caperings won giggles, too.

"Brown Buddies" is located in East St. Louis, a barracks during the war, a transport and an entertainment hut over there. Book has the colored troops in the war, but never seriously. Indeed, they get a lot of fun out of it. Robinson's funny stories, especially the "hot and cold" item, enlivened the first part. If John Mason and "Little Ferdie" Lewis were as good during the early portion of the show as later, it would help considerably. Mason is a laugh-getting comic of the dead pan type. His "stew" bit was easily the best comedy item in the performance.

Show gets in plenty of dancing. Ensemble stepping was very lively at times, with groups of girls and boys working with speed and earning encores. Girls stepped out of line for specialties, but the show is nearly free of the suggestive type of Harlem dance movements. A male team called Red and Struggy cleaned up with an eccentric routine. Red has a funny pan and a manner that caught the fancy out front.

First night too many encores were permitted, slowing down the performance. Forkins still working on the show, which will try for Thursday midnight trade. Chances are it will get some money.

Ibee.

MARIGOLD

Comedy in three acts presented at the 49th Street Oct. 8 by Simon Ord, written by L. Allen Harker and F. R. Pryor; staged by Norman Page.

Robina Macfarraline	Marie Shields
Valencia Dunlop	Marguerite Cellier
Sarita Dunlop	Winifred Ord
Mrs. Pringle	Jean Clyde
Marigold	Sophie Stewart
Peter Gloag	Edmond Beresford
Madam Marly	Yvette Pienne
James Payton	Walter Roy
Archie Forsyth	Ellis Irving
Major Andrew Sellar	Lionel Gadsden
Mordan	William Aldous
Nigel Lumsden	Gordon Petrie
Bobbie Townsend	John Lauriston
St. Leger Carrington	Royston Taylor

A returned American while in London was advised by her hosts that "Marigold" was hardly worth seeing. It isn't that bad, in fact, the Scotch is just too goody goody to get attention on Broadway.

"Marigold" is billed as having played 700 times at the Kingsway, London, and the cast is "the actual company" brought here. Simon Nord, who presents the attraction, had it there. He is said to have oil interests on the coast, so if it flops he will hardly be financially embarrassed.

Play is set in the days of Queen Victoria. First scene somewhere in the heather at a place called Paradykes. There Marigold is brought up by Aunt Maggie Pringle, kindly spouse of the parson. Her father has arranged for the girl to wed the middle aged James Payton, laird of a nearby estate, but when Archie Forsyth, handsome officer of Her Majesty's light infantry, comes along, things start looking up for Marigold. He invites her to the castle in Edinborough, there to witness the procession attendant upon the visit of the Queen. And it is there that the romance quickly blossoms. There, too, Marigold learns that her mother is the noted actress, Madame Marly, who has been separated from her father for 15 years. That little quarrel is also patched up.

Cast is billed completely on the boards with Jean Clyde featured. None of the players is known over here, however. Miss Clyde plays Aunt Maggie with quite the dialect and a sweet way. Sophie Stewart is Marigold, innocent, proper and affectionate. Yvette Pienne is her mother, displaying a French dialect. It is rather a woman's play, the male parts being secondary, but Ellis Irving did Archie naturally.

There are a few giggles sprinkled through the play as becomes the Scotch. The military uniforms attractive, in fact, the brightest things in the performance. Little chance for "Marigold," especially after the panning it got from the reviewers.

Ibee.

Fiction House has an "Illustrated Football Annual" on the stands, designed to catch the fall football trade. If it clicks the house will get out annuals on every sport in season.

OUT-OF-TOWN REVIEWS

Man in Possession

Philadelphia, Oct. 13.

"The Man in Possession," Shubert importation from London, opened the subscription season of The Professional Players at the Adelphi last week. It will run there for a month, as per the usual policy of the organization. Fine opening, but dropped the next two nights. Has been building since. This is the fifth English piece brought to America by Lee Shubert this fall and to this reviewer who saw them all in London during the summer it has easily the best prospects.

"The Man in Possession" is a breezy, sophisticated well groomed comedy, done in the best traditions of the English drawing room school and capitally acted, especially by the two leads. It is snappy enough in theme and action to have already caused some comment on the part of more fussy of this city's theatregoers and it rates as having at least a moderate success on Broadway.

In its disfavor, especially insofar as Philadelpha is concerned, is its brevity. In England it was shown with a one-act curtain raiser, but over here the Shuberts refused to use the latter. The result is that the curtain goes up about 8:45 or 8:50, very late in this city, and falls at 10:45 or 10:50, with two rather long intermissions.

First act is very short and lends no great aid to the performance as a whole except to set the theme. The last two acts are continuously amusing and lively and could have been explained by 15 minutes. The virtue of husbanding material is so rare these days that the author, Captain H. M. Harwood, is probably more to be praised than censured.

The story tells of a young Cambridge graduate of good family who gets into a business jam which results in a jail sentence on a charge of swindling. When he gets out, his family, very much aggrieved, wants to pack him off to Canada or Australia, but he prefers to find a job for himself, no matter how humble, in London.

Second act shows him as assistant to a sheriff's officer, otherwise known as a bum bailiff, a position which, according to English legal procedure, calls for the occupation of the home or apartment of any party or parties unable to pay their debts. The bailiff is supposed to stay on the debtor's premises. Until the debt is fully paid.

In Harwood's play, it is a fascinating young widow who owes plenty and the new assistant's first job is to camp at her flat. It so happens that the lady is engaged to his brother, each of them believing the other wealthy. The hero, in order not to cause embarrassment, dons a butler's livery and helps out. He even goes so far as to make violent love to the attractive young widow. What happens the first night is just nobody's business.

Eventually the apprentice-bailiff shoos his hypocritical brother out of the running, discourages a couple of other lovers and gets the lady himself.

Both these characters are entertainingly unmoral and rascally and they are delightfully played by Leslie Banks and Isabel Jeans, over from London. Banks is a skillful actor, perfectly at home in farce. Miss Jeans may become another sensation like Yvonne Arnaud over here. She is charming and assured, and her mannerisms (she has plenty) are appealing. The rest of the cast could stand improvement, but is, on the whole, satisfactory. The staging, too, can be aided, but Mr. Banks is working on that now.

Waters.

MADE IN FRANCE

Atlantic City, Oct. 13.

Lya de Putti, whose star blazed briefly upon the flicker screen before the talker carried it into oblivion, made her American stage debut last night at the Apollo in a play called "Made in France," by Jack Larric. It may be that the work or Miss de Putti or both are at fault, for "Made in France" doesn't click.

The former screen actress' English is streaked with a heavy magyar accent that makes her speech unintelligible the greater part of the evening, and the farce-comedy, so designated on the program, is patterned after a combination of boudoir bumptiousness, phony sophistication and heavy humor.

The threadbare plot revolves about a trio of former American doughboys brought back to a chateau near Bar le Duc where all happened to be billetted during the war. There they come across a French girl who for 10 years had been carrying on the gentle art of blackmail, via mail, by intimating that each was the father of her twins. How the little adventuress, Miss de Putti, is shown up and then made to appear is not a bad sort, because there are two war orphans that she adopted, takes the better part of the three acts.

To heighten the discomfort of the three Americans for the sake of hilarity, one is at the chateau on a honeymoon, the other is a bachelor in love, and the third a Y. M. C. A. worker.

There are lines occasionally intended for two-fold meanings which evoked some laughter, but that is as much as can be said of the play. Laura D. Wilck is its producer.

Weintraub.

DANCING DAYS

Pasadena, Calif., Oct. 8.

Drama by Martin Flavin, presented Oct. 2 by the Pasadena, Calif., Community Playhouse. Three acts; one set. In cast are Gilmor Brown, Dorothy Adams, Addison Richards, Herbert Rooksby, Margarita Fischer, Mr. and Mrs. James N. Hawks, Morris Ankrum, June Terry Pickrell, James Ellison, Gerda Mann and Harry Shumway.

Saving the wear, tear and expense of unnecessary trips to Broadway, Martin Flavin has let the Pasadena Community Playhouse introduce his two latest plays. Thereupon from an aisle seat Mr. Flavin can estimate the value of his writing and figure what to do with it. In the instance of "Dancing Days," his latest, the playwright probably will accept a bid from a picture studio for the play and thereby get it off his mind. For the script is in an unsuitable state and would require much rewriting, even for pictures.

As "Mrs. Craig" was successful so could be "Dancing Days" in a more polished form, because though their themes are different their atmospheres are alike in appeal. Flavin's new play concerns a girl's attempts to break away from the huge, depressing home which has been her world almost since birth. She is met by a succession of frustrations which finally antagonize her into denouncing her parents and leaving the house, with no destination nor plans other than to be free.

The girl's bondage was started by her grandmother, owner of the house. When the old lady dies the girl's father, an artist, returns to the house and decides to abandon his world travels despite his daughter's plea for a chance to see something besides the neighborhood. Eventually the father gets a vagrant itch and starts for Paris with a demi-monde, leaving the girl alone. But as soon as father blows, in walks the girl's mother, a dancer

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who early turned the girl over to the grandmother for a monetary consideration. Mother proceeds to tear through the $500,000 inheritance left the girl by grandma and seems bent on settling down in the house for good.

There's a boy, too, and every now and then the girl almost marries him. In her pathetic attempts to get away from the house she encourages the boy's proposal of marriage when she hears he's being sent to Shanghai, but every time she's about to accept the boy mumbles something about settling down.

When father returns from Paris and finds the mother living in the house he incites a scene, wherein the girl learns that both parents are clinging to her and the house solely in a selfish desire for stability and comfort. While the parents battle it out the girl ushers in a representative of a construction company, who proceeds to knock a hole in the wall to see how solid is the building.

The girl dramatically informs her parents that she has sold the property as a site for an apartment building and that wreckers are about to start tearing down the house. Whereupon she leaves them flat.

Dialog is awkward at times, and there are more "Good Lords!" ejaculated by the father than by any other actor in any other play in any era. Construction has produced a tiresome first act, not too interesting second and a good third.

Among the Pasadena Community players is Herbert Rooksby, delightful in an elderly lawyer character. If the play goes to pictures Rooksby should go with it.

And pictures instead of Broadway is the best bet for "Dancing Days." *Bang.*

The Chinese Bungalow

Chicago, Oct. 12.

Walker Whiteside's production of the London melodrama by Marion Osmond and James Corbet. Staged by Frederick Kaufman. American premiere Oct. 12 at the Studebaker, Chicago. Scaled at $2.50.

The Ayah	Florence Hedges
Abdul	Donald Willson
Charlotte Merivale	Helen Tucker
Harold Marquess	Cledge Roberts
Sadie Sing	Franc Hale
Richard Marquess	Gilbert Douglas
Chinese Servants	Nathaniel Sack Michael Rale
Yuan Sing	Walker Whiteside
Captain Harley	William Wagner

Again the insidious Chinaman. By now the dreadfully charming Oxford-accented Orientals have been so thoroughly exploited in fiction, film and stage that it's just a bit of a bore. This may or may not be true in the spots where Walker Whiteside is a perennial favorite and a frequent visitor. He is one of the very few independent stars keeping persistently to the road and quite possibly he can carry this play.

As a matter of justice "The Chinese Bungalow," for all the familiarity and triteness of its fundamental formula does manage to tell its narrative with commendable economy of means and the creation of some reasonably tense moments. On top of which Whiteside has given it a very decent production and a competent supporting cast.

It is as always a pleasure to watch and to hear Whiteside. His cultivated voice, ease of manner, and quiet command are indeed worthy of better scripts and less melodramatic folderol than has been his lot in recent seasons. It is probably not easy to find the right sort of script. Whiteside's road following has been given and expects plenty of "action" which places definite requirements in the matter of choice.

This plot tells the adventures of the English wife of a Chinese mandarin, her sister who lives with them and is the real object of the Chinaman's passion, and two English gentlemen who have a plantation across the jungle river. Whiteside spends the latter part of Act III dying from a self-inflicted poison. In a chair down by the apron he expires with numerous flutterings but always respectful attention.

Helen Tucker, an attractive redhead, and Franc Hale, a palpitating blonde, are the sisters in distress and discharge their chores most capably. Gilbert Douglas has the English gentleman role quite nicely assimilated.

"Chinese Bungalow" probably will get four weeks or so in Chicago before taking the trail. *Land.*

MASQUERS' REVEL

Los Angeles, Oct. 5.

The Masquers' first Revel of the 1930-'31 season at their club house Sunday night (Oct. 5) on Sycamore street was distinguished by a wealth of talent, per usual, deftly dovetailed to conform with the new policy of pep, speed and tempo.

The chief handicap previously, that of overly long shows, has been corrected in part, but can stand acceleration even a bit more, considering that this is tropical Hollywood and the natives go sleepy before midnight.

Mitchell Lewis was the Jester of the opening revel, which started off with Harry Casey and his Paramount orchestra loyally overturing "My Love Parade" despite the guests of honor being Louis B. Mayer, Joseph I. Schnitzer and William Le Baron.

Judging from "Dressing Room Dirt," opening skit, there was no secret about the local pay-off situation. John Sheehan, as the Broadway legit, who admitted he was "just looking around" and "of course, if anything came up I might consider it."

Skit, suggested by Percy Westmore, was written and staged by Roger Gray, with special music by Billy Sullivan. Participating were William Arnold, Sheehan, Westmore, Richard Carlyle, Ernest Wood, Glenn Tyron, Donald Lee, Lee Moran, Bobby Vernon, Frederic Howard and Eddie Sturgis, mostly doing "dames."

Bert Wheeler and Robert Woolsey were co-m. c.'s and handled their nonsense in a nifty manner.

Addison Burkhart's satire, "The Grim Reaper," held Fredecick Howard as the mother and Ian Keith as the apostle of death, with A. Prop as the chee-ild. The mother finally surrenders the babe when the Grim Reaper tells her it will grow up to be shunned even by thieves and lepers—a theme songwriter.

Irving Fisher, to a Broadwayite in Hollywood, was as out of the gloried past, still showing remnants of his Nora Bayes and Ziegfeldian class. He sang three numbers effectively.

"I Will Repay," by Ivan Simpson (who also staged), was a tense war dramalet of a type now so frequently included on Frolics, Gambols and Revels by the sundry theatrical-social organizations. It was expertly cast and played and will probably rate inclusion in the spring public Revel unless lots more meritorious comes along.

Harry Langdon, still an effective dead-pan comic, who, to the trade insiders, brings up a feeling of regret for having handicapped a most promising screen career through endeavoring to do too much, wowed with a variety novelty act. The ventriloquist hokum was not the least fetching of his sophisticated nonsense.

"La Lune de Meil" ("Honeymoon"), authored by Joseph Santley and done entirely in French, with hokum variations, was one of those charming ribald things without which no stage is complete. For all its pornography, it was brilliantly played, especially by Louis Alburning, the bridegroom, who keeps his anxious spouse on the anxious seat on their bridal night as he entertains the hotel attaches.

Following intermission, William Austin and Edgar Norton, in Walter Weems' "Mr. Poplethwaite Goes Shopping" sketch, scored with a clever little satire.

Al Ray's "The Lowdown on the High-Up," wherein Roger Gray, Richard Carlyle and Glenn Tryon, respectively, personate George Washington, Saint Peter and Archangel Gabriel, was breezily divertising. It concludes with the Father of Our Country regretting the cherry tree episode which earned him his seat in Heaven as he jumps down into hades, from whence the eagle-eyed Gabriel reports of satanic jazz, hot mammas, et cetera.

Rev. Dave Barnum and his Deacons is formerly of Bailey and Barnum, dishing up a rather monotonous type of routine in an act which otherwise belongs in the east for picture house or vaudeville starting. Out here it will never get started. So far as an upity crowd like the Masquers is concerned, it was too booboisie in general tenor.

"Rope's End," by Crano Wilbur, had Eddie Kane, George Baxter and Cornelius Keefe in a longish but mildly amusing sketch. It has been presented previously at the Writers' Club.

Walter C. Kelly scored the hit of the show, and gave out stories which the Virginia Judge could never tell for a public admission price.

Bud Murray's staging of "Meditation," a ballet routine, evidenced intensive work by the stager and his ballerinas, who were Bobby Verno, Frederic Howard, Gleen Tryon, Lee Moran, Billy Sullivan, Irving Mitchell, Donald W. Lee and Ernest Wood.

Harry Joe Brown and Edward Earle were chairman and vice-c., respectively, of the entertainment.

Buffet supper followed the show, $5 tap, and over 200 paid to get in.

Anyway, it's a once-very-six-weeks-or-so spot for a guy with a Friars' or Lambs' yen to kill a Sunday evening.

Robbinsdale's Loss

Robbinsdale, Minn., has lost its most famous citizen, and with him goes whatever fame the town possessed. He is Capt. Billy Fawcett, magazine publisher, big game hunter, and all-round good fellow, and one of the very few persons who actually has a regard for authors.

Ultimately finding himself too cramped in Robbinsdale, Capt. Billy has moved his publishing plant to Minneapolis.

Capt. Billy first put Robbinsdale—and himself—on the map with "Whiz Bang." That was soon after the war, and the pocket-size mag was aimed at ex-service men. They bought it in quantities.

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Literati

Reporters With Nerve

George S. Kaufman is another New York reporter with nerve enough to essay the stage. Others have been Russell Crouse, Ward Morehouse, Damon Runyon, Bugs Baer, Heywood Broun, Walter Winchell and Mark Hellinger. The first two with Kaufman went into the playing of their own stage shows. Hellinger and Winchell will try anything.

Kaufman may have believed or found out no one could do the playwright in "Once in a Life Time" as well as he does. He certainly does it well for an Equity amateur. And Kaufman should be the best judge, he being so heavily concerned in the heights this smash success already has reached. It's more difficult to secure tickets for that show any night of any week than any Broadway hit for years. Perhaps the new funny Ticket League has something to do with the difficulty.

In the satirical expose of inner Hollywood, the shaft is thrown more pointedly at the manner in which writers are handled or neglected in the studios. The playwright Kaufman plays finally emerges from a sanatorium saying he had to go there, suffering from underwork.

The casual playgoer may secure the impression there is some exaggeration in the characterizations and the satire or travesty, but there is very little, if any, especially as one recalls the earliest days of the talkers.

Best Sellers

Best sellers for week ending Oct. 4, as reported by **The American News Company, Inc.,** and branches.

FICTION

Twenty Four Hours ($2.50)	Louis Bromfield
Angel Pavement ($3.00)	J. B. Priestly
Seed ($2.00)	Chas. G. Norris
Charlie Chan Carries on ($2.00)	Earl Derr Biggers
Cakes and Ale ($2.00)	W. Somerset Maugham
Millie ($2.00)	Donald Henderson Clarke

NON-FICTION

Strange Death of President Harding ($3.50)	G. B. Means and J. D. Thacker
Story of San Michele ($3.75)	Axele Munthe
Lone Cowboy ($2.75)	Will James
Morgan, the Magnificent ($3.50)	John Winkler
Joseph Fauche ($3.50)	Stefan Zweig
The Raven ($5.00)	Marquis James

Fox Bans Foreign Scripts

Correspondents of European papers, with whom Hollywood is packed since the talkers went multi, are as welcome on the Fox lot as fleas on an airedale. The foreign representatives can't even get to talk to a publicity man and are told by the clerk at the outer office that all information for Europe must come from the New York office.

Reason for the stringent ban is to bar the chiselling type of correspondent whose journalistic endeavors occupy only a fraction of his time, the rest being taken up by attempts to get in as extra, dialog writer, translator or what's good.

Rather than take a chance on the legitimate correspondents, the studio has turned down all. This despite the favorable recommendations on some of them by the Wampas credential committee, which investigates everyone entering Hollywood in search of news and features.

Several of the recognized correspondents, especially from English papers and syndicates, have put up a holler for the last month, with letters to the top execs and influence used in London, but so far the barriers have not been taken down.

They Got the Job

The first issue of Talkie Town Tales has reached the east from Hollywood where its authors are known only as the Two Iconoclasts. Sells for a buck and published by the Iconoclast Pub. Co. of 6427 Selma Avenue, Hollywood.

It's a 23-paged prose and verse affair with a satirical slant.

Introductory salaam on the cover reads: "We don't know whether this little document will sell or not and we don't give a d——. We wrote it because we wanted to, and because we didn't have anything else to do. We have met each other at all four corners of the world and now meet in Hollywood. We have been actors, authors, producers, bellboys and bums. Although we never met John Barrymore, David Belasco, Joe Fa Dish or Jim Tully, we have had our names in bright lights and have lived at the Revere House (Chicago). We don't know where we are going to get the money to have this printed, but if you read it you'll know we have made the riffle. We'll meet again sometime."

Racketeering?

A magazine which publishes poetry announced an anthology, and sent a letter to well known poets telling them that their work was included, but that they were required to buy five copies of the anthology at $2.

It gave the impression that these professionals paid to have their work published. Just some more literary racketeering.

Still Friendly

Strained relations reported between Farr and Rinehart and Doubleday, Doran is disproved by the latter handing over to Farrar and Rinehart four of the earlier Mary Roberts Rinehart books for re-issue.

Bad feeling between the two publishing houses is said to have started when Stanley Rinehart severed business and family relations with the Doubleday, Doran outfit to start his own publishing house. Thereupon he lured John Farrar, former editorial head of Doubleday, Doran, as a partner, and also got his mother, Mary Roberts Rinehart, the best-seller on the Doubleday, Doran list, to come over.

They do say, however, that when a number of rumored book publishing mergers go through, the Farrar and Rinehart-Doubleday, Doran wedding will be one of the first. An instance of the two publishing houses in perfect working accord is that they were the first of the dollar book publishers.

N. Y.'s New Signature Club

A club for New York newspapermen is to be called "The By-Liners," which it is hoped will develop along the lines of Washington's "Gridiron Club." A suite has been engaged at the Dixie hotel. It is to be equipped with typewriters and other conveniences. One dollar for initiation and same for dues. Membership available only to men having a by-line and writing for New York publications, newspaper and magazine—"a private organization for those New York journalists whose signatures are inscribed upon their respective compositions."

Tentative membership committee: Ned Brown, Morning "World"; Robert Coleman, "Mirror"; Rowland Field, Brooklyn "Times"; Robert Garland, "Telegram"; George Gerhard, "Evening World"; Marcus Griffen, "Sunday Enquirer," and Rian James, Brooklyn "Eagle."

Formation of the "By-Liners" will be signalized by a dinner.

N. Y. Newspaper Club

First annual show of the New York Newspaper Club's acting group, "The Knocking Birds," will be held at the little theatre atop the Chanin Building, Nov. 16. Club's annual ball is set for the Hotel Astor Nov. 28.

The club's monthly publication, "The Three-Em Dash," is opening its columns to commercial advertising for the first time.

Aerial Book Review

Second book review feature to go on the air, promoted by Louis Satenstein, head of the American Book Bindery, is that of Oliver Sayler's, press agent and essayist on things theatrical. Sayler's book talk, called "Lamplight," goes on every Monday night over WGBS, while Alexander Woollcott's, also the idea of Satenstein's, is given Tuesdays over the Columbia network.

While a number of book publishers are affiliated with Satenstein on the Woollcott book reviews, he has made a tie-up with only a single retailer, Womrath, on the Sayler series.

As the binder for most of the book publishing houses in the east, Satenstein figures the ether book reviews as an impetus to book selling in general, and his own business in particular.

Merger

The "American Boy" and "Youth's Companion" have merged. All remaining MMS. at the "American Boy" office are being returned to the authors and may be resold.

Approximately 800 purchased and paid or MMS. will be returned.

Trib's Hearst Photo Angle

Newspaper muggs in Chicago got a good laugh from the way the "Herald and Examiner" and the "Tribune," rival morning rags, treated the city's welcome to W. R. Hearst.

"Herald and Examiner," Hearst sheet, went into raves about the turnout at the Soldiers' Field for the celebration, with four sides of pictures to prove it.

"Tribune" photographer got a shot of Hearst against the background of the stands, taken at such an angle that it appeared Hearst was speaking to a throng of about two score people. Trib ran picture on back page, and labeled it: "Publisher Addresses Those Who Assembled to Greet Him."

Cross-Word Stuff

"Variety" readers requesting lists of British markets purchasing cross-word puzzles must remember difference in spelling many words between both countries and which, for that very reason, would make a cross-word puzzle originating in one country unsuitable for the other.

Labor, over here is labour in England, color is colour, etc. No need, however, for cross-word puzzlers to attempt the English markets, with numerous buyers over here. New York "Daily News" pays $10 each, and other newspapers and syndicates pay good cash for them, too.

Mags Ads Down

Pronounced curtailment of magazine advertising is having its effect. "The Modern Priscilla" has hung out the bankruptcy flag, and a number of other mags are tottering. Situation not so serious for the pulp-paper mags, relying mostly on their income from circulation sales. But the smooth-paper mags, held up mostly by advertising, are not being held up much by advertising now. Even the "Satevepost" is reported ready to accept cigaret advertising.

Brands Leaves Collyer

Edgar G. Brands, for some years managing editor of the various sport and racing publications issued by Bert E. Collyer, of Chicago, left the Collyer organization last week.

Collyer's older brother, Lally, recently returned to the publishing organization. The Collyers hail from Guelph, Ontario.

Beth Brown and Cosmo

Beth Brown has gone under contract to Cosmopolitan as the publisher of her new works. That meant a substantial advance.

Miss Brown's "Wedding Ring," the story of a woman who wouldn't wear one, something like Beth herself, is in its 10th edition.

Benet Leaves

With George Palmer Putnam and William Rose Benet failing to agree on the editorial requirements of Brewer and Warren, Benet has stepped out. Putnam recently went over to the Brewer and Warren firm, after severing his connection with G. P. Putnam. Previously, Benet had been editorial director of the Brewer and Warren firm.

"Miss 1930" Passes Out

Orlin Tremaine, who took over the floppo "Miss 1930" on his own, not able to make a go of it, either, and the mag is out. Idea was to change the title each year, on the year, and after starting as "Miss 1929" it finished as "Miss 1930."

Give It To 'Em

Says the editor of "Mortuary Management," a trade paper for undertakers, "we don't want sob stuff. We want the facts of mortuary management."

European Runaround

By Frank Scully

London, Oct. 3.

This thing called love again. No telling where it will lead. Young Oriental beauty who quit Broadway with her savings four years ago to bury herself in Europe, intending in time to emerge as the first opera singer of her race, was swept into marriage with an American painter in Paris almost on her arrival.

He has since turned British talker-director, and they now reside modestly in a London suburb.

All offers to pull her away from his fireside have failed till the other day when, to help their common fortunes, she acquiesced to play the femme lead in "On the Spot," Edgar Wallace's thriller, due in New York next month.

Part calls for a college-bred Chinese girl who's the Chi gang-leader's mistress. Reluctant lead was a knockout in London rehearsals. Came the Shubert contract, a-run-of-the-play thing.

"But mightn't that mean a year?" she asked, alarmed.

"It might mean two," gloated the agent, thinking he was selling her a grand idea.

That "two" stopped her dead.

Two years in New York with her husband in London? Who got anywhere on things like that?

Her heart and head said no.

She walked.

"These dames!" squawked the agent.

Prof. Reinhardt's New "Miracle"

Stuck for years for another mystery play that would click like "The Miracle," Max Reinhardt thinks he has it now in "Zenodoxus, The Doctor of Paris." Piece is a heaven and earth drama first written by Father Biedermann, a Jesuit, in Shakespeare's time, but recently overhauled by Hugo von Hofmannsthal to Reinhardt's liking. The Herr Prof. expects to have it ready for the next Salzburg festival where he first made smashes out of "Everyman" and "The Miracle."

Odd Trick of Death

Every notice how deaths hit professions in cycles? A mob of pugs will go in a few weeks, or several lawyers, or scribes, or doctors, or statesmen—one after another.

Latest are male leads in pictures. Lon Chaney and Milt Sills on your side; Lionelle Howard, the day after Sills, in London. All in their forties. Strange phenomenon, death.

Oberammergau $725,000 In the Clear

Henry Ford's visit to Oberammergau gives the "Passion Play" a nice sort of ending with play figured well out of red. Estimated gross 5,000,000 marks, which means about $1,250,000.

This based on admitted attendance of 200,000 Germans and 100,000 foreigners at $4 and $5 a shot.

Town carried a nut of $500,000 before opening last spring, but with interest on current cash should be in a good financial position 10 years hence.

Five Grand For a Scratch

Fourteen beds in a ward in the American Hospital at Neuilly, Paris suburb, (swell slab, but badly in need of a Thalberg to make its staff hit the deck and give some service), and half of 'em caressed by bozos bearing stigmatas of the show biz.

To the left we have Richard Ranier, juv. lead of Leo Dietrichstein, who later did such fine work in "The Show Off." He has been, more recently, liaison officer between Parisian chisellers and Carroll Sachs' b.r. while Sachs was running the Femina Theatre.

That flop gave Ranier arthritis and a headache that has kept him in a hospital since April. It also gave Sachs a French lesson which cost that opulent gent 60 grand.

The theatre people even slapped a plaster on Sachs for an additional 125,000 francs for scratching the walls, though how he could have done this, with nails that had been gnawed to the quick trying to keep order in that mad-house, is a mystery.

Parker's Lucky Curve

In the bed next to Ranier, was Don Parker, Lido band leader whose wife was supposed to have run away to Italy with another man, but who actually faked the thing to make Parker, who was playing her for a chump, mend his ways.

Instead of doing this, her "news" made Parker tailspin into a breakdown. He was all right in a week, but stayed in bed a month and the lazy living earned him a nice little corporation.

He it was who went to the Picadilly in London with a band for three months and stayed three years, and he nearly did the same at the American Hospital, but pressed for room, they aired him, after a month.

His wife has come back to him and he returns to work soon, taking along his cute tummy which the boys now whimsically refer to as "Parker's Lucky Curve."

His Ears Burned

A few beds over and we meet Bill Salzman, whose chief claim to fame is he escaped from the Pathe fire with only his ears burned and directed the first Greek talker for which he says he got $600 for one day's work and a slamming from "Variety" for nothing.

The runarounds he's got looking for jobs in English and French studios made him so dizzy that only a hospital had enough aspirin to ease the grief. He goes home soon, broke and disillusioned.

Femme Flirts and Calculus Chumps

Further to the right lay Fred Hammert, whose coughs blow out the lights. He is as big as Babe Ruth, but, even so, has bronchitis and a bad liver. He sells "Variety" and "The New York Times" at Deauville and Cannes and talks Brooklynese. He remembers when the Brooklyns played at Eastern Parkway, so he must be pretty old.

"There's a new Paris racket," he is saying through a towel as he takes a steam inhalation, "I'll bet you haven't seen. Two lookers in a flashy car roll up to the curb at the Cafe de la Paix about midnight and ask the handsomest collegiate sucker on view for a light.

"A few puffs, a little conversation and they invite the calculus simp for a ride. He falls like a Carnera setup.

"They nite-club him, then to a roadhouse where they roll him, and he goes home tourist third class, plenty flat.

"Sometime he lands in this hospital, and not only with a splitting headache either.

"I see these fillies every night pulling their stuff.

"Say, did you know Sammy Pierce, manager of The Music Box? His cards were a laugh. 'Sam Pierce, Man Period.' That was how he thought you abbreviated 'manager.'

"A town of nuts, this Paris."

Those Paris Dirty Stories!

In bed No. 122, with infected ear, Ing. Dr. C. S. Liverman, mixer for Pathe-Natan, over here on a three year contract. That "Ing. Dr." billing is supposed to stand for "doctor of engineering." There isn't really any such degree. Liverman got it by merging a Ph. D. and his science degree.

Hospital gagsters have it he got the infected ear from listening in on too many dirty stories at those French studios.

MUSIC SURVEY FOR SEPTEMBER

New York, Oct. 11.

It was expected September would usher in the new season for the trade on the wings of a general improvement in conditions. Instead it was a disappointment.

Sales for September were about on par with August.

"Little White Lies" (Donaldson) had no trouble leading the six best. It sold big throughout the entire month. Song supplanted "Springtime in the Rockies," which passed into No. 3 last month. "Dancing with Tears" took the deuce spot away from "Springtime" by a narrow margin. Both songs have seen their best days.

Remick's "If I Could Be with You," the song made by McKinney's record for Victor, holds down No. 4, taking it away from "You Brought a New Kind of Love" (Famous), which is off this list. Other two songs listed among the six best for August and washed off this survey are Berlin's "Swingin' in a Hammock" and Famous' "Future Just Passed."

For the first time since "Variety" has been compiling the monthly surveys there is no picture song listed as among the best sellers for September.

It was a tough month for discs. No improvement in conditions noticed. Mechanicals are waiting for the turn, which they say should be along soon.

Victor shows the same numbers one, two and three best sellers as in the survey for August. They are "Little White Lies," "If I Could Be with You," and "So Beats My Heart." "Confessin'," takes No. 4 away from "Springtime," now off this list. "My Baby Just Cares for Me" takes the fifth from "Betty Co-Ed," as does "Go Home and Tell Your Mother," in the sixth, from "Bye, Bye, Blues."

"Lies" Again

"Little White Lies" is also the white-haired disc with Columbia. Revival of the old fav, "Three o'Clock in the Morning" on top in August. No. 3 here. "Tell Your Mother" got No. 2 from "Hammock," off this list. "Bye, Bye, Blues" slipped up from the fifth for August 4 in September.

Brunswick has a batch of sellers entirely different from August. "I Still Get a Thrill" holds the lead, with "F'r Instance" No. 2. The old pash tune, "Sheik of Araby," staged a comeback last month and is sixth best seller by Brunswick.

In Chicago

Chicago, Oct. 11.

In the best sheet sellers, No. 7 was "Swingin' in a Hammock"; No. 8, "Somewhere in Old Wyoming"; 9, "You Brought a New Kind of Love to Me" (Big Pond"), and No. 10, "Moonlight on the Colorado."

Of the first 10 best sellers but "New Kind of Love" and "Kiss Waltz" were popular numbers. The first three in the select list remained in their respective positions from the preceding month, with "White Lies" leading. After a sudden burst of popularity, "Swinging in a Hammock" dropped out of the first six, its place nabbed by "Betty Co-ed," which came up from nowhere. Same trick accomplished by Nos. 5 and 6, which the preceding month were hardly heard of. Best sellers shoved out "Big Pond" and kicked "Stein Song" so far down the line it isn't included even in the first 10 leaders. Both "Kiss Waltz" and "If I Could Bo With You" are now hitting their stride.

Brunswick has an entire new setup, except for one song, "Betty Co-ed," which sticks in third place. "What's the Use," previous month's leader, is off the list, giving way to the apparent national anthem, "Little White Lies," which leads every list except the Columbia disc group, where it isn't even in the running.

"So Beats My Heart," second previous month, snowed under, and remains only in the Victor list.

When note is taken of the sweeping changes also in the Columbia disc list, it brings home harder that changes are extremely rapid in the discs, while the gold-edged tunes in the pop list have shown ability to keep up the pace from month to month.

On the Coast

Los Angeles, Oct. 11.

Local music field is still dormant, especially in the sheet music line. If the peasants don't buy pianos, ukes and sundry instruments of torture, the music publishers will have to depend on the radio stations. September, a month that should bring an increase in business, remained about the same as August.

"Little White Lies," nowhere on last month's list, gets top position now. "Dancing With Tears," topping the previous list, is the tail-ender this time. "Kiss Waltz" remains second.

"Tell Your Mother" is also a newcomer in the white six, ranking fourth. "River of Golden Dreams" got into the chosen few and beat "Dancing With Tears" by a small margin.

In the record field things are a little brighter, with local jobbers and retailers reporting business up about 15%. Increase is no doubt due to the large number of new radios with phonograph attachment selling at a low figure. Radio show held here early this month reported heavy sales on the combo machines.

Victor's lineup is entirely changed from last month, with discs favored in the previous 30 days having dropped out of sight. "White Lies" is in top spot. Vallee has two out of the six, his "Just a Little Closer" getting second place and "Confessin'" landing sixth. "My Baby Just Cares For Me," "If I Could Be With You One Hour" and "Kiss Waltz" ran three, four and five.

SEPTEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING SEMPTEMBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Little White Lies" (Pop)	"Little White Lies" (Pop)	"Little White Lies" (Pop)
No. 2—SONG	"Dancing with Tears in My Eyes" (Pop)	"Springtime in the Rockies" (Pop)	"Kiss Waltz" ("Dancing Sweetie")
No. 3—SONG	"Springtime in the Rockies" (Pop)	"Dancing with Tears in My Eyes" (Pop)	"Go Home and Tell Your Mother" ("Love in the Rough")
No. 4—SONG	"If I Could Be with You" (Pop)	"Betty Co-Ed" (Pop)	"River of Golden Dreams" (Pop)
No. 5—SONG	"Confessin'" (Pop)	"Kiss Waltz" ("Dancing Sweeties")	"Swinging in a Hammock" (Pop)
No. 6—SONG	"Betty Co-Ed" (Pop)	"If I Could Be with You" (Pop)	"Dancing with Tears in My Eyes" (Pop)

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"I Still Get a Thrill" (Ozzie Nelson Orch.)	"Little White Lies" (Earl Burtnett Orch.)	"Bloom Is On the Sage" (Beverly Hill Billies)
BRUNSWICK—No. 2	"F'r Instance" (Ben Bernie Band)	"If I Could Be with You" (Tom Gerun Or. 1.)	"My Pretty Quadroon" (Beverly Hill Billies)
BRUNSWICK—No. 3	"If I Could Be with You" (Tom Gerun Orch.)	"Betty Co-Ed" (Bob Haring Orch.)	"I'm Doin' That Thing" (Earl Burtnett Orch.)
BRUNSWICK—No. 4	"Liza Lee" (Ben Bernie Orch.)	"Go Home and Tell Your Mother" (Earl Burtnett Orch.)	"Little White Lies" (Earl Burtnett Orch.)
BRUNSWICK—No. 5	"I'm Yours," "Confessin'," (Ben Bernie Orch.)	"Kiss Waltz" (Ben Bernie Orch.)	"Stardust" (Isham Jones Orch.)
BRUNSWICK—No. 6	"Sheik of Araby" (Red Nichols Band)	"Peach of a Pair" (Ben Bernie Orch.)	"Once or Twice" (Andy Kirk Orch.)
COLUMBIA—No. 1	"Little White Lies" (Ted Wallace Band)	"Confessin'" (Guy Lombardo Orch.)	"Confessin'" (Guy Lombardo Orch.)
COLUMBIA—No. 2	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)	"New Tiger Rag" (Paul Whiteman Orch.)	"Little White Lies" (Ted Wallace Orch.)
COLUMBIA—No. 3	"Three o'Clock in the Morning" (Ted Lewis Band)	"Bye, Bye, Blues" (Bert Lown Orch.)	"Song of the Congo" (Paul Whiteman Orch.)
COLUMBIA—No. 4	"Bye, Bye, Blues" (Bert Lown Orch.)	"When the Organ Played at Twilight" (Cavaliers)	"Three o'Clock in the Morning" (Ted Lewis Orch.)
COLUMBIA—No. 5	"I Still Get a Thrill" (Lee Morse)	"Tomorrow Is Another Day" (Ted Wallace Orch.)	"Moonlight on the Colorado" (Ben Salvin Orch.)
COLUMBIA—No. 6	"Don't Tell Her" (Ruth Etting)	"If I Could Be with You" (Lazy Levee Loungers)	"I Still Get a Thrill" (Lee Morse)
VICTOR—No. 1	"Little White Lies" (George Olsen Band)	"Little White Lies" (Waring's Penns.)	"Little White Lies" (Ted Weems Orch.)
VICTOR—No. 2	"If I Could Be with You" (McKinney's Orch.)	"If I Could Be with You" (McKinney's Orch.)	"Just a Little Closer" (Rudy Vallee Orch.)
VICTOR—No. 3	"So Beats My Heart for You" (George Olsen Band)	"So Beats My Heart for You" (Waring's Penns.)	"My Baby Just Cares for Me" (Waring's Penns.)
VICTOR—No. 4	"Confessin'" (Rudy Vallee Orch.)	"Betty Co-Ed" (Rudy Vallee Orch.)	"If I Could Be with You" (McKinney's Orch.)
VICTOR—No. 5	"My Baby Just Cares for Me" (Ted Waring's Band)	"Just a Little Closer," "Good Evenin'" (Rudy Vallee Orch.)	"Kiss Waltz" (Geo. Olsen's Orch.)
VICTOR—No. 6	"Go Home and Tell Your Mother" (Gus Arnheim Orch.)	"Go Home and Tell Your Mother" (Gus Arnheim Orch.)	"Confessin'" (Rudy Vallee Orch.)

3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Song of the Dawn" ("King of Jazz")	"Happy Feet" ("King of Jazz")	"I'd Like a Little Girl Like That" (Pop)
Berlin, Irv.	"Confessin'" (Pop)	"Swingin' in a Hammock" (Pop)	"By Bluebird Was Caught in the Rain" (Pop)
Davis, Coots & E.	"I Still Get a Thrill" (Pop)	"Good Evenin'" (Pop)	"In My Heart It's You" (Pop)
De Sylva, Brown & H.	"So Beats My Heart for You" (Pop)	"Don't Tell Her" (Pop)	"I'd Like to Make You Happy" ("Good News")
Donaldson, Douglas & G.	"Little White Lies" (Pop)	"My Baby Just Cares for Me" (Pop)	"Sweet Jenny Lee" (Pop)
Famous	"My Future Just Passed" ("Safety in Numbers")	"New Kind of Love" ("Big Pond")	"I'm Yours" (Pop)
Leo Feist	"What's the Use" (Pop)	"I'll Be Blue" (Pop)	"Down the River of Golden Dreams" (Pop)
T. B. Harms	"I Love You So Much" ("Cuckoos")	"Sing Something Simple" ("Little Show," prod.)	"In Memory of You" (Pop)
Jack Mills	"With Pleasure" (Pop)	"When Vagabond Dreams Come True" (Pop)	"Our Cottage Isn't for Sale Any More" (Pop)
Joe Morris	"Somewhere in Old Wyoming" (Pop)	"Rainbow Trail" (Pop)	"When Your Hair Has Turned to Silver" (Pop)
Red Star	"Where Can You Be" ("Cheer Up and Smile")	"What's the Use of Livin'" ("Man Trouble")	"Song o' My Heart" ("Song o' My Heart")
Remick's	"If I Could Be with You" (Pop)	"Maybe It's Love" ("Maybe It's Love")	"Wastin' My Love on You" (Pop)
Robbins	"Go Home and Tell Your Mother" ("Love in the Rough")	"Just a Little Closer" ("Remote Control")	"Here Comes the Sun" (Pop)
Santly Bros.	"When the Organ Played at Twilight" (Pop)	"Roamin' Thru the Roses" (Pop)	"When I Closed My Eyes" (Pop)
Shapiro-Bernstein	"Moonlight on the Colorado" (Pop)	"Lovin' You the Way I Do" ("Hot Rhythm," prod.)	"Memories of You" ("Blackbirds," prod.)
Sherman-Clay	"With My Guitar and You" ("Swing High")	"Wedding of the Birds" (Pop)	"Golden Sands" (Pop)
Witmark & Sons	"Kiss Waltz" ("Dancing Sweeties")	"Dancing with Tears in My Eyes" (Pop)	"Nobody Cares If I'm Blue" ("Bright Lights")
Youmans, Vincent	"Love Is Like a Song" ("What a Widow")	"Say 'Oui' Cherie" ("What a Widow")	"They Cut Down the Old Pine Tree" (Pop)

Piantadosi With Kornheiser

George Piantadosi, former manager for Robbins, goes with Phil Kornheiser, Inc., which starts operating next week.

New Music Publishing Trio

Herb Magidson and Felix Lee, formerly writers for Witmark, have teamed with Harold Lee, ex-manager for Davis, Coots & Engel, forming their own music publishing outfit.

Helen Lewis and her all-girl band open at Palais Royal, Buffalo, Oct. 18 for indefinite engagement.

Buck & Stamper

Dave Stamper and Gene Buck have resumed their songwriting partnership after a long separation.

They are writing an intimate revue which Buck expects to produce it November.

Ernie Holtz and band booked for new club in Hotel Pierre, 60th and Fifth Ave., beginning today (15).

Song Publishing Field Finds Flood of New Co.'s on the Way

More new publishers enter the music field between now and Jan. 1 than in any similar period in the industry. Every songwriter back from the coast seems intent on opening his own publishing firm.

Songwriters claim they must do something to get their songs on the market. With the trade overrun with songs and songwriters it's difficult for them to land a song. They claim "a good song will sell no matter what firm name is on the title page." All figure they will have a good song and find it easy sailing.

Among songwriters going publisher are Herbie Magidson, Harold Lee and Felix Bernard as one company, Al Dubin and Joe Burke another; Dave Dreyer, L. Wolfe Gilber and Abel Baer, a third; with Buddy Green and Sammy Stept, now in L. A. for Warners, planning a comeback as publishers.

Phil Kornheiser opens shortly, and Al Freedman, former Harms song plugger, is going on his own.

Red Star Continues for Fox—Jay Witmark In; P. Flaherty Is Leaving

Jay Witmark is assuming the general management of the Red Star Music Co., Fox subsidiary. Pat Flaherty, who organized the music end of the Fox talkers, has resigned, to take effect Nov. 14.

Witmark was one of the brothers in the firm of that name, who sold their established music business to Warners for $900,000. Each of the brothers received a contract to remain with Witmark's for a term. Jay settled his contract and left the concern about three months ago.

Fox's Red Star has not been reported as a money maker since starting a little over a year ago. It also has been said that Fox has invested no money in the music end. Red Star has been carried along with the advance royalties paid to it by foreign music firms, amounting from accounts to $250,000. This is also claimed to be one of the reasons why Red Star is continued as a Fox music publisher, to take up those prepaid obligations.

At present the only important musical talker Fox has in sight is "Just Imagine," written by DeSylva, Brown and Henderson. Its music will be published by the firm of that name which is aligned with Warners under the Harms group.

Witmark has an optional term contract with the first period running for 18 months from about this date. Flaherty had a similar agreement, under a yearly option. His second year's renewal went into effect Oct. 1, last. Shortly after it was reported he would quit.

Flaherty asserts the Fox film company charged up salaries of its writing staff to Red Star, with other charges against the music company, through none of which the Red Star benefited. These charges, in the first year, alleges Flaherty, amounted to $150,000. His contract with Red Star, says Flaherty, gives him 10% of the Red Star's profit. He claims that the extraenous charges against Red Star by Fox of $150,000 deprived him of the $15,000 he would have been entitled to under his 10% contract.

Jeff McCarthy for Fox reached the understanding with Witmark. When Fox first contemplated a music publishing subsidiary, McCarthy approached a couple of music men. Each demanded prohibitive terms. Buddy DeSylva, then on the Fox lot with his writing companions, suggested Flaherty, who was sales manager of his firm under Danny Winkler.

EAST and DUMKE

WGN—Chicago—featured attraction—76 Consecutive Weeks. Radio's Greatest Comedy Singing Act. Now playing vaudeville dates and packin' 'em in everywhere!

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Now in Second Year at
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Featuring His and Gene Rose's
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Radio's Premier Conductor
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Dance Orchestra
Thrice Weekly Over N. B. C.

PAUL WHITEMAN
Now at
HOTEL CINTON
CINCINNATI
Personal Rep.: JAS. F. GILLESPIE

Lillian Kaplan at Red Star's

Lillian Kaplan, sales manager of Witmark's, has resigned and will next week join the staff of the Red Star Music Corp.

Jay Witmark, formerly with Witmark's, is now gen. mgr. of Red Star.

Coslow's Son Killed

Hollywood, Oct. 14.

An unknown hit and run driver struck and killed Barton Coslow, four and a half, only child of Sam Coslow, Paramount song writer. The motorist, believed to have been driving while drunk, caromed over the lawn of the Coslow home in North Hollywood, where the boy was playing, crushing his chest and collar bone.

Belle Bennett, who heard the child's screams from her home across the street, ran to his aid just as the car whisked away. Police are now looking for the car and its driver.

Tragic accident was a severe blow to the Coslows, with Mrs. Coslow expecting another child in a few months.

Davis Co. of Australia Suing Brunswick and WB for Big Damages

Warner Bros. and its Brunswick subsidiaries and directors have been named by Abeles & Green, attorneys, as defendants in a suit for $2,000,000 brought by D. Davis & Co., Ltd., of Sydney, Australia.

Davis & Co. allege the exclusive right to manufacture and distribute Brunswick records in Australia and New Zealand. A contract between Davis and Brunswick, the attorneys state, was for eight years starting in 1926. It agreed to pay a royalty to Brunswick over here of 5c per record, amounting to $100,000 or more yearly.

Abeles & Green charge that prior to Warners taking over Brunswick, in May, 1930, they unsuccessfully attempted to gain control of Davis in Australia.

It is charged Brunswick for more than six months stopped shipping matrixes to Davis and it was unable to make and distribute records over there. Later the two sons of D. Davis, deceased, agreed to sell to Brunswick after E. C. De Villaverde, export manager for Brunswick and also named in the suit, promised a profitable share in the new company which would be formed.

Abeles & Green allege that since Warners took over the Davis business, it has earned nothing, whereas previously it had made $300,000 a year profit.

It is also alleged that Davis's contract direct with Brunswick specified that if Brunswick sold Davis would receive as much per share as Brunswick. Davis received nothing from the Warner buy of Brunswick, it is claimed.

MAJOR RADIO SYSTEMS COLD TO ETHER SHOWS

Both NBC and CBS reported giving the radio shows scant co-operation. There are two big shows yearly, promoted by the Radio Manufacturers' Association. One is held in Chicago and one in New York. Both stations did little broadcasting from the New York show with nothing outlined for the Chicago exhibit. Former is a public display and the latter for dealers.

Understood NBC claims the exhibits do not help radio much but are in the nature of an automobile show merely to show various models.

There are also many local radio exhibits held yearly.

Mabel Farrar With CBS

Mabel Farrar goes with the Columbia Broadcasting Co. for two radiocasts a week as the director of a musical ensemble comprising piano, violin and flute.

The trio is also a sustaining feature of WOR, with the Smyphony Singers.

Powell's 2d Year

Warner booking office, has exercised its option on Dick Powell, m.c. at the Enright, Pittsburgh, for another six months.

Powell has been m.c. at the Enright for one year.

Donaldson on A.S.C.A.P. Board

Walter Donaldson has been elected to board of directors of the A.S.C.A.P.

He replaces Richard Rodgers, who failed to qualify because of frequent non-appearances at meetings.

Disc Reviews

By BOB LANDRY

Frank Trumbauer

(Okeh 41450) Among the bands giving their allegiance to wah-wah this outfit, taking the present couplet as typical, has some first rate ideas, ably carried out. Trumbauer figures in the writing of "Choo Choo" and suiting the orchestration to the motif the tempo and emphasis follows with attractive effect the workings of a locomotive.

"Bye Bye Blues" threads the melody into a pattern of sheer brassiness, getting the hotcha without sacrificing the tune. This is no commonplace achievement.

Columbia Photo Players

(Columbia 2285) As suggested by their billing this laboratory group tackles a pair from the talking screen, "I'm Learning a Lot From You" and "One More Waltz."

Their approach, as their playing, is entirely straightforward and lacking in individuality or distinction. Possibly due to not being a permanently constituted membership, or again through the missing incentives of ambition.

Ruth Etting

(Columbia 2280) "Don't Tell Him" and "The Kiss Waltz" provide Columbia and Chicago's "sweetheart" with nice media for her soothing soprano.

A probable winner of popularity.

Johnny Johnson

(Victor 22516) Failure to disclose anything in departure from the everyday rates this disc at 75 cents as mediocre recording. "A Big Bouquet For You" and "I'm Learning a Lot From You" are combined.

Ben Bernie

(Brunswick 4901) Bernie without his band filling two sides largely with gab, his stock-in-trade. "My Pal Al" is the title with Al the off-disk person about whom most of the wisecracks are made. There's some incidental fiddling.

This is a good idea. If and where there is a market for conversation etched in wax there is no reason for excluding Bernie. He has been funnier but presumably he is purposely less typically himself in this instance. Records after all are manufactured for domestic consumption in the pumpkin precincts where too much scintillation gives them a sense of inferiority and makes them sore.

As comical as Bernie regular stuff is to the regular mob, this ordinary stuff may possibly be to the ordinary mob.

Radio Imps

(Perfect 12639) A representative specimen of topical folklore is "Why Do They Call It a Drug Store?" humorously reporting the reception of the man who wanted to buy a hot water bottle in a camouflaged sandwich shop.

"Miniature Golf" is the theme on the reverse, done by Murray and Scanlon.

The Golden Bird

(Brunswick 4880) Submitted for the lovers of canaries and those who marvel. This is labeled as "actual canaries singing." And a most remarkable group of birds they are. Quite symphonic, really.

Bernie Cummins

(Victor 22525) Cummins does "In My Heart It's You," splitting with Johnny Johnson's "Sitting On a Rainbow." Makes an averagely fair couplet.

Mariner's Trio

(Okeh 41449) With guitar and piano accompaniment the boys convert "I Don't Mind Walking in the Rain" into nice listening. "Just a Little Dance, Mamselle" is slightly blah.

Gene Austin

(Victor 22527) "This Side of Paradise," a "Mary" song, and "If I Could Be With You." Not the best of Gene Austin's but good enough to suffice for his fans.

Will Osborne

(Columbia 2269) There's some annoyance in the persistent leisureliness of tempo. This pair includes "When I Close My Eyes and Dream" and "So Beats My Heart."

Fred Rich

(Perfect 15346) Campbell-Connelly's English "When the Organ Plays at Twilight" and "Good Evenin'" make a pretty twosome in the 35-cent division. Rodman Lewis vocalizes nicely.

Harper Brothers

(Brunswick 4874) This team seems a dubious entry for recording laurels. "When the Organ Played" and "Moonlight on the Colorado" listen like diluted hillbilly.

Dealer Complains Over Orchestration Giveaways

The Salter's Music Shoppe of Wilmington has written all music publishers threatening to discontinue the handling of orchestrations unless the free lists are discontinued in that town.

R. L. Salter, president, has brought to the attention of the industry a situation that has long been a sore spot to jobbers and retailers of orchestrations.

"The time has now come when any old Tom, Dick and Harry, can have a few letter heads and cards printed up representing himself to be an orchestra leader and you music publishers fall for this bunk, supplying free of charge volumes of orchestrations for which the music dealer must pay good money.

Max Stark Quits Music To Make Talking Shorts

Max Stark, manager, Par-Publix music sales department for a year, has resigned. He will engage in making talking shorts. J. Zimanich, his assistant, succeeded him with Par.

Stark quit after Par-Publix eliminated 39 music counters in fifty of their theatres. Counters were not doing good biz in many stands due to towns that meant little to the music market. Counters cost Par-Publix $300 each to install.

Stark has founded the Simple Simon Comedies, Inc., to produce talking shorts. He has Rube Welch writing scripts and Louis Simon will be featured. He starts production about Oct. 25 in Fort Lee, N. J.

Harold Stern and orchestra have been booked for the Club Richman, New York.

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His song features include—
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VICTOR RECORDS

Air Headquarters Sees Lesson in Amos-Andy Talker Hit—From Now On Wants Royalty from Show Biz

Apparent success of the Amos 'n Andy film (Radio Pictures) after preview reviews in "Variety" (8) has socked the ether birds for a new slant on amusement biz and about completely changed the radio world's attitude toward the show biz. That ritz slant which the etherites weren't backward in admitting has been doffed for a camaraderie which behind has the official aim to corral all of show biz in whole or in part.

Looks like the radio birds suddenly looked up and decided that to hold the old attitude would shunt the air viziers onto the chump end of the amusement biz eventually. What directly was envisioned is given as the potential loss in film, stage and other royalties that might accrue to the air-minded ones.

That royalty angle is new considering the oft-repeated program that broadcasting was not in it for profit. But the two blackface jesters seem to have changed that, and in moving radio plans. Besides clamping down on their personalities for films, the radio people are going after shut-down attitudes on all future contracts for exclusive privileges. That will take in besides films, the stage, vaude, concert stage and even writing.

Hereafter radio contemplates a royalty basis on wherever any of its artists swim to after air hours. That film attitude gets a double check in that "Cuckoos" also made by Radio pictures came based on air sketches given over the air. And in like manner, Amos 'n Andy's.

Biggest Pullers

Latter pair are probably the biggest attracters ever known to the amusement world and the radio officials who left the pair out figuring on exploitation value, only now are plagued with misgivings on the likely royaltly profit.

How radio can make its royalty aims retroactive, if active at all, is what is now worrying the air people. It takes them right in on the show biz. Aware of this though they are looking ahead to being the incipient end of most things that go out on stage and elsewhere. Figures that way to be fountain for all amusement fodder, including television.

Right now only extra revenue radio people get is from commissions charged by artists' bureau. When Floyd Gibbons spieled 26 articles over the air and then went out and sold the very same scripts to "Liberty" at $1,000 an article, radio howled. Both the Gibbons thing and the Amos 'n Andy film broke about the same time—last week.

NBC, which handles both Gibbons and the b.f. pair, figure plenty of loss that way. As a result they are already negotiating a hook-up with a publishing house to publish and copyright every kind of script or chatter piece that floats on their radioed laden ether between mikes and sets.

Book firm is Simon & Schuster.

Fred Mann's Suicide

Chicago, Oct. 14.

Fred Mann, for many years prominent locally as operator of the Rainbow Garden, nite spot, shot and killed himself last week.

Rainbow Garden was padlocked by the government in 1928 on "set-up" evidence. Place operated for time as jai-alai fronton, but proceeds weren't enough to keep club out of receivership.

Franks in Charge

Jerry Franks, who has appeared on 18 consecutive broadcasts of the Fanchon & Marco period via WGBS every Thursday night, has temporarily assumed charge of the program due to Jesse Kaye's sudden departure for the coast.

Franks with Al Vann, with whom he has cojointly appeared on the air, with two male piano players and ukists, are appearing as an act this week at Bound Brook and Rahway, N. J.

Ozzie Nelson and his orchestra open at the Barbizon-Plaza, New York, this week.

Current Mexican Gov't Plans Air Propaganda By Hollywood's Latins

Hollywood, Oct. 14.

Present Mexican government will utilize the radio for internal propaganda, letting the constituents realize how good the present government is.

Spanish and Mexican screen players here, mostly the latter, are a corner of the triangle in the propaganda plan.

Government has arranged for a number of radio remote control broadcasts from here, the artists being Spanish speakers in pictures. These concerts will be broadcast from below the border, all under government supervision.

Talent besides doing its stuff will also be expected to plug favorably for the old country, including the present regime.

Hosties' Habitual Mixing Is Out in Chink Joints

Chink joints with floor shows have issued orders prohibiting femine entertainers from mixing with patrons.

Producers of the floor shows were notified to this effect by props of the chowmeineries and passed it on to the gals.

The femmes with no place to go between shows had been in the habit of lounging around and fraternizing with unaccompanied chop suey inhalers, occasionally imbibing too frequently in the cup that cheers, which meant nothing for the house and probably occasioned the curtailment of the practice.

Most of the entertainers in the chink places had formerly worked cabarets where mixing is generally required, and mixed through force of habit.

10c Couvert for Band And Show on Broadway

Cliff Bragdon has taken over the former Bunn Brothers basement cafeteria site under Loew's State, New York, and will open the spot Oct. 20 as "Coffee Cliff's."

It's the third spot Bragdon has had around New York. He originally opened under the Columbia theatre and got a play from former burlesque friends. When R-K-O took over the Columbia site Bragdon moved to the Strand Roof, but the upstairs location proved a bust.

Coffee Cliff's will operate with a 10-cent couvert charge, with dance band and entertainment.

L. A. Sta. Bids for More Power Through Pop Act

Hollywood, Oct. 14.

H. R. McMillan, California oil man and owner of KMPC, is petitioning for an increased wavelength for his station.

Now in Washington, D. C., for that purpose. MacMillian's station came into prominence locally with acquisition of the Beverly Hill Billies.

Two More Nuts

The Village Grove Nut club craze has started two new formations.

Klown Klub on west 136th street (formerly Paul Moore's) has taken Lew Dolgoff, for two years the Grove's m. c. and wisecracking announcer.

Sid Walker and his brother, Al, have connected with Dollar Bills on Broadway, to do their stooges gag, with Sid acting as president.

G. V. Floor Show

Arthur Hunter is staging a new floor show for the Black Cat, Greenwich Village.

Lineup includes Harry Murray, m.c.; Perla Amado, Rita La Belle, Helen Finley, Mildred D'Arman, Florence Miller, Peggy Rix, Amber Vaughan and Phyllis Merrill.

ROXY GANG ON AIR WITH ROXY IN EUROPE

New advertising ruling promulgated by Fox Theatres allows only the Roxy on Broadway to go in for radio publicity. All others are shut out.

Roxy Gang has been on ether for several years. Gang includes Roxy himself plus Roxy theatre choruses and individual features of the stage show. Now in Europe, on vacation, but broadcasting through NBC of Roxy is still on as usual except that Roxy's personal chatter is out. He may or may not resume when he returns, depending on his remaining with Fox Theatres.

CASA GRANADA

(PAUL WHITEMAN)

Chicago, Oct. 10.

Al Quodbach's trellised summer garden newly equipped with heating apparatus and other protectives against the prairie's icy breath will serve through the winter in place of the small, original room now used only for overflow.

Having played every name band in America and now presenting the king of jazz himself with the biggest salary roll of all, Quodbach needs and must have capacity. Casa Granada is the most pretentious cafe enterprise on the south side and comparable in night life importance with the top-ranking half dozen of all Chicago.

For the Whiteman opening the musical illuminati combined with notables of the stage, press and haut monde to create the sort of gathering quickly responsive to the remarkable versatility of the Whiteman band.

It is an oddity of the Whiteman Chicago history that although appearing in Chicago on an average of twice yearly during the past ten years the band has presided for ballroom dancing only once prior to the present Casa Granada booking. That was a short interlude at the Drake Hotel.

Not the least of the weird effects of the band was derived from "Choo Choo," the locomotive fortissimo chant written by Frank Trumbauer, one of the saxes. Whiteman is featuring this novelty, which was vended twice during the evening.

With showmanly appreciation of the warmer hoofing habits of Chicago, the musical policy was several degrees Farenheit above the typical Whiteman symphonic mellowness. At first the crowd did not entirely "get" some of the ultra touches, notably the complete dropping out of practically all the instrumentation so that the music is barely audible. As they warmed the band heated up to the consequent gratification of the strutters.

A new male foursome, the Howards, were added to the band only a week ago in Cincinnati under the title of "The King's Jesters." They take the place of the Crosby, Rinker, Barrios combination now gone their separate ways. Mildred Bailey, the substantial soprano with Paul on previous occasions, promulgates through a rhinestone megaphone.

Whiteman will be on the air via Columbia's WBBM while at the Granada. For the opening night, however, the program was not broadcast on the theory that there was enough to worry about.

Comment was heard on all sides on Paul's comparative slimness. He had his fiddle constantly under his chin and on several occasions stepped out on the floor for a few remarks. Jimmy Petrillo, president of the Musicians' Union, responded with a speech of welcome. This is no perfunctory matter. Out-of-town bands have not heretofore been welcomed. Petrillo took a few well-chosen socks at the film circuits.

Ben Bernie, doing an entire routine six miles from the College Inn, also introduced Petrillo whose presence impressed all the band leaders.

Financial considerations probably limit the Whiteman stay at the Granada to a nominal number of weeks. Short or long, the booking will redound indubitably to the credit and prestige of the cafe and will likewise intensify local admiration for the band.

Land.

Four N. Y. All-Nighters Under New Property Law

Texas Guinan's Club Argonaut, New York, gutted by fire last week, reopens Saturday (18) after a 10-day shutdown. With the Argonaut resuming four all-night hangouts will be operating in the Times Square sector.

Club Abbey and Salon Royal are located in hotels, while the operators of the Club Calais and the Tex's Argonaut get around the 3 o'clock closing law under a new provision which permits a club to remain open all night if it owns the property.

Hello Girls Kept Moving When Big Events Tie Up All Radio Switchboards

Any big event of public interest ties up the radio station switchboards at the two networks for days. Girls at the boards are kept informed up to the minute regarding whatever event is taking place and in turn answer the deluge of calls from the outside.

World series was the latest to keep the operators working overtime.

The most exciting event on N.B.C's calendar which tied up its switchboards for days and nights and made additional girls necessary took place when the submarine S-4 sunk off New London, Conn., last winter.

Day and Night Calls

Calls came in day and night for all details on the the progress being made lifting the submarine.

Despite the hustle and bustle attendant upon the calls many of the persons seeking info insisted on submitting suggestions to the hello girls as to personal theories as to how the salvage work could be done.

Something may be done about the calls but so far no definite action from either of the major stations.

L. A. Putt and Jig Hall Tosses Out Golf Course

Los Angeles, Oct. 14.

Rainbo Gardens, combination dancehall and miniature golf course, has flopped with the policy and the management is dropping the indoor sport to revert to a straight dance routine.

This spot was to be the first in a string of putt and jig halls. Folding of this idea, and of Jim Morley's indoor course a few weeks ago, leaves the town with only one undercover minnie links operated by Fox West Coast in an old deluxe theatre.

EDGEWATER BEACH

(Phil Spitalny)

Chicago, Oct. 11.

Saturday night formals at the Edgewater spells the last word in Chicago's smart suggestions. Formal to the point of stiffness, begowned and bejeweled, a moving garden of stunning women and their financiers, it's a show window sort of a place, expertly managed, well kitchened and a trifle haughty.

NBC rightly esteems the Edgewater contract a luscious plum. There's inestimable prestige from which the broadcaster expects to build its midwestern influence. No better choice could have been made than the imaginative Phil Spitalny, lately of the Hotel Pennsylvania in New York, to introduce the NBC regime and give the initial push.

Spitalny came to town three weeks ago with four men as a nucleus. On opening night his 17-piece band played together with a perfection of unity and sureness little short of a 21-day wonder. It represented Spitalny's leadership and musicianship backed by the resources of a wealthy and determined organization. Only hand-picked men on such short rehearsing could accomplish such musical results.

For a solid hour, from 11 to midnight, the orchestra percolated into the night over an extensive hook-up. It was a program of pops, novelties, classics magically turned into prancing one-steps, vocalizing, and through it and over it at all times a vertebrae-vibrating rhythm that is the essence of pure sock. Spitalny desseminates a mixture of swank New York hotel, collegiate road house, Gershwin symphonic and a pinch of old-fashioned Chicago hotsy-totsy. Put it all together, it's going to start something.

Merely as indicative of the flavor the Edgewater gives its undertakings the orchestra is garbed in short jacketed uniforms with gold braid epaulets. And in the interludes of rest while the band is out recharging its batteries there's a pretty organ that lulls the mind to reverie.

Spitalny is a resounding click. He's very apt to stay in Chicago as long as his brother, who has been the conductor of the Chicago theatre grand orchestra since the town first started to talk about subways.

Land.

Radio Air Line

By Mark Vance

Apparent lack of showmanship due, perhaps, to amateurishness, is tossing many a monkey wrench into the radio programs. Only where the high hand of commercialism is seen are the programs of any established worth. It's no secret the ad agencies controlling the commercial accounts make sure that the amateur has no part in the program building. Major circuits in putting on "commercials" where real money is expended makes possible the decided contrast with the faulty amateurish programs.

Stations have the same alibi; wanting the players who have stage reps to appear without pay, using the old gag about publicity. So the hooey goes on. Results blah. There are a few good players among some of the casts but the majority in the main just about kill what chances the skits may have had at the outset.

Malarkey

Early evening assignments on all the stations now given over to a lot of verbal malarkey where formerly bands were featured. Stations are after the money; they need it to keep going and where a society or organization has something politically to expound or desire a public play it goes on the air. Take last Thursday night for instance; for at least a half hour it was almost impossible to pluck a little worthwhile stuff from any of the programs. Too much talk was running the stations bowlegged.

Need Inspection

WMCA continues to sputter like a chilled motor. Even Nils Granlund's gorgeous adjectives about a cabaret are beginning to show wear. A few staid old commercials are running such "a sameness" in programs it's time they gave 'em a little closer inspection and a little change for a change.

Same Tunes

The same tunes are being played with noticeable regularity on all the stations. The bands go right into a topical number, no matter how many times it has been played just ahead. That's something that the stations will have to regulate and not the bands.

B. Davis, 20 Girls for Par Grill; B'casting

Benny Davis and his gang, same crew that is playing vaude for R-K-O, goes into the grill of the Paramount hotel, New York, Oct. 31, for four weeks with an option.

Davis will add 20 girls to the floor show. He will do three shows a day at the hotel and, if possible, will double.

An N.B.C. wire goes in the grill when Davis opens.

Libby Holman in Club

Libby Holman in "Three's a Crowd," revue, will double into the Club Lido, New York, opening tomorrow night (17).

News From the Dailies

(Continued from page 43)

was named as the operator. Previous Albin closings were the Maison Ritz, the Algiers and the Epicure.

Ravinia Park opera, past summer season, went into the red $241,178. Total receipts for 10-week season were $384,548, while expenses were $625,727. Receipts were 5¾% less than last year, while operating costs were 1¾% higher.

Attorney Samuel J. Hackman was sentenced for defrauding Joseph Crane out of $10,000 by promising to make him a motion picture out of Crane's book, "The Arisen Soul." Picture not produced and money not returned.

LONDON

Edith Evans' first essay in management, when she produced "Delilah" with herself in the lead, lasted for four performances.

Slant on the impropriety of the English classics is afforded in the fact that Sir Nigel Playfair has had to collaborate with Clifford Bax in cleaning up Dryden's "Marriage a la Mode" to make it fit for the Lyric, Hammersmith.

Specimen of a wisecrack from a British picture: "I've been to Venice, but didn't see very much. Half the streets were flooded." Just a spot of Gainsborough wit.

Latest weekly issue in the magazine reel field is the Gaumont Sound Mirror, starting this week.

UBANGI CLICK BOOMS FREAK DEMAND

Chicago, Oct. 14.

Next season will likely see great changes in the circus biz.

Freaks, especially human ones, will play a major part in all the programs of the six circuses now under direct control of John Ringling.

Success of the Ubangi savages, on the Ringling Barnum circus, this past season, is credited with causing all the switching. Show had a few of these duck-bill natives, brought from some spot in Africa, and surrounded by colored help hired in America. Phenomenal success of this circus, as compared with the other five, that went in the red, featuring only the regular old time circus draws, has convinced the Ringling interests the time is right for a change.

Scouring Europe

At present John Ringling is reported to have a half a dozen men abroad scouring the foreign spots for attractions that can be featured on all his outfits. They are looking for six separate draws, which can be featured on each outfit, and which will pull as did the Ubangi Savages for the big show. All, whatever they are, will be featured to the exclusion of other draws.

So strongly is the Ringling office working on this basis that no one of the standard turns has been given a come-back contract for next year. With the freak draws, it is figured to give these acts second place instead of, as in the past, first.

"Doc" Ingraham's Wife Names Chicago Girl

Chicago, Oct. 14.

Harold C. "Doc" Ingraham, half-owner of the Ingraham-Rutherford circus, is being sued for divorce by Nell Ingraham in Peoria on charges of cruelty and infidelity. Mrs. Ingraham filed her suit without paying for certain court fees, listing herself as a poor person.

Cruelty charges are based on alleged beatings in their apartment at the Mayer hotel, and allegation that on night of Oct. 2 Ingraham drove her to Bloomington, where he beat her in a hotel there and left her stranded, the bill states.

Infidelity charges name Janice Barr of Chicago, with the alleged beatings said to have begun with Ingraham's friendship with the Chi girl.

Court granted an injunction restraining Ingraham from disposing of his property or molesting his wife.

Couple married July 25, 1927, at Cloverport, Ky., and according to the bill, everything was rosy, until the circus man met the lady from Chicago, and from that time, said to be Jan. of this year, when Ingraham was in Chi as agent for the Fassnacht Passion Play, he made life generally miserable for his wife.

Ringling Buys Wallace Peru Winter Quarters

Chicago, Oct. 14.

John Ringling has purchased the Wallace winter-quarters at Peru, Ind. They will be used to house parts of the Sells-Floto, Hagenbeck-Wallace and John Robinson outfits, now spending the cold months at Peru in the former American Circus Corp. barns and farms.

But includes all building on the Ben Wallace farm of 100 odd acres. Property, since the H-W was sold to Jerry Mugivan and associates has been idle. Amont involved in the purchase price not revealed.

The addition gives Ringling about 400 acres of quarters at Peru, and makes it the winter circus headquarters of America.

Birmingham, Oct. 14.

Ringling Brothers closed the season at Montgomery, Ala., Friday (10) going to winter quarters. Owing to the cattle tick problem in the South horses are going to Peru for wintering.

Ringling was almost barred from the entire state of Alabama because they had been playing Texas and Louisiana cattle tick infested states.

$60,000 PRICE TILT

May Chill "101" Deal—First Figure Was $100,000

Chicago, Oct. 14.

Purchase of the Miller Bros.' 101 Ranch show, now in winter quarters at Ponca City, Okla., hit another snag last week, when the Millers said they would have to have $160,000 instead of $100,000.

Zack Terrell, who made the offer of $100,000, is now up in the air, with chances of this deal also falling through because of the extra money asked.

Millers boosted the ante following spirited bidding.

Gentry Motor Circus Headed for Pacific

Chicago, Oct. 14.

H. B. Gentry, General Motors truck circus, under direction of Sam Dill, is reported to be heading for the Pacific coast, by way of Texas.

At present playing to fair business through Louisiana.

Robbins Bros.' outfit of 20 cars and owned by Fred Buchannan of Granger, Iowa, at present on the Pacific coast, and the last of the independent circuses, has switched its route and will return as soon as possible to Granger.

Buchannan attempted to pick up the circusless towns on the Pacific coast and met with minor success.

Fun Museum Seeks Site For a Permanent Home

Members of the Manufacturers' Division of the National Association of Amusement Parks and officers of the American Museum of Public Recreatin met at the Half Moon hotel in Coney Island last week and discussed plans for the coming season. Present at the NAAP meeting, William F. Mangels, Sylvan Hoffman, Frank Darling, George Smith, Norman Alexander, Leonard Sloss, Carl Rader, Fred Markey, and R. S. Uzzell.

The American Museum of Public Recreation, which has been gathering together all the ancient and modern amusement devices in the world as well as all the patents on thrill contrivances, will remain in Coney Island, the trustees of this organization decided at their meeting. Plans were also promulgated for the construction of a new building in which to house the amusement exhibits, and a plea is being made to the city for a piece of land on which to locate permanently. Peter Meyer, park architect, is working on the building plan and will present it at the December meeting.

New trustees for the Museum elected: Frank Darling, A. B. McSwigan, James A. Donovan, Morris Goldberg, A. R. Hodge, George Schott, N. S. Alexander, Henry Guenther and Leonard B. Schloss. William F. Mangels is director of the Museum.

Carnivals

(For current week, Oct. 13-18, when not otherwise indicated)

Alabama, Clinton, La.
Barker, Althons, Ala.
Beckman & Gerety, Dallas, Tex., 6-19.
Bernardi Greater, South Boston, Va.
Boyd & Pearson, Leachville, Ark.
Bunst, Gaffrey, S. C.
Cetlin & Wilson, Winston-Salem, N. C.
Clark, Lemoore, Cal.
Coe Bros., Bainbridge, Ga.
Corey Greater, East Bend, N. C.
Davis & Sons, Abbeville, La.
Dixie Expo., Clarendon, Ark.; Dyersburg, Tenn., 20-25.
Douglas Greater, Mullins, S. C.; Concord, 20-25.
Eddie's Rides, Abbeville, La.
Ehring, No. 1, Circleville, O., 21-25.
Galler, Courtland, Ala.
Glick, Weldon, N. C.; Wilson, 20-25.
Gray Royal, Floresville, Tex.
Great Brightway, Carthage, N. C.
Great Western, Jonesville, La.
Greenburg, Tombstone, Ariz.
Hames, No. 1, Ballenger, Tex.
Hill, Florence, Ala.
Isler Greater, Denison, Tex.
Jones, Macon, Ga.
Ketchum's, Carthage, N. C., and Greer, S. C.
Krause Greater, Rock Hill, S. C.; Monroe, N. C., 20-25.
LaMance, Carnesville, Ga.; Canton, 20-25.
Leggette, Eunice, La.
Loos, Lockhart, Tex.
Melville-Reiss, Raleigh, N. C.
Miller, San Augustine, Tex.
Morris & Castle, Waco, Tex., 10-19.
Naill, Ruston, La.
Page, Thomson, Ga.; Sparta, 20-25.
Quality Novelty, Lawrenceville, Va.
Rice Bros., Americus, Ga.
Rice-Dorman, Lufkin, Texas.
Rubin & Cherry, Jackson, Miss.
Rubin & Cherry Model, Concord, N. C.
Snapp, Monett, Mo.
Speroni, Busnell, Ill.
Wortham, John T., Las Cruces, N. M.

Brentano did a rush job to get "Ex-Judge" out on the stands before they locate Crater, and succeeded. It's another one of those anonymous "ex" things, and the author might be anybody.

Blow for Florida

Chicago, Oct. 14.

John Ringling has his doubts about the Florida climate being beneficial for horses.

He's sending all the baggage stock from the Ringling Barnum and Sparks outfits to Peru, Ind., where it is figured they will be in better health in the temporate north when the Spring rolls around than if kept among the orange and magnolia blossoms.

ORIENTAL GIRLS

(Continued from page 43)

ing juvenile and spots some good hoofing with Gertrude Leland.

Femme contingent of principals is headed by Madeline LaVerne, buxom soub, who gives them everything from a weaving and semi-strip standpoint and a better dancer than the average burlesque soub. Sally Van is alternate soub, also going for the weave and teaser stuff and making the grade. Gladys Leland, ingenue, and Lela Leta, prima, are also acceptable in their assignments.

Routining of the show remains practically the same, with the same skits and numbers in, but both pepped up considerably to make for a bang-over performance in contrast to the outfit when previously caught.

Lamont's repartee from upper box with O'Rourke on stage is still the payoff for comedy. Plenty spicy, but not too rough, and with the crowd going heavy for the intimacy angle. The "Hotel De Bunk," spotting Lamont in a spooky hostelry, is runner up for laughs, with the vulnerable drugged wine gag also standing up because of Lamont's seltzer squirt on Miss LaVerne's bloomers at tag.

Spacing numbers equally as good as the blackouts, with most packing plenty of gusto and ideas which snap them across. Baker delivers a good hophead impresh, which went well here, but will be better out of town. Misses LaVerne and Van copped heavy with their weaving, while the Triana Sisters also helped with a cymbal dance.

Chorus works hard and is an asset. Production and costuming okay, but first, last and always, Jack Lamont carries the burden of the show, and does it well. He's done wonders with "Oriental Girls" in a month's time. *Edba.*

THE BIG REVUE

(MUTUAL)

Good burlesque, but is it art?

Women doing strip in this show, Marie Forbes and Lillian Dixon, work expertly and carry the burden all the way. One of the girls, Marie Forbes, stops it cold on two occasions in the first half. Best thing about her work is that she takes off as much as she dares within four encores, knows how to carry herself and has vocal ability of better than average burlesque quality.

While her figure is of Junoesque proportions, she's the type that appeals to the customers who bring binoculars to the Apollo, in Harlem. Miss Dixon has a form that rates on a par with those of show girls in the Broadway musicals and a cute way of undraping. Life in burlesque is one thing off after another for Miss Dixon and other Mutual soubrets.

Comics are Charles Cole and Bill Moran, both tramps and heavy for double entendre. Louder and lewder than ever. Some of the skits are just about the last ess in suggestiveness, and on Broadway would surely be good for a pinch. While the cooch work of Mary Gleason and a girl with the ritzy label of "Mme. La Pisch" still continues to find favor with the regulars at this house.

Harry Martine, doing a boomerang hat-throwing vaude specialty, fits into several of the scenes nicely, but his talk is the sort that has stood the wear and air of a thousand stag smokers. Unbilled prima has a soprano of fine range, and sells her numbers in unusually good style for burlesque.

Chorus of 30 is one of the best seen around the New York burlesque houses this season, standing out generally on youth, looks and appearance. Somebody rates credit for teaching the girls something about dancing. All of them are capable of doing a good time step, while a half dozen can step out in pickouts for fairly intricate off-beat routines.

That chorus and the two stripping specialists are enough to put this show over in any of the Mutual houses.

FLYING DUTCHMAN

(Mutual)

Swiftly paced and nicely mounted, this show, with Billy Watson featured, is about the closest a Mutual wheel unit comes in the chase to catch up with musical comedy or a night club floor show featuring girls in various stages of undress.

Watson, veteran burlesque trouper, knows his customers and gives them what they want with the throttle wide open. Few dull moments in the show. The strippers go a little farther in nudity display and the comics forget nothing in indigo material. Show rates approval on the strength of the effort made to get out of the burlesque rut in the first part.

First half is spotted in the Patent Office in Washington, with the supporting principals doing character bits and managing to stick to Watson's book about crazy inventors and patent promoters with about the same degree of success as the average legit musical. Watson has borrowed a few ideas from this and last season's musical shows, lifting the bottle number eliminated from Carroll's "Vanities," currently on Broadway.

"Hit the Bottle" number was the most daringly suggestive bit in the Carroll show, but here it is carried along for an effective low comedy wind-up.

Two house girls doing teaser numbers topped the three visiting strippers carried with the show. These youthful, shapely lookers, at the Apollo in Harlem, now take off that last remaining brassiere after the eighth encore and give the regular customer an eyeful of unadorned chests, for waiting that long.

Judith Butler, statuesque blonde; Mabel White and Marion Lee all do undress stuff in the routine manner. Dorothy Norton makes an acceptable prima, while others who fit in are George Monfred, juve; Jack Ryan, second comic, and Billy Zenell, straight.

Chorus of 36 girls work hard, but don't measure up in general appearance and hoofing ability with similar groups noted at this house recently. Show is the principal's.

Fox Vaude Class

(Continued from page 32)

& M. Ideas, scheduled for a half week at most of the Fox houses, will be permitted to have union musicians leave the pit and work on the stage.

Some 10 houses are affected by the restoration of stage shows in Fox houses.

Where Fox de luxe classification had a stage crew of 11 men formerly, under the new agreement and vaude designation, that is cut to four.

Some 40 stage hands and 20 operators will go back to work with musicians, however, getting the best break as a greater number of them will be reengaged.

A few orchestras of 15 men will be used but most of the houses will use a seven or eight piece outfit.

Only one spotlight, but where an additional lamp is used the presentation scale becomes effective.

Where six men were used on a film shift, only four will now work, which figured up on each house means quite a saving to Fox on the weekly budget.

Fox Wants Written Agreement

Just when everything seemed set for the placement of shows in the Fox houses an unexpected hitch yesterday (14) forced a postponement of the stage bills until next week.

While the unions had voted on the "vaude" classification the Fox offices requested the agreement to be submitted in writing. This could not be complied with immediately as most all of the different union heads were in Boston attending the A. F. of L. convention.

No development looked for until the agreement can be submitted in writing to the Fox office.

Chatter in Loop

(Continued from page 50)

new Civic opera house, call themselves "impresari."

John Rogers, erstwhile Englewood manager, is back welcoming the boys on showing nights.

Coliseum has 7,000 turtles stored in the basement. Ready for the mudder races next month.

Bill Brumberg so excited he doesn't know which one of his pictures is better than the other.

Tribune fell on page one for Joe Flynn's pipe about corset war among chorus of "Three Little Girls"

"Kiki" Cuvler, at the Oriental, won't go anywhere about the Loop without his glove stuffed in a pocket.

The mother of Lew Price, former vaude actor and now a club booker, died Oct. 8 in New York of heart trouble.

Obituary

DOLLY NOBLES

Dolly Nobles, 67, actress, widow of the late Milton Nobles and who appeared with him in vaude and legit for many years, died Oct. 6 at the Nobles' home, 139 First Place, Brooklyn, of heart trouble.

Mrs. Nobles was married to Milton when 17. Their subsequent devotion to each other designated them as one of the ideally wedded couples of the stage. They were always together, and when Milton died in harness about five years ago, playing a Players' Club benefit at the Empire, New York. Mrs. Nobles was visibly affected and apparently never could be reconciled to his passing.

They appeared many years in vaude and co-starred in many plays, including those written by Mr. Nobles. These included "Phoenix," "Love and Law" and "The Man of the People."

Their last big stage success together was "Lightnin'," which they appeared in on the road while Frank Bacon was playing it in New York. And when Bacon died the John Golden office called the Nobles to New York from Boston to take up their roles in the Broadway cast.

It was Mrs. Nobles who often repeated what Bacon had said about Milton: "I act Bill Jones in 'Lightnin',' but you are Bill Jones."

Mrs. Nobles had come of a prominent Cincinnati family, the Woolvines, who were well known socially.

She is survived by a sister, Lora Belline, opera singer, now retired and living in Lebanon, O.; a brother, Dr. Webster Woolvine, Cincinnati, and a niece in Baltimore, Mrs. Richard Pillman.

FRED MANN

Fred Mann, 57, founder and proprietor of the Million Dollar Rainbo Garden, nite spot, in Chicago, shot and killed himself on Oct. 8, in Chicago. His body was found in Lincoln Park, with a bullet hole through the temple. In his pockets were notes to his wife and George Klaner, undertaker friend.

Mann built the Rainbo Garden in 1917, and was very successful until prohibition came along. His place was raided in 1922, and Mann was fined. In May, 1928, the government padlocked the club on "setup" evidence. Mann reopened the club as a jai-alai fronton, but proceeds weren't enough to keep the place from going into the hands of the receivers.

Widow, son and brother survive.

HENRY LEWELLYN

Henry Lewellyn, 62, noted English legit actor, last appearing in "London Calling," at Werba's Jamaica, died suddenly Sept. 23. He rated among old-timers with David Warfield, William Gillette and Otis Skinner. Death attributed to heart trouble. Burial was in Chicago.

Mrs. Frances Lewellyn, widow, survives.

SIDNEY PAXTON

Sidney Paxton, 69, actor, died at Montauk, L. I., Oct. 13. He went on the stage in England and at one time headed the British Actors' Association.

His last appearance in legit here was in the Coast company of "The Perfect Alibi." Taken ill there, he came east. Deceased latterly mostly appeared in pictures.

William ("Doc") Cherry, 52, property man for Metro for several years, died suddenly in Palm, Calif., Oct. 9.

Formerly a druggist, he was with the Barnum and Ringling circuses for years and then became a property man for the Thomas H. Ince studio and later with Triangle. Cherry was born in New York.

Barton Coslow, four-and-half-year-old son of Sam Coslow, Paramount song writer, was killed by a hit and run driver Oct. 7 in Hollywood, Cal. Interment in Sinai Cemetery, Los Angeles.

Addison D. Maderia, 71, grand Opera baritone, died Oct. 8 in Kansas City. He sang in the N. Y. Metropolitan Opera Co. 15 years retiring about twenty years ago. He was one of the first singers to make phonograph records.

The mother, 65, of William Halligan died Oct. 8 at the Michael Reese hospital, Chicago. She had been ailing for the past four years with various complications.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

This is the last house on Chi's great south side to discard the cast iron cushionless seats for pews with padding. Each midnight the past week workmen have been ripping out the school room benches and replacing with chairs. R-K-O is also installing a couple of new generators in the booths to give clear-cut pictures, which have been sadly lacking.

New manager, J. F. Rogers, from Tacoma, Wash., is busy with style shows and other business draggers, which may eventually pull the house to popularity and money. As it stands, R-K-O has two more years on its lease. They had thought of pouring some $50,000 in a new lobby, but this will probably be laid aside for a couple of years.

Tuesday evening, in spite of pouring rain every pew was taken, which proves the southsiders and the agents will turn out if given inducement. Other houses, within three blocks, only had half a house.

Opening the 10-act preview was "King," a police dog, doing the usual routine of tricks. His master opens the act with a long preamble, which seems to weary even the dog, who leaves his posing and begins to pace the stage. Southsiders are partial to acts of this nature and it won a hand.

"The Crooners," second, consisted of two lads and melodies. One, a Spaniard, did a solo number in broken English. A poor turn.

Dan's Aristocrats, a dancing turn of four girls and two men, had a tough time with the music. Act uses a special drop, and while not particularly strong for the big cities, would go okay in smaller spots.

Konosan's, a Jap girl, in the traditional kimono and before a drop, gave several pop tunes to a couple of encores. Pleasing enough as a novelty.

Norton and Haley, from the State-Lake, were brought in to make good the promise of ten pre-view acts. The couple wowed 'em, and were the first to really get anywhere.

Newhoff and Phillips, two men and two girls in what might be termed a tough spot, sixth, with a wedding bit set to song. Good comedy lines and a neat turn throughout. Clicked.

Edison and Louise cut loose in the seventh with a bassoon bit that is new, novelty and sure fire. Edison does with the instrument what others have been doing with the sax for years, only it's funnier. Formerly the team of Edison and Gregory who split. Mrs. Edison is the Louise. Opening rather slow, with a dog in the turn, the couple finished strong and came back for a couple bows.

"Camping" is the title given to a sketch employing two men and three girls. All about the troubles of inviting too many girls to the summer camp. Fair entertainment, with a little fair dancing thrown in to round it out.

Closing, "Harp Fantasies," probably subsidized by Lyon and Healy. Four harps, played by girls, in a special set in full with a pair of adagio dancers and a soprano who has a wonderful pair of pipes. A strong closing number, but it could not hold the mob, who have two hours of show, were weary of the hard seats.

"Man Trouble" (Fox) feature film. Business, capacity.

Regal

There can be no doubt about the picture taste of Harlem when you see the way these folks pack into a house to get a peek at that ace sobber, "Common Clay" (Fox). Heavy melodrama is their pie.

Regular stage show was cut short in order to squeeze the five additional acts, giving the whole performance compactness and a speedy pace.

Mary Bruce kids, troupe of 13 boys and girls, are not really telling the whole truth when they are tagged as children. They run around 17 to 20 years old.

Troupe is oke, with eight girls in line plus several song and dance specialties.

Alice Harris did her bit as a personality girl with pipes and legs. Joiner and Foster have a nice comedy talk and tap turn, with the talk nonchalant and the hoofing fast. Kid on for encore with one of the best dancing routines ever. All the turns mentioned are colored.

Wingo and Chaney are weak with the straight hoofing and their comedy roughhouse tumbling. Act is jumbled, jumpy, lacking smoothness. Charles Gregory, formerly of the team of Edison and Gregory, doesn't find the going so smooth as a single. Still does the old act's bits, hoke music out of saws, balloons, inner tubes and vacuum cleaners. Act needs a partner.

Russell and Ducett are fancy ballroom dancers, with whirls and twirls and glides. Russell reported just arrived from England. Little to recommend turn at present. Mowatt and Hardy, hat throwers and jugglers, will improve their chances if they cut that brutal opening song and get right down to their business. Hat work novelty is distinctly 1910, but the new generation is here. Close with Indian club manipulation.

Sweet and Procter, judged by the returns at this house, have an excellent comedy act, but there might be a question elsewhere.

Charles Berkell will open a stock company at the Grand, in Davenport, Ia., on Oct. 19.

Lincoln-Hippodrome, former vaudfilm stand, reopened last week after complete renovations, following the slicing of some 350 seats off the main floor. New W. E. wiring. Contemplated returning to vaudfilm policy shortly.

Margie Williams, leading woman with the Harry Minturn players here and with the Fullerton stock in Oakland, Calif., has joined the Al Jackson players at Madison, Wis.

Ed Waller, managing the Duffy stock at Portland, Ore., was in town last week engaging players.

Chick Boyes opens his circle stock at Hebron, Neb., on Oct. 18.

George Hoskins will direct, and George Pronath will stage the dances, for the musical comedy by, for and with the U. of Minnesota students.

Arthur Thornton is behind the footlights again after an absence of a couple of years staging, producing and writing acts in New York.

He is appearing with Jack Norton in an R-K-O afterpiece.

Jack Stanley, monopedic songwriter, looked the local vaudeville situation over, gave a snort of disguest, and back to B'way.

Rajah Ben Ali, who has been doing a single around here, stepped into the Olsen and Johnson hoke carnival at the Palace as a stooge.

Jules K. Stein, recently with the Oriental orchestra as pianist and now under contract to NBC, has been placed with Phil Spitalny.

New band rehearsing over Lindy's Restaurant.

Lorraine Johnson, Mary Williams, John B. Walsh and Frances Neilsen, the latter in the Blanche Ring part, are new to "Strike Up the Band" for the road season. Miss Williams and Mr. Walsh were somewhat nervous opening night at the Selwyn, and several members of the cast had very bad make-ups. Otherwise everything went like clockwork, the show drawing excellent notices.

Sigmund Sanders, directing the orchestra, performed a prodigious feat of help-giving to the newcomers, and worked harder than anyone on the rostrum.

Wiser-Grand, Muncie, Ind., is now playing three acts of vaude weekly. Booked from the William Morris office.

BUFFALO

By SIDNEY BURTON

Erlanger—"Pagan Lady."
Buffalo—"Three Faces East."
Century—"Monte Carlo."
Hipp—"Recaptured Love."
Great Lakes—"Madam Satan."
Hollywood (Little)—"Once a Gentleman."

Studio Theatre Players, winners of Little Theatre Tournament prize, start rehearsals this week on its initial production, Lonsdale's "Aren't We All."

Lenore Ulric's "Pagan Lady" (Erlanger) last week featured two formore native Buffalo stock boys, both proteges of the late Garry McGarry, Russell Hardie and Franchot Tone.

After Nov. 1 all pony golf courses will be forced to have licenses and will be regulated as to operation and hours by a new ordinance passed this week. License fee is $100.

According to local license bureau 50 courses opened here in September.

Ray C. Brown assumed the management of Fox's Great Lakes this week, succeeding Albert P. Kaufman. Brown is a son of Harry Brown, former manager, old Star theatre.

CINCINNATI

By JOE KOLLING

Albee—"Three Faces East"; vaude.
Shubert—"Hell's Angels" (2d week).
Capitol—"A Lady Surrenders."
Palace—"Her Wedding Night."
Lyric—"Madam Satan."
Keith's—"Good News."
Strand—"Matrimonial Kiss."
Family—"Oklahoma Cyclone"; "Strictly Unconventional."
Cox—National Players (stock).
Empress—Burlesque (Mutual).

The Amos 'n' Andy film is booked on a day and date basis at Palace and Capitol, R-K-O's two largest local houses.

The Cincinnati Civic Theatre will be supplied with plays for local production this season by the Theatre Guild. The Civic group will take over one performance of each of the five shows the Guild presents during the season at the Erlanger-Grand.

With business on "Hell's Angels" below expectations, its stay at the Shubert will be cut from four to three weeks, ending Oct. 25.

BIRMINGHAM, ALA.

By ROBERT H. BROWN

Ritz—"Half Shot at Sunrise"; vaude.
Alabama—"Monte Carlo."
Strand—"The Sea God."
Galax—"Under a Texas Moon."
Trianon—"Common Clay" (2d run).
Empire—"Sweethearts and Wives."
Lyric—Stock.
Pantages—Stock.

Ed Wallace replaces C. J. Barnes as manager Royal, downtown grind.

Trianon, remodeled, opened Monday (20) with "Common Clay." New scale of 15-25-35c.

Dorothy Players (stock) opened at Lyric last week for indefinite stay.

DETROIT

By LEE ELMAN

Michigan—"Three French Girls."
Fox—"Up the River."
Fisher—"One Night at Susie's."
R-K-O Downtown—"Her Man."
State—"Life of the Party."
United Artists—"Whoopee" (2d week).
Paramount—"Old English," 2d week.
Madison—"A Lady Surrenders" (2d week).

Civic theatre, under direction Jessie Bonstelle, opened season with "The Rivals."

Tunnel to Windsor completed. Will open in spring. Gives Detroit three ways to cross over—ferry, bridge and vehicular tunnel.

Flo Kelley, production dept. F. & M., making Detroit her headquarters for three days a week now. Other four days in St. Louis.

Girls from Fox wear smoked glasses to and from the theatre so they won't have to take their make-up off.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Month in Country."
Hanna—"Street Scene."
Play House—"High Road."
Brickert—"Cock Robin."
Stillman—"Big House."
Palace—"Faces East"; vaude.
Allen—"French Girls."
Hip—"Her Man."
State—"Love in Rough"; unit.
105th—"Moby Dick."
Columbia—Burlesque.

Long delayed season at Ohio started this week by Nazimova in Theatre Guild's "Month in Country." W. Corris, manager; Bill Williams, p. a.

Wide screen at Stillman with "Billy the Kid" (Metro) Nov. 1.

Local little theatre, with seating capacity of 250, recently tried the experiment of running on a co-operative financial basis. At end of week each actor drew as his share only $2.65, establishing a record for low salaries.

Al Beckerich, from Brooklyn, Hip manager, following Allan Glenn's resignation.

Gerald O'Connell, manager of Allen; Al Sindlinger, manager of Park, leaving to go with Stanley in Philly. John Newkirk, from Mall, to take his place. Harry Lee, asst. at Cameo, acting mgr. of Alhambra. Art Catlin, former Allen manager, to Stillman as asst. to George Gilliam.

Orpheum, grind, remodeled and renamed Roxy, changes policy to old-time film hits. Bert Todd, manager.

BRONX, N. Y. C.

As a business builder, Louis Gans, manager of the Boston Road theatre, is giving each patron a numbered ticket upon each visit. One of the numbers picked every Tuesday gets the holder awarded a radio set.

That subway circuit house projected for the Grand Concourse is abandoned, with an office structure to be erected on the site. Operators couldn't see it, with the Bronx opera house dark.

Theatre managerial berths locally so scarce one manager whose house has failed to reopen working in the circulation department of a local newspaper.

Bronx Playhouse, formerly Bronx Royal theatre, going in for art films when it can't get a Yiddish talker. Mostly from the Russian.

When in Chicago Visit These Hits

ERLANGER— Matinees Wed.-Sat.
DAVID BELASCO will present
It's a Wise Child
Last Season's N. Y. Comedy Hit
Original Belasco Theatre Cast

SELWYN Mats. Thurs.-Sat.
CLARK & McCULLOUGH
In the Musical Comedy
"STRIKE UP THE BAND"

BLACKSTONE The Theatre Guild, Inc.
The Newest Play by the World's Greatest Dramatist
BERNARD SHAW'S
"The Apple Cart"
With the Guild Acting Company

R-K-O WOODS
A Universal Picture
'A LADY SURRENDERS'
with CONRAD NAGEL and GENEVIEVE TOBIN

THE UNION RESTAURANT
68 W. Randolph St., at Dearborn, CHICAGO (Recently enlarged)
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After seven years as a local branch manager of the Pathe Exchange office, Joe Stout has resigned. Effective immediately. Al O'Keefe, from the company's Salt Lake office, will succeed him.

Stout was one of the oldest exchange men, in point of service, on the row.

Following assignments were made at Coast studios last week:

William Collier, Sr., "Seas Beneath," Fox.

H. B. Warner, "The Southerner," Metro.

John Halliday, "Once a Sinner," Fox.

Gene Teval, "Sin Takes a Holiday," Pathe.

ZaSu Pitts, "Half Gods," Universal.

Leon Gordon, dialog on "Basquerrie," Fox.

William Bakewell, William Collier, Jr., "Reducing," Metro.

Richard Arlen and Fay Wray will head cast in "Stampede" for Paramount. Edward Sloman, director.

Clark Marshall and Russell Hopton, "Criminal Code," Col.

Jack Kennedy, "The World Champion," Tiffany two reeler.

Frances Dade, one of the two femme leads in "Dracula," U.

David Newell, "Roseland," Col.

Phyllis Crane, "Aloha," Rogell.

Charles Hill Mailes, "Dracula," Universal.

Nita Martan, Bill Thorne and Wallace McDonald, "Midnight Stage," Tiffany.

Andre Ferrier, operator of the French theatre in San Francisco, will bring a company here Oct. 18 for French repertory at the Egan theatre.

Alan Mowbray is the lead in the Civic Rep's production of "The Apple Cart" at the Music Box, Nov. 3. Opposite him is Doris Lloyd, with Marion Clayton, Olaf Hytten, Eric Snowden, Boyd Irwin, Leslie Palmer, Clarissa Selwyn, Daisy Belmore, Nellie Strong, Cyril Delevanty, Norman Blume, Raymond Lawrence and Charles Meakin following in the line-up.

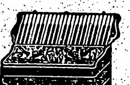
Claude King is directing.

Fanchon & Marco's "Seasons" Idea opens at the Colorado theatre, Pasadena, Oct. 16. Lottie Loder, borrowed from Warners; Frank Melino and Co., Ada Broadbent and Albertina Rasch Dancers comprise the lineup. Larry Ceballos directs.

Hal Reid has replaced Ralph Pollock as publicity agent for the Million Dollar, downtown. Later resigned because of ill health.

Frank Ullman has leased the Baldwin Park, Cal., theatre from John H. Powell. Option to purchase after a year's tryout.

BOREO
Palace, N. Y., Next



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Four hundred players recruited in Imperial Valley towns are rehearsing at El Centro, Cal., for the pageant, "The Desert Calls," scheduled for the county fair grounds Nov. 6 to 9. Phil Whiting is directing. Valley commerce chambers are backing it with $6,000.

Max Milder, central division sales manager for Warners, spent a week making a swing around the west coast.

Redecorated Blossom Room at the Roosevelt opened to 10 bucks couvert with Ted Weems' band making his bow there. Walter C. Kelly ("The Virginia Judge") referred to the room as reminding him of "a reception room of a drunken Caliph in Bagdad." Fair turnout.

DALLAS

By RUDY DONAT

Majestic—"Half Shot at Sunrise"; vaude.
Palace—"Office Wife"—Stage Show.
Melba—"Scarlet Pages."
Old Mill—"Love in the Rough."
Capitol—"Lawful Larceny."
Fair Park—"Sons o' Guns."

"Lawful Larceny," first flicker in the Capitol under R-K-O management. Charlie Webb in as manager as his first try.

Tom Hickman, Texas ranger, booked for State Fair here (Oct. 11-26) as feature of rodeo.

Local Little Theatre to do "Camille" in November, featuring Julia Hogan (amateur).

Alex ("Dad") Lowe, doorman of Publix-Palace here, lost a finger accidentally caught in an exhaust fan.

"Nina Rosa" booked for Fair Park Nov. 15-16 through Klaw & Erlanger. Other attractions dated are "Strictly Dishonorable," "Street Scene," "Artists and Models," and Fritz Leiber likely.

SARANAC LAKE

By "HAPPY" BENWAY

Al Downing, Denver local I. A. T. S. E., after doing the "airing" trick here left for N. Y. C.

Allie Bagley back to bed, but still clowning with a high temp.

Leah Temple feeling much okay.

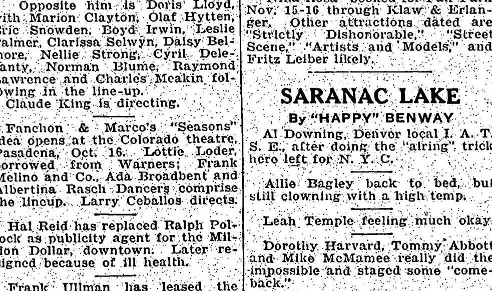
Dorothy Harvard, Tommy Abbott and Mike McMamee really did the impossible and staged some "come-back."

The death of Samuel Jacob Hubb (Jack Hubb), former Detroit booking agent, at Albuquerque, N. M., received here with regret as he was liked by the colony.

Those up for three meals and enjoying limited exercise are: Edith Cohen, Angelus Papulis, Constance Reeves, Ethel Clouds, Lilly Leonora, Dick Kuni, Val. Kincaid, Vernon Lawrence, Monroe Coleman, Lawrence McCarthy, Eddie Voss and Jack Lewis.

George Harmon has a mania to buy auto tires....Ben Shaffer much okay....Ford Raymond has added weight....Last month over 100 visitors registered at the Lodge. ....Doris Palmer (newcomer) shows much improvement....Alice Carman has added so much weight she is giving away her clothes.... John J. Farrell leaves soon, okay. ....Chris Hagedorn showing up in pink of condition....George Vogelle, after four months here, left for Brooklyn....Helen O'Reilly feeling well....Old Dan Sherman is in Saranac....The patients like the Wee Golf Course....William Holly coming back with weight, strength and everything.

Write to those you know in Saranac.



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LOUISVILLE, KY.

Alamo—"Eyes of the World."
Brown—"Monte Carloa."
Mary Anderson—"Santa Fe Trail."
Rialto—"Bright Lights."
State—"Those 3 French Girls."
Strand—"A Lady Surrenders."

The Hollywood Showboat looks as though it can't stand another week here after breaking all its records by remaining six months.

Hippodrome, former Mutual stand and later tab house, opens soon with Col. Billy Rendon as operator. Policy may be sound films, small-time vaude.

Cincinnati Symphony Orchestra opens its season here Oct. 15.

Madrid Ballroom reopened under new management. Edward Hart and Henry Langdon, formerly of Detroit, will attempt to make it pay. George Walker's Savannah Orchestra the opener.

Annual radio show proved disappointing when the attendance hit only 25,000 in spite of 40,000 claimed by the press. Spectacle, held in the Armory, is now just a furniture show and the claims of manufacturers conflicting and confusing.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"Night Hostess" (Bainbridge stock).
Minnesota—"Her Wedding Night"; Publix Stage Show.
R-K-O Orpheum—"Her Man"; vaude.
Gayety—Stock burlesque.
Century—"Raffles."
State—"The Sea God."
Lyric—"Wild Company."
Aster—"The Squealer."
Grand—"Holiday" (1st half); "Common Clay" (2d half); (2d loop run).

Marie Gale (Mrs. A. G. Bainbridge), who temporarily retired from the stage, has gone to Seattle to play leads with stock there.

Subscriptions are being solicited for three road shows due at the Met in November and December. Two are "Topaze" and "Death Takes a Holiday."

"Rain or Shine" (Col) went into the Grand, loop Publix house, for a second date last week despite its first run at the R-K-O Orpheum.

Opening of the R-K-O Seventh Street theatre with first-run de luxe film policy leaves only the Pantages dark in the loop.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Liliom."
Davidson—"Mysteries of Birth."
Garden—"What a Widow!"
Gayety—Burlesque (Mutual).
Majestic—"Matrimonial Bed."
Palace-Orpheum—"Her Man."
Strand—"Grumpy."
Wisconsin—"Up River"; stage show.

Davidson after two fairly good weeks with "Strictly Dishonorable" and Walker Whiteside in "Chinese Bungalow" booked in "Mysteries of Birth," owing to lack of legits. 50,000 two-for-one coupons distributed to tune up interest.

Pabst will have its first week of New York Theatre Guild week of Oct. 27.

Several thousand Wisconsin nurses have protested against "War Nurse." They claim picture gives a wrong impression of nurses.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Strictly Dishonorable."
Mainstreet—"My Man"; vaude.
Loew's Midland—"Those Three French Girls."
Newman—"Three Faces East."
Royal—"Monte Carlo."
Pantages—"One Night at Susie's."
Empress—Burlesque (Mutual).

The Shubert opened Monday with "It's a Wise Child" at $3 top. "Strictly Dishonorable" follows, with a $2.50 top.

The new Fox theatre at Joplin nearing completion and may open next month. It will seat 2,000 and will have a large stage. Fanchon & Marco units may be included in opening policy. The house will become one of the Midland circuit of Fox theatres.

Fritz Leiber in Shakespeare rep is at the Shubert Oct. 20.

DULUTH

By JAMES WATTS

Lyceum—"Anybody's Woman."
Garrick—"Good News."
Lyric—"Way of All Men."
Strand—"Sweet Kitty Bellairo."

Tom Thumb golf and football are cutting theatre patronage in Duluth. One of the biggest corner store buildings in the city opened up a de luxe golf course.

Publix made big shift in managers in and around Duluth. Proseper F. Schwie, eleven years manager Garrick, transferred to Minneapolis. Morris Rosenthal has succeeded Schwie and Robert Brose, Eau Claire, is at the Lyceum. Al Anson, district manager, Publix, had his territory extended to include Brainerd and St. Cloud.

Publix-Paramount Prosperity Week was a success in a partial way, but did not increase patronage much.

C. G. Stevens has organized the Stevens Players to play Northwest cities.

The Little Theatre opened its season Oct. 13 with "This Present Greatness," a new play by Knowles Entrikin. Alan Wallace, director here, was in the cast.

BROOKLYN

By JO ABRAMSON

Flatbush—"Sweet Stranger."
Jamaica—"That's Life."
Boulevard—"Oh Promise Me."
Majestic—"Street Scene."
Paramount—"Heads Up"; stage show.
Fox—"Up the River"; stage show.
Albee—"All Quiet"; vaude.
Strand—"Moby Dick."
Met—"Journey's End"; vaude.
Star—"Frivolities" (Mutual).
Gayety—"Sugar Babies" (Mutual).

New shows include "Sweet Stranger" (Paul Streger), with Ralph Morgan and Linda Watkins at the Flatbush; "Oh Promise Me" (Sam Harris) at the Boulevard and "That's Life" (Pilgrim's), play by Samuel Golding, at the Jamaica.

Next week brings in "Made in France," with Lya de Putti at the Boulevard; "Subway Express" at the Jamaica, "Mendel, Inc.," at the Flatbush and "First Mrs. Fraser" at the Majestic.

Albee now opening its doors at 10:30 mornings. Two bits admission.

Judy Macrae (Paramount publicity) back on duty after attack of appendicitis.

DENVER

Aladdin—"The Sea Wolf."
America—"Africa Speaks."
Denver—"What a Widow!"
Paramount—"Whoopee."
Rialto—"Eyes of the World."
Tabor—Closed.
Broadway — "The Criminal Code" (stock).
Empress—Closed. No business. Been playing mellers.

Mme. Claire Clairbert will be at City Auditorium Oct. 16, followed by Lawrence Tibbett Nov. 10.

Walter Sinclair, director Civic theatre, Denver university, is making drive for 1,500 members. Rehearsing first production, "The Ship," to be given Oct. 27.

The zoning board refused permit for pigmy golf course—first turndown.

S. H. Cain, manager Universal exchange eight years, resigned to manage Tiffany's branch.

SEATTLE

By DAVE TREPP

Orpheum—"Her Man"; vaude.
Liberty—"Journey's End."
Fifth Ave.—"Liliom"; stage.
Fox—"Madam Satan" (2d week).
Paramount—"Golden West"; stage.
Coliseum—"Three French Girls."
Blue Mouse—"Return of Lone Wolf."
Music Box—"Old English."

Operators' threatened walkout at Fox houses failed to materialize, and looks like negotiations will continue between Fox-Pacific Theatres (not managed or controlled by Fox West Coast) and the union regarding one man in smaller situations, where sound is on film.

Spokane made it an occasion when ground was broken last week for new Fox Spokane theatre. This is heralded as a million dollar job. "Prosperity Week" was celebrated as other jobs running to $2,000,000 were started in Spokane the same week.

Old Palace Hip theatre building is being razed, to make way for a modern six-ramp garage. This theatre housed Ackerman-Harris vaude for many years, but fell in the path of the talkers.

Associated Women Students of the University of Washington are sponsoring appearance of Moroni Olsen Players at Meany Hall (University), October 17, the players to present "The Ship." This is only play to be presented in Seattle this season by Moroni Olsen, who heads the cast. Others in it include: Janet Young, Leora Thatcher, Donna Earle, Joseph Williams, Gordon Nelson, Robert Young and Fran Rasmussen.

Fritz Kreisler will open Artists' Series in Seattle for Ladies' Musical Club, Nov. 6, with a concert at President theatre.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
Playhouse—"19th Hole."
R-K-O Palace—"Her Man"; vaude.
R-K-O Temple—"Africa Speaks."
Loew's Rochester—"Those 3 French Girls"; Gene Dennis.
Eastman—"Holiday."
Regent—"Eyes of the World."
Little — "Wonderful Lie of Nina Petrowna."
Capitol—Dark.
Piccadilly—Dark.
Strand—Change.
Family—Change.

Loew's Rochester is bringing back Gene Dennis, psychic who packed the house last spring.

Midnight fire destroyed greyhound ride and other concessions at Sea Breeze Park, loss, $25,000.

Tickets for the 20 Sunday afternoon Civic Orchestra concerts are being sold in series of five for $1. Single tickets 25c.

Hattie Lutt will run Lyceum this season following departure of William R. Corris, Jr., to manage the Ohio, Cleveland.

Monroe (neighb) theatre robbed for second time this year. Yeggs got away with nearly $700. On March 17 the robbers got over $800.

Rochester exhibitors uniting in campaign to battle daylight saving referendum to be voted on in November.

Jane, stage lioness, presented to Rochester Zoo when too old to travel, died here last week.

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SAN FRANCISCO

By WALTER RIVERS

Louis O. Macloon, here arranging American premiere at Curran of his "Spring in Paris," renamed "Violet of Montmarte," a Viennese musical he bought in Vienna last summer. Show opens Oct. 27, with Allan Prior and Lili Segrena leads. Lillian Albertson adapted the play and will stage it.

R-K-O booking office moved into larger quarters in the Golden Gate Theatre building, with Ellis Levy as manager, replacing Phil Frease, resigned. Frease has gone into the club booking biz.

Blossom Seeley, at R-K-O Golden Gate last week, out two days, due to illness. Benny Fields appeared as a single turn.

Work started on a big lot diagonally across from the Fox theatre for a $75,000 peewee golf course. Huge sign announced the project under name of "Fox Miniature Golf Course." Fox officials saw red and got busy. The sign was changed to Aqua Caliente Miniature Golf Course.

Eugene H. Emmick, an exec of Golden State Theatre and Realty Corp., severely injured last week in an auto collision. Emmick went to the hospital with slight concussion, cuts and abrasions. He will recover.

Edgar Waite, former dramatic editor of Hearst's "Examiner," appointed director of publicity for the theatres in a general campaign against the daylight savings amendment which is to be voted on at November election. Theatres waging a bitter fight against the measure.

WASHINGTON, D. C.

Belasco (Shubert)—Ethel Barrymore.
National (Erlanger-Rapley)—"Lincoln" (film).

Pictures

Columbia—"What a Widow!" (2d wk.).
Earle—"Girl of Golden West"; stage show.
Fox—"Liliom"; stage show.
Met—"Reno."
Palace—"Follow Thru"; stage show.
Rialto—"All Quiet" (3d week).
R-K-O (Keith's)—"Her Man."

Department of Agriculture now exhibiting in Fox lobby. This series of "Know Your Government" at this house is causing plenty of interest.

Jim Lundy new p. a. for Loew here. Succeeds Sam Ruben gone Publix in Detroit.

Earle switched policy and with it to a Saturday opening. Using four acts of vaude with the feature. This week Ted Healy principal attraction.

U's serial, "Indians Are Coming," playing all Warner Bros. neighborhoods and tied in with the Hearst Herald.

Roxy ballet comes into the Fox here for a three weeks' stay, beginning 24th. Patricia Bowman, featured, is a local girl, a graduate of Father Hurney's amateur group.

"Lincoln, opening at legit National, got a real gathering of notables. Handled by Mrs. Irene Crisp of local Hays office.

Fox giving three programs weekly over local WOL. One with the m. c., currently Al Lyons, and two from the theatre via the organ with Ron and Don.

MONTREAL

Howard Conover over operation. Peppy already.

Six-day bike race back at Forum. Just broke even last time.

Jimmy Adams trying out 25c. matinees every morning at 11 at Loew's when he shows "revival feature." Loew came right back with return of vaude.

"Le Canada," local opposition paper, claims town wide open and cites names and addresses of gambling joints, etc., under protection. Nobody worrying.

Imperial has cut prices to 40 cents, lowest admish of any main stem here. Vaude is out and house showing one first-run and one second-run in a double bill. Gross picking up despite low price.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Pagan Lady."
Alvin—"Hello Paris."
Pitt—Royal Family" (Sharp stock).
Academy—Burlesque (Mutual).
Show Boat (13th week)—"Man and the Maid."

Pictures

Stanley—"Lady Surrenders"; stage show.
Penn—"French Girls"; stage show.
Warner—"Liliom."
Aldine—"Santa Fe Trail."
Fulton—"Monte Carlo."
Harris—"Big Fight."
Enright—"Tough Boys"; stage show.
Sheridan Sq.—"Monte Carlo."

William R. Conklin manager of Fulton, town's newest first run.

Hogan Hancock's band, succeeding Jan Garber, will wind up season at Eddie Klein's Villa, roadhouse, closing Nov. 1.

George Weigand asst. to Lew Joseph in Nixon box office.

Warners putting out a weekly house organ called "It." Weekly handout.

Anne Ford, here in advanace of Guild's "Garrick Gaieties," opening road engagement at Nixon Oct. 27, also handling press for "Elizabeth the Queen," which Guild decided to bring in here next week.

John McGreevy, formerly head booker for Harris circuit, now similarly with Warners here, working with his old boss, John H. Harris.

Peggy Dougherty, local, has rejoined Sharp stock at Pitt.

James Murray, formerly sports writer for "Post-Gazette" and "Press," publicity for radio station WJAS.

Wide screen in Aldine for opening of "Billy the Kid."

Queer situation exists here in pictures playing day and date at Fulton, city's newest first-run house, formerly the Gayety, and Sheridan Square, R-K-O's neighborhood site in East Liberty. Fulton's opening day is Saturday, while Sheridan's is Friday, with the result that neighborhood audiences can see a movie the day before it starts downtown.

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OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"Half Shot at Sunrise."
Capitol—"Her Wedding Night."
Midwest—"Girl of Golden West."
Orpheum—"Borrowed Wives."
Liberty—"Song of My Heart."
Empress—"Lone Rider."

Rumor had the Oklahoma Legislature in January will have several anti-theatrical bills submitted, among them the creation of a state board of censors and a tax on admissions for benefit of school system of the state.

E. C. Robertson and Eddie Brewer erecting a new 850-seat theatre on Reno street.

Publix appointed Elmer Coleman, Birmingham, Ala., publicity director for its five theatres here.

C. A. Gibbs, Charlotte, N. C., appointed exchange manager for Tiffany here, succeeding Roy Avery, transferred to St. Louis, Mo.

ST. PAUL

Paramount—"The Spoilers."
R-K-O Orpheum—"Lady Surrenders"; vaude.
Shubert—"Brothers" (stock).
Riviera—"Call of Flesh."
R-K-O President—"Africa Speaks."
Tower—"Road to Paradise."
Strand—"Men of North."

Orpheum soundless first show Saturday when amplifier panel burned out. House got a dozen shorts and called in the orchestra, also started the vaude early to fill the gap until damage repaired.

Shubert stock did good business its first week with "Nancy's Private Affair." Season reservations so far indicate house will get over.

With 1 a. m. curfew on Minneapolis nite clubs, St. Paul spots are doing turnaway business with no lid on closing. Boulevards of Paris put in 30 extra tables Saturday night after Minnesota-Stanford football game and still turned 'em away. Same thing at Hotel Lowry's Terrace cafe.

NEW ENGLAND

The Empire, Fall River, Mass., began a five-act and film policy Oct. 13. It is one of the Yamin's houses in which a threatened I. A. T. S. E. strike recently was averted. A seven-piece orchestra has been engaged.

Joseph Rubin, Westwood, Mass., brother of Benny Rubin, comedian, was found guilty and fined $25 on the complaint of his wife, Phoebe, in Dedham District court. Mrs. Rubin, charging assault and battery on Sept. 29, said Joseph, proprietor of a roadhouse, choked her. He appealed and gave $300 bail pending a hearing in Superior court.

Dartmouth College Players have chosen the recent Broadway play, "June Moon," for presentation Nov. 7-8.

After presenting four free concerts the Fall River, Mass., Musicians' union called off the Sunday programs, played to "stimulate an interest in music." Plan under way for city to appropriate expenses of concerts next summer.

INDIANAPOLIS

By EDWIN V. O'NEEL

Loew's Palace—"Whoopee" (return).
Lyric — "Sinners' Holiday"; R-K-O vaude.
Apollo—"Moby Dick."
Circle—"Follow Thru."
Indiana—"Scarlet Pages."
Ohio—"All Quiet."

George Somnes released from hospital and starting on opening production of Civic theatre Nov. 3.

Toy golf course curfew ordered enforced by police. Closing 1 a. m. and $15 monthly license adopted by council.

Robert Dexter, Gary, won Indiana miniature championship, doing 54 holes in 162 strokes.

New gambling law with teeth introduced in council in effect to clean up baseball pools and horse race betting.

OTTAWA

By W. M. GLADISH

Canada is getting plenty of British talking pictures, largely through Regal Films, Ltd. Current releases include "Atlantic," "The Hate Ship," "Loose Ends," "Splinters," "Balaclava," "Song of Soho" and "Alf's Button."

Northern Electric Co., Ltd., making Western Electric installations in Canada, has opened seven service depots across Canada from Halifax to Vancouver.

Many first run theatres have adopted the morning show plan, the theatres being opened at 10:30 A. M. Admission is 25c.

Manager Joe Franklin, Keith's, put over a fine campaign for the Royal Humane Society, of which he is a director, collecting $13,000 in one day.

Small Town Worries

(Continued from page 1)

when as a matter of fact, four buying cars on time, never know from month to month how they are to meet the payments.

All get the big-hit films too late to catch the swell mob, who have caught them on one of their frequent motor jaunts to the city.

One is forced to trust kids who pester him to death and promise to pay after they rake the lawn Saturday.

One keeps getting requests to book films he can't afford.

Can't Please

All get requests for vaude.

One tried out an auto wandering vaude turn and got panned for it.

Three tried checking babies and gave it up, when one kept two kids over night.

Two tried posting their own paper and then wired the city for a man.

All have been arrested at one time or another for putting out handbills.

All pray each night they can get a job in the city.

Hope Hampton's Hit

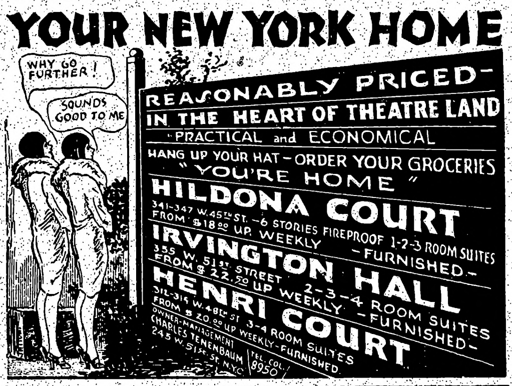
(Continued from page 1)

ber of her auditors. But if they were hoping for a repetition of the various Ganna Walska episodes, they were badly fooled. She may not have the world's greatest operatic soprano, but she has far from the worst one. Miss Hampton knows how to conduct herself on a stage, had learned a great deal about acting, and as for looks can outpoint any three prima donnas laid end to end. The little girl deserved a great big hand. What's more, she got it.

On the other side of the footlights an initiated few got at least a moderate laugh out of the late entrances of a couple of Hollywood's swellest dishes, the same two gals who glared at each other across the courts at the tennis tournament a couple of weeks ago. Each undressed to the wishbone and braceletted to the elbows, each accompanied by a distinguished entourage of the colony's most dashing young men, their separate and well chosen entrances created a minor ripple of snickers.

Outside the auditorium after the performance were hordes of autograph seekers, with their little books and fountain pens all ready for the emerging screen celebs. If the management had only thought to have a few sun arcs and a microphone outside the theatre it would have looked even more like a picture opening.

HOTELS FOR SHOW PEOPLE



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R-K-O
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N. Y. BOREO Next

Mutual Wheel

Weeks of Oct. (18 and 25)

Arlington's Revue—18, Garrick, St. Louis; 25, Empress, Kansas City.

Big Revue—18, Irving Place, New York; 25, Star, Brooklyn.

Broadway Scandals—18, Empress, Kansas City; 25, L. O.

Dimpled Darlings 18-21, Lyric, Allentown; 22-24, Orpheum, Reading; 25, Gayety, Baltimore.

Fine Feathers—18, Gayety, Brooklyn; 25, Empire, Newark.

Flapper Follies—18, Lyceum, Columbus; 25, Lyric, Dayton.

Foolin' Around—18, Hudson, Schenectady; 25, Gayety, Montreal.

Frivolities—18, Hudson, Union City; 25, Howard, Boston.

Girls from the Follies—18, Howard, Boston; 25, L. O.

Girls in Blue—18, L. O.; 25, Modern, Providence.

Hi Ho Everybody—18, Orpheum, Paterson; 25, American, New York.

Jazz Babies—18, Empress, Chicago; 25, Rialto, Chicago.

Kuddling Kuties—18, Empress, Cincinnati; 25, Garrick, St. Louis.

Laffin Thru—18, Gayety, Detroit; 25, L.O.

Legs and Laughter—18, Apollo, New York; 25, Fox's Jamaica, New York.

Let's Go—18, Gayety, Montreal; 25, Gayty, Boston.

Nite Life in Paris—18, Lyric, Bridgeport; 25, Apollo, New York.

Novelties of 1930—18, Academy, Pittsburgh; 25, L. O.

Oriental Girls—18, Trocadero, Philadelphia; 25-28, Lyric, Allentown; 29-31, Orpheum, Reading.

Peek-a-Boo—18, Grand, Hartford; 25, Lyric, Bridgeport.

Pleasure Seekers—18, Gayety, Milwaukee; 25, Empress, Chicago.

Powder Puff Revue—18, State, Springfield; 25, Grand, Hartford.

Radium Queens—18, Academy, Buffalo; 25, Hudson, Schenectady.

Record Breakers—18, Gayety, Boston; 25, State, Springfield.

Silk Stocking Revue—18, Gayety, Washington; 25, Academy, Pittsburgh.

Speed and Sparkle—18, American, New York; 25, Trocadero, Philadelphia.

Speed Girls—18, Gayety, Baltimore; 25, Gayety, Washington.

Step Lively Girls—18, L. O.; 25, Columbia, Cleveland.

Step on It—18, Lyric, Dayton; 25, Empress, Cincinnati.

Stepping [illegible] Show—18, L. O.; 25, Lyceum, Columbus.

Sugar Babies—18, Empire, Newark; 25, Orpheum, Paterson.

Take a Chance—18, Columbia, Cleveland; 25, Academy, Buffalo.

[illegible]—18, L. O.; 25, Gayety, Milwaukee.

Twentieth Century Girls—18, Modern, Providence; 25, Gayety, Brooklyn.

[illegible]—18, [illegible]; 25, Irving Place, New York.

Wine, Woman and Song—18, [illegible]; 25, Gayety, Detroit.

VARIETY BILLS

(Continued from page 47)

Cooper & Orren
Paul Howard
Terry Green
Phil Arnold

SPRINGFIELD
Palace (17)
"Brunettes"
Armand Chirot
Slate Bros
Hirsch-Arnold Girls
Hassan's B'u'st'ks'
Jose Mercado
Charles Carrer

TACOMA, WASH.
Broadway (16-22)
"Gobs of Joy"
Pat West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Renie & Rathburn
Ken Gatewood
Doyle 4

W'SHINGT'N, D.C.
Fox (17)
"Milky Way"
Noree
Stone & Lee
Bert Faye
Steve Moroni
Joe Clifford
Sunkist Beauties

WORCESTER
Palace (17)
"Romance"
Castleton & Mack
Mrytle Gordon
F & O Walters
Robert Cloy
Mary Price
3 Bricktops

YAKIMA
Capitol (18-19)
'Modes of H'y'w'd'
Shore & Moore
Hallne Frances
Danny Joy
Harry Smirl
12 Chilson Steppers

LONDON

Week of Oct. 13

FINSBURY PARK
Empire
Alfredo's R'd Sh'w

LONDON
Hippodrome
"Sons o' Guns"

NEW CROSS
Empire
George Robey
Edward Victor
The Hearnes
Jack Wynne
Betty & Buddy
Wright & Marion
Stella & Father
George Lacy

STRATFORD
Empire
"Ernie's End"

VICTORIA
Palace
"Victoria Vanities"

PROVINCIAL

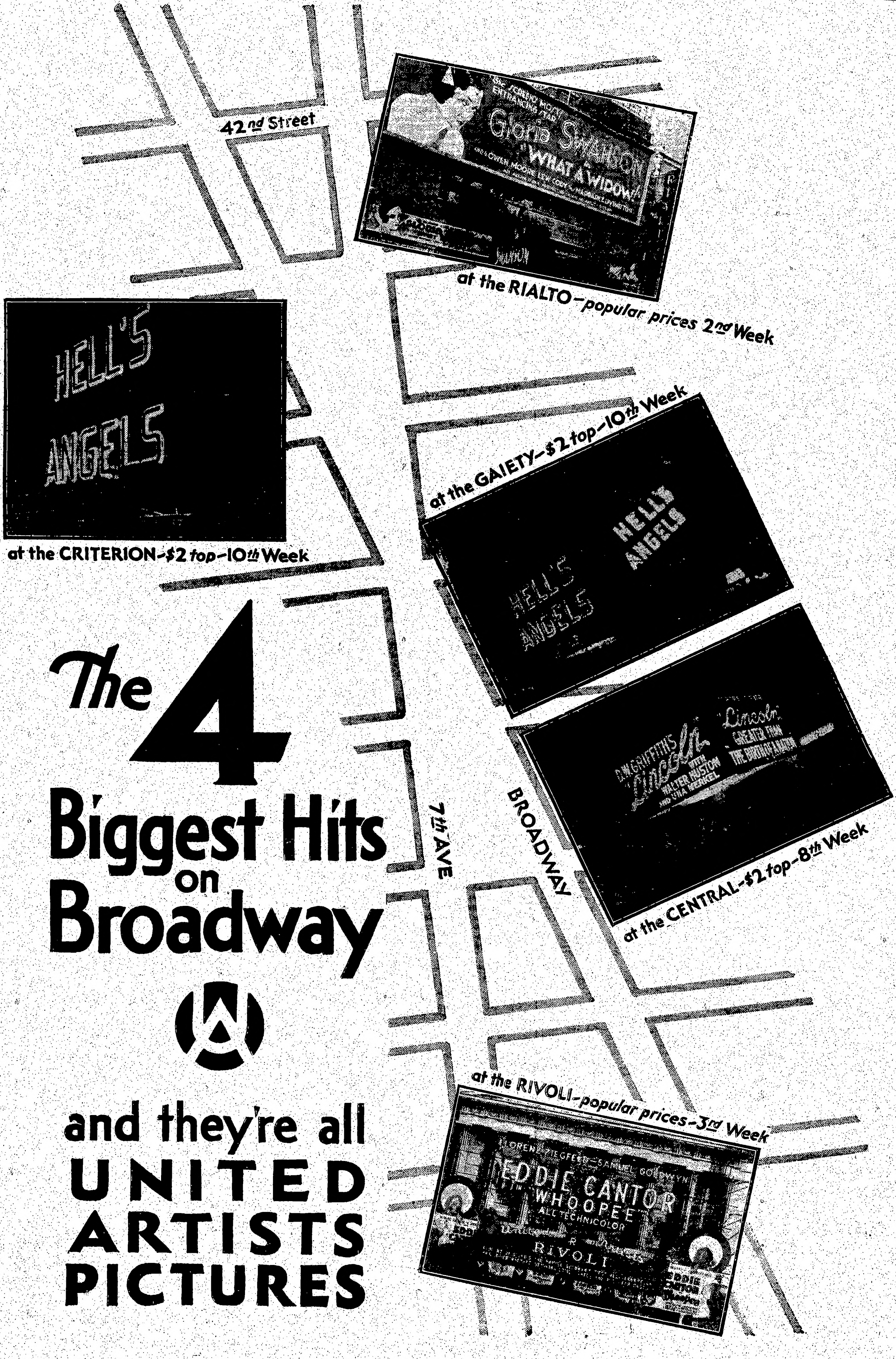
BIRMINGHAM
Empire
Playing the Game
In the West

NEWCASTLE
Empire
[illegible]
Harry [illegible]
[illegible]
[illegible]
Key & [illegible]
Fisher & Arlant

SUNDERLAND
Empire
George Clarke
3 Australian Boys
Andos Family
[illegible] & Foster
[illegible]
[illegible]
Morris & Cowley
Victor Andre

Making Happiness

Merle W. [illegible] [illegible] both [illegible] and [illegible] of the [illegible]. Maybe he's happier now.


42nd Street
Gloria Swanson
in WHAT A WIDOW!
at the RIALTO—popular prices 2nd Week
HELL'S ANGELS
at the CRITERION—$2 top—10th Week
at the GAIETY—$2 top—10th Week
HELL'S ANGELS
HELL'S ANGELS
D.W. GRIFFITH'S Lincoln with WALTER HUSTON and UNA MERKEL
Lincoln GREATER THAN THE BIRTH OF A NATION
at the CENTRAL—$2 top—8th Week
7th AVE
BROADWAY
at the RIVOLI—popular prices—3rd Week
FLORENZ ZIEGFELD — SAMUEL GOLDWYN
EDDIE CANTOR in "WHOOPEE"
ALL TECHNICOLOR
RIVOLI

The 4 Biggest Hits on Broadway

and they're all
UNITED
ARTISTS
PICTURES

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

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VAUDE BAN ON BARE LEGS

Ballyhooey on Beauty by Mme., As Glorified Boloney at $10 Per

By Ruth Morris

Woman pays plenty for luxuries merchandised with impressive ballyhooey. Buying a bit of feminine frippery, she willingly gives an exorbitant amount for the surrounding glitter in which it is sold, the flattering sales-talk in the indulging of an expensive whim.

Lavish cosmetique studios, cropping up all over town, thrive on this willingness to pay for more than a commodity. Proprietresses, often disappointed opera or concert singers, surround their trade with the mystery of a religious cult. In dim-lit, opulent studios, they lecture on the cultivation of beauty, throwing in slants of new thought and reincarnation to further intrigue the gullible who fall for the glorified boloney.

The "Artiste, Creatrice," as the proprietress may dignify herself, is usually someone who has suffered illness and disfigurement, and who, on her sick-bed, worked out the formula she is giving to the world—at $10 a jar. With affected diction and over-done expression, she traces beauty from the days of Babylonian priestesses, interpolating religous quotations between descriptions of Cleopatra's painted lure.

With fluttering gestures she emphasizes a performance that is the nth degree of showmanship.

"Ladies," she declaims in a tone guaranteed to make every auditor feel like Mrs. Astor, "I want to tell you about Beauty—and that is a large word. I mean—Beauty. Beauty of the soul, that does not acknowledge age, that overcomes fate, that can be attained by everyone who will conform to my instructions. Think good thoughts. Use good creams and powders."

That's All

Then, as though clinching matters: "Beauty is truth, truth beauty—that is all."

But that, it develops, isn't all. Beauty according to the "Creatrice," is a matter of assembling 10 preparations carefully selected to bring out Madame's personality and color. Cleansing Cream, Astringent, Foundation to tone up the skin, Powders A—B to tone down the skin, Powder C to tone it up again, two shades of eyeshadow, brown and blue eye pencil, blended pomade and dry rouge, the designated shade of lipstick and voila! Madame is fortified to enter the most fastidious Beau Monde," as quite the biggest paint job since the Totem Pole.

During the discourse, "Creatrice" has draped herself in and out of chairs in those few moments when she has not been reclining gracefully against the mantle-piece or piano. Every so often she interrupts herself to greet late-comers with a dulcet "How do you do, Baroness?"; "Oh my dear, Countess, I'm too, too glad you dropped in"; or, "Won't you take that chair in the corner, Mrs. Hixby-Worthington?"

Blacklist's Move

The old blacklist of vaude has moved over. It is now being kicked around by the Chink restaurants.

Any act that plays for Chin Lee on 7th avenue, at 48th street, cannot play for Palais d'Or, another Chinker across the street.

Story Shortage May Send More Picture Concerns Into Legit

Hollywood, Oct. 21.

In line with Paramount's intensive stage-and-play production hook-up, nearly every other studio may be forced into the same idea of financing play production, almost promiscuously because of the general desire for screen material. Inevitably it will hasten the west coast as a play production centre, as reported on last week.

Paramount's decision not to restrict its legit operations to the Frohman office (Gilbert Miller), as evidenced by backing A. H. Woods ("Farewell to Arms") Chester Erskin, et al., is setting the pace for others who, more than ever before, are faced with the urgency for worthwhile screen stories.

The importance of the author never before seemed so prominent. The degree to which the studios, from executive to cameraman, have gone literati with the Shakespearean slogan that "the play's the thing," is astonishing.

The boys now bandy the authors' names about with as much fluency as a circulating library clerk, and the discourses on the relative merits of writers and their adaptability to certain types of stories, reduced to plain Hollywood slanguage, is also not without a certain ironic humor.

Cataloging a writer, just like a cloak-and-suit model No. So-and-So and dealing in creative brains as an abstract article, might be something for a Mencken to grow satiric about.

Husband's Understudy

Thelma Karesh, whose stage name is Chic Howard, appeared in West Side Court and paid a fine of $1 for her husband, George, suit and cloak manufacturer, who was served with a summons by Patrolman Benny Wertheimer of the Health Squad for smoking in the subway.

"Legs" Diamond Ballad

Harry Link and Nick Kenny (Santly Brothers Music Co.) have written a new ballad they call "The Dying Racketeer." Number goes to press about Oct. 27.

R-K-O'S CLOTHES EXPERT'S RULE

One Woman Will Rule for Boys and Girls Upon Vaude Stages—Men Must Look Neat and Keep Their Pants Pressed—

DRESS REFORMS

R-K-O is out to have the world's best-dressed actors. Attempt will be through Mrs. Beatrice D. Mindlin, officially to be called the circuit's "fashion counsellor." She will be at the head of the new R-K-O department which will see that everything and everyone on the R-K-O stages is kept spic and span and in the height of fashion.

Mrs. Mindlin started last week. In two days of looking at R-K-O vaude bills, she said, she saw enough bad dressing by men and women and self-imposed appearance handicaps to write a book.

First reform advocated by Mrs. Mindlin is the entire elimination of the theatrical type of costumes for actresses. That means the passing of the loud colored, freakishly cut and circusy trimmed dress.

Theory of R-K-O's lady fashion expert is that women patronize the theatres to see the style dictates of the women on the stage. The strictly stage costume could not be worn anywhere off the stage, hence that type of attire can hold little or no interest for the feminine patrons.

Mrs. Mindlin says the best advice for the male vaude actor is to keep his pants pressed and look neat, unless his stage character calls for sloppiness.

No Bare Legs—Boys Must Doll

Bare legs will be barred. This goes for chorus girls as well as principals, winter and summer. Only exceptions will be acrobatic dancers and others whose work would be a hardship on hosiery. Only one pair of limbs in a million can stand up without stockings, Mrs. Mindlin declares.

The non-theatrical dress reform for the women is reversed for the men by Mrs. Mindlin. Men on the stage should wear tuxedos, tails and sport outfits. In plain business suits most actors look as though

(Continued on page 62)

Down-and-Out Humor

Chicago, Oct. 21.

Some 1,000 unemployed men are sleeping nightly in the shelter afforded under the north end of Chicago's double deck street, Wacker Drive.

Over the entrance in large letters is chalked:

"Hoover Hotel."

Nite Club Hostesses Go Into Panic—Tougher to Chisel a Dime Than Wine

Not the Type

Frisco rang for a Western Union messenger who asked, upon arrival:

"D-d-d-o you w-w-want to send a m-m-message?"

Frisco looked annoyed.

"G-g-go back to y-y-your office," he said, "and t-t-tell them to s-s-send me a st-st-straight-man."

Models Gone Chorus Flood Modiste Shops For Their Jobs Back

Mannequins, who have become chorus girls, are back looking for their old jobs. Cause is the few musical shows being produced. Many of the girls are not stopping at anything to reconnect with Madame Modiste. And the Madame is giving a lot of them the break over girls regularly dependent upon modelling for a livelihood.

As the result of the chorine influx the mannequin situation is swamped with femmes. Macy's, as an example, one day last week announced 800 applicants for jobs.

Taking advantage of the unemployment situation, the Madames are tightening up in their demands for qualifications. Salaries in many of the dress places are 50% less than they were a year ago this time. For $25 a week a model just had to walk around for a few hours and take the rest of the day off. That was a year ago. Now, for that salary, the girl not only has to possess an unblemished physique, but she must also be a saleswoman.

Some of the choristers of a few years ago, fattened out of modeling lines, are desperate enough to carry trays. Several known faces may be found in pop eating places on the Stem where women punch the eatery checks.

'TEASER' GIRLS WILL NOW DO THEIR STUFF

Looks like the "teaser girls" must strip or near strip for quick b. o. action along the Mutual burlesque stands. Hurry up calls for the companies to give the shakers a chance to do their stuff. Where some of the houses have runways the shows will have the torso grinders as "added attractions."

Mutual started the season by depending on its new show policies and permanent house choristers, along with the vaude acts in the shows.

Some shaking [illegible] the prominence of other seasons.

The drop in night club business has put many hostesses in a bad way. Conditions could not be worse for the girls than they are at the present time.

Little or no demand for hostesses in New York as many clubs have closed and those remaining have cut as the clientele dwindled. As a result club hostesses, who once considered themselves at the top of the game, have been driven to honky tonks on the outskirts of the city, where they are making an heroic stand. But what a task! Nothing can be had from anyone away from Broadway, the girls have concluded, and to say that they are disgusted is putting it mildly.

The former Broadway girls land in the smaller places with heavy dough tactics but soon lose these grand ideas after the first meeting with the new type of customer. Some of the hostesses have landed in Hoboken spots where the customers are off the boats and who can barely understand English. This is a nervewracking predicament for any energetic hostess. Any drink costing 75 cents is grounds for an instant squawk. If the hostess is hungry the best she can get is a sandwich, and it can't be chicken.

"To think," said one, "that we have to use more blandishments to chisel a dime from these pikers than we did to get cavair and champagne. If you think Broadway is hard to take, meet these boy friends and try to change their minds."

SELL FARMERS MUSIC, REVIVAL OF OLD IDEA

Chicago, Oct. 21.

Langdon Bros., former vaudeville and radio entertainers, have three automobile crews of six men each traveling through the tall grass, stopping at every whistle-stop and cow-crossing in the middle west and south. These boys, all high pressure salesmen, are peddling Hawaiian steel guitars and a course of instructions on how to play them to the tillers of the soil.

Regular medicine show tactics are employed; first an entertainment, then a spiel, and finally a sales campaign. Farmers give up $19.50 on terms, or $17 cash, for the guitar plus the 36-lesson correspondence course.

Each crew sleeps in the specially provided bunks that go with the trucks, thereby cutting the overhead to a minimum.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
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GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN
ALSO 25,000 COSTUMES TO RENT

It's Back Again—That Studio Scheme To Ditch All Minor Screen Credits

Hollywood, Oct. 21.

Due to continued difficulties on minor credits and the growing feeling, particularly in operating and distribution circles that writer, adaptor, film editor and like credits mean little to the public except where the name of a famous author figures for b. o. value, the time is believed nearing rapidly when nothing will appear on screen but "presents" title, name of story, director and cast.

It is learned on good authority that not only home offices in New York but studio heads as well are beginning to feel credits should be minimized.

Paramount is of this mind and may be expected to throw the first stone at the writers and lesser fry accustomed to seeing names on picture titles, with Fox set to either follow-up Par closely or beat it to the cutting.

Squabbling Scribes

Not only these studios but others have found that considerable difficulties arise over credits, with each of a half dozen writers who have worked on a given story demanding credits if it's good. When bad, everyone's silent.

Fox has taken its initial step toward a probable elimination of sundry credits through decision to allow no writer on its lot any story credit whatever until the picture is ready to enter production. As it now is, one writer is asked to do a treatment, which may be re-

(Continued on page 39)

All at Once There Are No Hollywood Britons

Hollywood, Oct. 21.

Mystery is where the English actors went to.

All summer the hollywoods were full of them. Now, after three weeks trying to line up an English speaking cast for stock at Victoria, B. C., Gordon McCleod is about ready to let King George do it. He's postponed his project, and may call it off.

Plenty of English accents left, with the accent on the accent. But the real, honest-to-Picadilly public school standard is scarce. The available Bostonese can get by as English in the states, but it's bootleg across the line. You can't fool the English, even when they're Canadians.

K. O. BEANS

Withers and Enright, Ill, Drop Out of W. B. Bear Hunt

Hollywood, Oct. 21.

Roughing it in the woods of the Canadian Northwest went hard for Ray Enright and Grant Withers, who were in the Warner bear hunting expedition.

Canned pork and beans put Enright in a hospital in Vancouver and sent Withers back to a doctor's care here. Enright will be in the hospital several days.

Interiors of Daryl Zanuck and William Wellman held out. These two are still in the wilds, 400 miles from a telephone at last reports.

Hollywood-Bound

Paris, Oct. 21.

Roger Ferdinand and Jean Blanchon will sail for the States Nov. 26 to take up contracts with Metro-Goldwyn in Hollywood.

Other travelers to California are Ivan Petrovitch, Andre Nicole and Marcel de Garcin, sailing Friday last (17) on the Europa.

TENN. INDICTMENTS

Memphis, Oct. 21.

Officers of the Strand Amusement Company, operators of the Strand and Arabian theatres, Laurel, Miss., have been indicted on three counts each by the grand jury for operation of the two theatres on Sunday. Jury has made its final report.

Those indicted are Charles Green, Ben Schneider and W. S. Taylor.

"It isn't easy to keep on trying."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Bankers Taking Peek

Wall Street is taking its eyes off theatre deals and merger plans for the present to delve into the interior of the film biz from the operation angle.

One source queried was much interested in the return of combo stage and film shows. It may be an indicator that Wall Street is beginning to look from the inside out on the industry.

HEARST DINNER IN L. A. MOSTLY METRO FIESTA

Los Angeles, Oct. 21.

Testimonial banquet to William Randolph Hearst at the Biltmore last week was more like a Metro production, with Louis B. Mayer on the dais lauding his friend and business associate, and with Grace Moore and Lawrence Tibbett of Metro contributing as the guest artists.

Besides being a corking Metro ballyhoo, the majority of the $5-a-head customers wanted to know what the banquet was all about excepting that it was the right thing to do that evening. The preceding Sunday Mary Pickford presided at a more "intimate" dinner to 135 representative picture people—with Metro-Fox again prominent—but the banquet by the Chamber of Commerce, etc., raised the question of its purpose.

The usual long-winded speeches.

Hearst's own speech was more to the point; briefer, thankfully, and sincere, even if his own ideas weren't in entire accord with general opinion.

As another insidious plug first started by France in a Hearst-for-President-but-I-don't-want-it, this dinner was a success.

SAILINGS

Nov. 26 (Paris to New York): Roger Ferdinand, Jean Blanchon (Paris).

Oct. 31 (New York to Paris), John Stone, Max Constant, Eddie Dolly (Majestic).

Oct. 25 (London to New York) Blanche Merrill, Judy Ames (Mauretania).

Oct. 25 (Paris to New York), Laura Burt (Minnetonka).

Oct. 24 (New York to Paris), J. Carlo Bavetta (Ile de France).

Oct. 23 (Paris to New York), Jerry and Baby Grands (Republic).

Oct. 18 (London to New York): Maud Santley (Berengaria).

Oct. 17 (Paris to New York): Ivan Petrovitch, Andre Nicole, Marcel de Garcin, Lotte Lehman, Marie Olzewska, Heinrich Schlusnus, Alexander Kipnis, Myra Mortimer, Karin Branzell, Harold Kreuzberg, Yvonne Georgi, Jack Hobby (Europa).

Oct. 17 (New York to Paris): Ubangi Savages (France).

Oct. 17 (Nassau to New York), Mr. and Mrs. J. E. Williamson (Munargo).

Oct. 17 (New York to Paris), Mrs. Albert Lewin (France).

Oct. 16 (Paris to New York), Julio Pena (Ile de France).

Oct. 16 (Paris to New York), Princess Matchabelli, Fortune Gallo (Olympic).

Oct. 16 (London to New York), Rafael Sabatini (Ile de France).

Oct. 16 (Sydney to Cairo), Tom Shafty (Naldera).

Oct. 16 (Sydney to Vancouver), Tom Holt (Aorangi).

Oct. 16 (Berlin to New York), Mr. and Mrs. Heinrich Schlusnus, Mr. and Mrs. Friederich Schorr, Frieda Leider, Marie Olszewska, Karin Branzell, Mr. and Mrs. Alexander Kipnis, Egon Pollack, Mira Mortimer, Harald Kreuzberg, Yvonne Georgi (Europa).

Grace Moore H. O.

Hollywood, Oct. 21.

Grace Moore is staying two weeks longer to make foreign recording of songs from "New Moon," which she has just finished at Metro as her second. Numbers will be done in Spanish, French and Italian.

Miss Moore had planned being out of Hollywood by now, going east as stopover on trip to Eurpe.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The New York "TIMES" said: "Chief of Mr. Carroll's performers is the slipping, sliding, tumbling Will Mahoney, who sings with rare, low comedy merriment, and whose dancing is constantly menaced by the law of gravity."

Direction
RALPH G. FARNUM

VALLEE'S FAST TRIPS TO AID MISS NANCY

If the flaps ever find out what subway trains Rudy Vallee is taking back and forth from Brooklyn this week, the Interborough can get off the nut for the year. Vallee is currently doubling between the two local Paramounts, having done 10 shows Saturday and Sunday, and will continue to play nine a day for the remainder of the picture house week ending Thursday. As far as known, this is a record around here in playing two theatres.

Rudy is running himself hoarse at the request of Nancy Carroll, now at the Paramount, New York, in person, after the pair had hung up a record gross in Brooklyn last week. The team won't go to a new top at the Crossroads but the total looks as if it'll go well past $80,000.

Miss Carroll got one flash at the Brooklyn business and then asked if Rudy would mind scampering back and forth, indicating that the screen star is a smart little girl, too.

Only by sneaking in and out of the theatres is Vallee able to keep up with his current routines. Once

(Continued on page 10)

It's These Times

Hollywood, Oct. 21.

Doctors' bills, a hospital bill, rent and a $700 loan from Clara Bow's father have L. J. O'Connor, pictures, in the hole for $3,533, with no assets.

One of his debts is $115 to Actors' Equity. During the late unpleasantness in Hollywood, O'Connor was on the general staff, chauffering Frank Gilmore. Since the strike he has been doing bits in pictures.

Brulatour's Vacation

Hollywood, Oct. 21.

Jules E. Brulatour and Hope Hampton sailed Saturday (18) for Honolulu, "just for the ride." The Eastman Kodak magnate says his operatic wife needs the rest.

Brulatour will remain on the west coast for another fortnight on his return, going east thereafter with his wife, who later in the winter goes abroad to sing in Milan, London and Paris.

MORRISON WANTS LOOK

Hollywood, Oct. 21.

Leo Morrison, Coast agent with New York offices, is planning to leave for the east in about two weeks for a look around.

May remain east anywhere from two weeks to two months.

MARLOWE COAST BOUND

Brian Marlowe, writer, currently represented on Broadway as collaborator with Vina Delmar on "Bad Girl," goes with Paramount at a flat salary to do one picture.

He leaves for the Coast next week.

Intimacy, Warmth, Live Ushers Handing K. O. to De Luxe Stiffness

Chicago, Oct. 21.

Film theatres are on the move back to intimacy. Managers have come to the conclusion that the public has become annoyed at the increasing stiffness and machine-like efficiency of the modern picture house.

Wherever possible, renovations in the smaller houses are taking place, clipping down the number of seats, and installing roomier and wider chairs, in an effort to bring back the feeling of comfort and social gathering. All the smaller theatres have adopted as their chief selling point, the slogan, "an intimate theatre."

So it is with the new Punch and Judy, the newly renovated Warner Orpheum on the main stem, which reopened last week after renovations, minus a couple of hundred seats. So it is with the northside Lincoln Hippodrome, which following forced alterations on the house, reopened after shearing off 350 seats. Other spots throughout the country are clipping down, and trying to bring a more at-ease attitude back into the theatre.

Thawing Out

Of course, the big palaces where a few hundred seats either way wouldn't be noticed, are not slicing off capacity, but they are, in other ways trying to remove the once so sought-for factory atmosphere. The robot ushers have been ordered to unbend, even to smile. Managers once more are at their old stand in the lobby, greeting friends.

For even the big circuit houses have finally noticed that people had lost the idea that the theatre was a glamourous place; and they have finally realized that the aura of glamour was essential to the well-being of the theatre.

As one manager stated: "Many people have told me that they don't like to come to picture theatres any more because the place reminds either of a morgue or funeral chapel. You can't blame them much, either; the house itself is always dark, there is no life on the stage. The patron buys a ticket, is ushered silently and solemnly to

(Continued on page 42)

Dusting the Attic

LAURIE and ALEEN
Songs and Talk
12 Mins.; One
Small Time
(From "Variety," May 7, 1910)

The pair, boy and girl, make up a medium turn of the sort for the minor circuits. The boy has a good idea of "coon shouting," and the girl does fairly well with costume changes, songs and a bit of indifferent dancing at the finish.

General effect is moderately entertaining, although both young people extend their numbers unduly. The exception is the finishing dance; this could have been extended. Dancing to take the place of the talk would be an improvement. *Rush.*

It would have been funny had Joe Laurie, Jr., followed the advice in this criticism, or even funnier to see Joe dancing, or trying to, today. He's taking it easier now as a first line stage wit, monologist, comedian and columnist; successful in everything but the latter. He's more changed from 20 years ago in style than in size.

Shortly after this notice, and for years thereafter, the same team was known as Laurie and Bronson, Aleen Bronson using her last name instead of her first. When Laurie works now he's a single—when he works.

Filmites East for Legit Return; Prefer Sunshine, Starvation

Hollywood, Oct. 21.

Cross-country trips made by New York actors who come out here and don't get a break in pictures is being repeated, with reverse English by the picture mob.

In the past three months, a dozen or so picture actors who get their phone calls at the Masquers have gone back east "to do a show" and have returned here still showless.

According to those who have helped out the Santa Fe, starvation rules in the east, without the climate. Starvation under sunny skies is much pleasanter, hence the trek back.

One, who had been out of work here for three months, made a trip to New York and during his four months there did a bit in a short at Warners. That was his paying end of the jaunt. He's back now telling the boys that the east is strictly the nerts.

Another actor who was sure of getting a show in the east only got one break while he was there. He was cast in a play at $150 per week, one-half of his picture salary. When he appeared for rehearsal he was told that another Hollywoodian had been engaged in his place because the new man, while not just the type, was going to stage the piece for the same money. They're both back here now and sneering at each other. The show lasted two weeks.

Since the boys have been coming back, a lot of the actors who figured that this was a good time to go back east and pick up a little change, are singing a new tune. Its the old "I told you so" now. However, the wise guys were the muggs who let the others blaze the trail.

Bee Lillie Complains, WB Explains, Court Sustains

Third of Warner Bros.' demurrers was sustained against Beatrice Lillie's complaint that a talking short ruined her reputation.

The lady has until the end of the week to file a third amended complaint, which will be the fourth time her representative has set forth her grievances over that strayed "Show of Shows" footage.

LIGHTON'S OPERATION

Hollywood, Oct. 21.

Louis D. Lighton, Paramount associate producer, was operated on Monday for a double hernia at the Lebanon hospital.

He is not in a serious condition.

Actors' Club Producing Shorts With RKO Release

Hollywood, Oct. 21.

Through a deal with R-K-O, the Masquers' Club will produce a series of shorts from selected skits and playlets staged at the club's monthly revels. R-K-O will release the subjects, splitting with the club on profits.

Arrangements have been made to use contract players who have appeared in the skits. First short will go into work next week at Tec-Art studio with Lew Cody, Bert Wheeler and a group of members doing dames.

Proceeds will be used to help pay off the mortgage on the clubhouse.

MacDonald Sis in Film

Hollywood, Oct. 21.

Jeanette MacDonald's sister, Blossom, has been engaged for her first picture role. It places both sisters on the same lot.

Par has taken Blossom for a small part in "Fighting Caravans," recently returned from location for interior shots.

The lesser known of the MacDonald sisters has been on the legit stage.

WEATHER

Washington, Oct. 21.

Weather Bureau furnished "Variety" the following outlook for week beginning tomorrow (22):

Fair, continued cold Wednesday, Thursday increasing cloudiness with slowing rising temperature followed by rain over western sections; Friday (24) rain in eastern and partly cloudy in western sections; Saturday probably occasional rain, and Sunday (26) uncertain.

Worne on "Special"

Hollywood, Oct. 21.

Duke Worne has been engaged to direct George Batchelor's next for Chesterfield, "The Midnight Special," original by Arthur Horle.

Glenn Tryon, Myrna Kennedy, James Aubrey and Phillip Smally are cast.

MGRS. ENTHUSED OVER N.V.A.

Chattering Dirt Diggers Kill Public Twilight Festivity in Film Colony

Hollywood, Oct. 21.

An ever-increasing army of snooping chatter writers is responsible for the desuetude of Hollywood night life. That after dusk whoopee which once existed, and still does in the imagination of the hinterlanders who have never been here, has taken the k. o. route to oblivion. All because of the dirt-diggers.

Summed up, it's great for the moral reputation of the picture colony, but it isn't at all digestible to the night club, restaurant and hotel business. Even staid Chamber of Commerce members will admit quietly that their campaigns to make California travel popular received an appreciable slap when public hey-hey went out of fashion.

Tourists coming here hoping to hobnob with the stars in what few bright spots are left leave with sibilant cusses and a word of mouth to their fellow hinterlanders back home not to fall for the bunk that Hollywood is wild, woolly and woozy. It's a sad blow for them to find that after 8 p. m. Hollywood Boulevard becomes a veritable Sahara and as populous as lower Broadway on Sunday morning.

Stars Duck Blvd.

Only stars visible after dinner time on the Boulevard are the twinkling kind and they twinkle no brighter here than back in Oshkosh, Skowhegan or Ypsilanti.

Happy hey-hey is just as popular with the picture gang as it ever was, but now it's all under cover. Malibu beach colony came into being for this purpose. So did several other similar spots. And the scribbling chatterers are to blame.

A few years ago the papers and fan mags had the Pollyanna attitude toward the picture crowd. Then gradually the trend turned. "What's the dirt?" became the slogan. Today at least a dozen of the country's most important dailies have regular correspondents here on the scandal beat. All the syndicates are represented and looking for the same type of stuff. Some of the services have two and three writers here, and even New York columnists have paid undercover men tipping them on the soiled angle.

Tipping Everything

Film mob soon discovered that its every move in public was soon recorded in printer's ink. Going into a night spot, they found themselves falling over chatterers and tipsters, poised ready to tip off to the world who the new flame was, how much giggle water was consumed and all the little intimacies celebs would like to keep quiet.

Secretive stuff still gets out, thanks to the thoroughness of the snoopers. Public today learns almost as soon as the husband that a happy event is on the way—sometimes sooner—but tough as it is, the celebs say that it isn't anywhere as bad as it could be if the old days of public celebration were still popular.

In bygone days, before snooping became popular, a chap could left hook another's nose out at Vernon and that was all there was to it. But the recent little imbroglios between dinner courses have proved that today a Hollywood private scrap almost gets as many headlines as a world's championship.

Par, or Par's P. A., Saves 12 Mutts From Finis

Hollywood, Oct. 21.

Twelve doomed mutts owe their lives and a future home to Par, which bailed that number out of the local pound at $5 a head for a scene in "Fighting Caravans."

All of the dozen hounds were to be given a shot of gas within an hour, according to the pound's schedule.

Chances of returning to face that fatal hour are almost nil now, with members of the "Caravans" company already having laid claim to the mongrels they want.

Unconscious

Hollywood, Oct. 21.

He-man star, discussing his family with some friends in the privacy of a crowded restaurant, remarks, "I only hope my boy will not be handicapped in life by the realization of what a great man his father is."

This Joe Doakes is the same who dropped in on the v. p. in charge of production one day to remark:

"Sir, do you know that this country is Doakes-conscious?"

CHEVALIER'S OUTBURST COSTS HIM POPULARITY

Paris, Oct. 21.

A changed Chevalier has returned from American film triumphs. Temperamental outbursts mark the difference from the genial figure that charmed the French capital a couple of years ago.

Paris newspapers have remarked upon the change and comment has made Chevalier self-conscious on the stage. Series of unhappy occurrences culminated recently in Nice.

During a concert there at the Eldorado, someone in the audience broke out laughing at the wrong moment. The star walked off the stage in a huff. He returned in the auditorium and began to lecture the crowd, only to discover that the offending spectator was a shell shocked war veteran afflicted with a nervous trouble that manifested itself in hysterical laughter.

The episode has been exploited in the papers and Chevalier's public good will has not benefited.

Rapee Settles $220,000 WB Contract on Coast

Hollywood, Oct. 21.

Back about a week from the east, Erno Rapee is going back this Thursday (23) to again assume musical directorship of the Roxy. He opens Oct. 31.

Rapee, who has only worked off nine months of his three-year contract with Warners out here, obtained a satisfactory settlement for the $220,000 due him the remaining two years and three months.

Barsky Cleaned as Putt Promoter; Now Tiff Supe

Hollywood, Oct. 21.

Having flopped with his miniature golf courses, Bud Barsky is back in pictures as supervisor at Tiffany.

Barsky, when he left Columbia, went into the putt-putt thing on a big scale.

Costly Footwear Makes Andy Taller Than Andy

Chicago, Oct. 21.

Because everyone expects Andy to tower over Andy in real life as upon the radio, it's necessary for Charley Correll to wear about three three inches of extra heigth in his shoes.

These special puppies cost $100 a pair.

Fritzi Gives In

Hollywood, Oct. 21.

Struggling for a look-in since talkers, an old silent fav, Fritzi Brunette, has given up finally and will enter the agency field.

She is joining Screenland Select, Inc., headed by Charles E. Carrico and of late specializing in foreign talent for pictures.

SARANAC VISIT BINDS SUPPORT

Variety Show Business Heads Appropriate $250,000 to Maintain N. V. A. Institutions After Surveying Plant for Tuberculars—Perpetual Maintenance Assured

FINAL CONVINCER

Funds were made available immediately by the several chain heads for the support and maintenance of the National Variety Artists' organization, after their visit to the N. V. A. Sanatorium at Saranac last week.

Pat Casey was empowered to procure an amount as required up to $250,000, with the managers advising Casey by the time the initial appropriation shall have been consumed a permanent means will be found to provide regularly for the income needed for N. V. A. maintenance. What form of raising the income will be settled upon by the managers will not be determined until they again meet in New York.

The $250,000 now set aside will carry the N. V. A. institutions along for about six months, it is estimated. A yearly budget of a half million will be needed, it is said, also estimated through the N. V. A. Sanitarium not having been long

(Continued on page 47)

PAR PUZZLING PUBLIC ON BOW

Hollywood, Oct. 21.

Clara Bow's next, "No Limit," east for New York location shots, will be given a more pointed gambling title than this one and the story altered to bring out the gambling-house angle, all as a means of capitalizing on the recent publicity Miss Bow got through stopping payment on checks for $13,900 alleged lost at games of chance at Calneva, Nev., recently.

This was not studio-engineered publicity for Miss Bow's next with Par, it is claimed, but since it broke in all its unfavorable verbiage, Par is "gambling" up the picture to confuse the public mind into possibly believing that "after all, those gambling stories may have been just publicity."

The public generally believes Miss Bow went to Calneva and dropped $13,900, paid off in checks and then stopped them. It was not the sort of "Bow escapade" Par would attempt in view of its past efforts to throttle publicity on its red-head star that wasn't wanted.

Move on the part of Par is seen as one of the most ingenious ever on foot. Daily and trade press here know the real story, and most of it was widely printed, but throughout the country picture fans will doubtless be left in a qaundary.

Originally the Bow picture was called "Usherette." It deals with an usher who inherited a dancehall. That is being changed to a gambling house, and the story expanded on the "gambling" end. New title will have more gambling-house flavor even than "No Limit." Miss Bow is now in New York on location.

Lewins Coming Home

Albert Lewin, Metro associate producer now in France, was joined by Mrs. Lewin in Paris this week. They expect to return here in two weeks.

Stage Hit Shortage Forcing Film Cos. to Produce Own Originals

Now is the time for all good newspapermen, who for years have been threatening to write the great American play, to get it down in black and white. With practically all the first line picture producers looking to the stage for material, chances of getting a play produced, especially if it looks as if there is a picture in it, are now better than ever.

Sitting back and waiting for the legit stage to produce hits suitable for adaptation has put the producers in a tough spot for pictures for their next season's schedule. As a result even plays that have fallen short of the smash hit class this season are being snapped up at fancy prices.

Paramount paid $80,000 for "A Farewell to Arms," produced by Al Woods. The play adapted from Ernest Hemingway's novel lasted three weeks on Broadway and is probably a record figure paid for such a decided flop. Paramount could have bought the book a year ago for $22,000 and could have made its own adaptation.

Metro paid $62,500 for "Torch Song", and $55,000 for "Dancing Partners," both current Broadway successes, but not in the smash division. Only smash hit on Broadway in the comedy drama classification currently is "Once in a Life Time," which satirizes the picture industry.

"Up and Up" $30,000

"The Up and Up," now in its eighth week on Broadway, has been sold to Universal for $30,000. William Harris, Jr., is said to have been offered $80,000 for "The Greeks Had a Word For It," now in its fifth week, but is holding out for more.

Spanish for Orgy

Hollywood, Oct. 21.

A Spanish producer making a foreign original in Hollywood at one of the indie studios was approached one day by studio officials and told:

"We're having a preview tonight."

"I'm sorry I can't go," producer replied; "my wife's awfully jealous."

NANCY CARROLL MAY GO TO R-K-O FROM PAR

Nancy Carroll may appear in the R-K-O New York theatres which can afford her salary, following Miss Carroll's second week with Paramount at the Paramount, New York, this week.

Paramount has no other metropolitan house to use its star in personal appearances since Miss Carroll is engaged on a Par picture at the Long Island studios. R-K-O is reported having made a direct offer for Miss Carroll yesterday (21) to the Par home office.

M-G Wants 'Love Parade' Trio for 'Merry Widow'

Hollywood, Oct. 21.

Metro is negotiating with Paramount to borrow not only Jeanette MacDonald to sing the title role in "The Merry Widow," but also Maurice Chevalier and Ernst Lubitsch for the filmization, believing that the "Love Parade" trio would be a natural.

If this goes through, it will be the first time Metro and Par have hooked up in a deal embracing two stars and an ace director.

Miss MacDonald, who has first call on her stories, doesn't like the material Par has been giving her and has an option to go elsewhere. Joseph M. Schenck is hot for the prima to do one for U. A.

Paramount in turn would prefer that Miss MacDonald make personal appearances in Publix houses at her regular picture house salary and expenses. The actress is said to be holding out for a percentage arrangement.

TOCC Calls Off Its Annual Dinner-Dance

The Theatre Owners' Chamber of Commerce ball always has been considered a fairly good barometer of the state of the indie exhib mind and pocketbook. This year there ain't going to be no ball.

Lilly, the secretary of Charlie O'Reilly, just says times are too tough to think of dancing—at least for the indie gents.

Kind to Cats

Hollywood, Oct. 21.

Otis Skinner cops first prize by annexing a new kind of a college degree.

Vet actor has been slipped the honorary title of "Doctor of Humane Letters" by the St. Lawrence (Ohio) University.

RICH BICYCLING

Hollywood, Oct. 21.

Irene Rich, rehearsing for "Women Who Take" at the Mason, has also been assigned to "Beau Ideal" by Radio.

She'll divide her time for the next two weeks between the theatre and the studio.

TED LEWIS ALONE IN ORIENTAL AT $4,500

Chicago, Oct. 21.

Ted Lewis, alone and without his stage orchestra, has been engaged by the local B. & K. firm for its Oriental theatre here for week Oct. 31 at a reported salary of $4,500.

This is considered a very smart managerial booking, immediately bringing a saving to the house on its overhead for Lewis of $4,000. Last time Lewis played in Chicago for B. & K. with his orchestra the salary was $8,500. In the new engagement Lewis, instead of his own band, will have the pit orchestra on the stage, gaining the same theatrical effect. Both Lewis and the firm are fully satisfied.

It is the first time in a picture or vaude theatre Lewis has shown minus an orchestra of his own. At one time he gave both to a theatre for $3,500 a week.

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Columbia Takes 6 English Films, B. I. Drops Establishing Exchanges

British International is set in America and has abandoned plans to open its own exchanges. National distributors are taking its product, meaning complete coverage in the key cities and sticks. Columbia Pictures, the latest of these, has agreed to take six B. I. pictures with an option for six more.

Captain Harold Auten, the only foreigner who has been able to crash political barriers of the American trade, believes the Cohan theatre showings of B. I. product is responsible for the deal. Before the Cohan was taken on a six months lease, B. I. was turned down right and left by U. S. distributors, many of whom would not even deign to sit in projection room. Now, the British firm has nearly 40% of its 1930-31 schedule insured for national release here.

Another point revolutionizing old theories concerning American dealings with foreign producers is that the casts in the B. I. pictures already slated for general American release are all British. Most of the directors who turned them out also are Britons.

Not for Nothing

The American deals with B. I. are far from giveaways. British International is getting a round sum in cash and a guarantee which gives it well over 50% on the earnings of each picture. Sound royalties being exacted by Klangfilm, under the world talker patent agreement, are being paid voluntarily by the English concern.

"Atlantic," "Young Woodley," and "Loose Ends," shown at the Cohan, are among those being handled by Columbia. Others in the deal include "Murder," "Suspense" and "Two Worlds."

SPECULATION ON FRANKLIN

Harold B. Franklin returned to New York yesterday (21), with report from the Coast he had gone east to talk with Hayden, Stone & Co., the downtown bankers. Monday at the banking house no one seemed aware of Franklin's impending call.

Speculation has been indulged in the past few days over Franklin's next landing place. Several reports have followed since Harley L. Clarke paid Franklin a fortune to leave the presidency and operation of the Fox West Coast theatre chain. One of the reports is that Franklin may resume that post, if there's anything to the Warner and Fox deal, with another angle to the return stating that the bankers might concur that Franklin is worth more to Fox West Coast than away from it.

The first story that Franklin might align with the Paramount Publix chain has been dissipated of recent days by counter stories of some strength that he will not.

The report Franklin may attempt to organize the remaining independent exhibs into a combine with a studio background hits the New York showmen as feasible, excepting the studio background. Independent producers of standing just now are tied up themselves through product contracts to either the major chains or independents (the latter Tiffany), leaving none free to go in extensively for the indies. It is claimed, however, an indie combine at present could find product from any producer in non-sewed-up local situations.

Not Too Much Cash

A moderate amount of financing would suffice for an association such as Franklin might contemplate for the indies, it is stated. The indies joining could be appeased in bulk by not over $1,500,000 in cash, with stock in the holding corporation additional and each indie to continue to operate its own houses.

Franklin on the Coast has been reticent. It is said by his friends he will carefully decide upon his next move, which will not be less important than his presidency of the Fox company he lately vacated.

Super Boasberg

Hollywood, Oct. 21.

Al Boasberg, just made a supervisor at R-K-O, says he has started his new duties in the right manner

"I just made myself wait three hours outside my office," he explained.

W.E.-WB Arbitration Halts on Eve of Its 3d Anniversary

Arbitration proceedings between Warners and Western Electric over financial claims and counter-claims has come to a quiet halt on the eve of their third anniversary. Samuel Untermeyer, representing the WB, has abruptly withdrawn. It is reported in W. E. circles that a case which Untermeyer recently accepted has disqualified him as an arbiter and that he resigned voluntarily.

While former Governor Miller is still retained by Western Electric as its representative, and Judge Hiscock is standing by as the third and neutral party, Warners so far have made no indication of filling the spot vacated by Untermeyer.

That an agreement has been reached, and that the proceedings are to be dropped, is not the case, according to Westernites. No compromises have been made or offered, and both parties intend resuming "at their own convenience," say both sides.

Recently it was admitted by Warner sources that the picture firm would consider a settlement for $15,000,000. Western, however, considers that it also has sustained losses, although what figure these totals reach has never been revealed. In fact, from the start the conferences have been strictly secretive.

WASTED PUBLICITY AS PAR SEEKS B. O. TITLES

Hollywood, Oct. 21.

The value of a good box-office title compared with those which may fit stories but do not attract is leading Par to unusual care in selection of story names. Demand for titles that sell not only the pictures to the exhib, but the same pictures for the exhib, has grown noticeably with certain product getting over to a large extent, it is opined, through b.o. attractiveness.

This studio, in its determination for better titles, finds itself suddenly up against it for story names, with as many as six new productions waiting for definite handles.

In one case, the Clara Bow picture called "No Limit," it was found this had been used somewhere. It was immediately killed. Picture had already entered production and publicity has been wasted on the title carried thus far.

Same is true of "Unfit to Print," George Bancroft newspaper story, going under cameras at the end of the week.

"Dishonored," Joseph von Sternberg story for Marlene Dietrich and Gary Cooper, already in production, will not be retained, either, it is understood.

William Powell's next and the Jack Oakie gangster story so far called "On the Spot" are also having new titles thought up.

"Stampede," new talker title for "North of 36," is another which will be dropped as meaning nothing at the box office.

A.&A. FILM IN 2 CINCY HOUSES SIMULTANEOUSL

Cincinnati, Oct. 21.

Radio's 'Amos 'n' Andy' talker will open here Saturday simultaneously in the R-K-O Palace and R-K-O Capitol theatres.

Joint capacity of the two houses is around 5,000 seats.

The picture is in for the full week in each. If not held over in both theatres but held in one, that one has not been decided upon.

CHIC YORK
ROSE KING
DIAMONDS!
Precious and infamous, whether from Africa or Broadway, have the headlines at times, but always headliners are these comedy gems, Originators of "Tintype" Comedy,
(CHIC) (ROSE)
YORK and KING
Week of Oct. 18, Madison and Chester, New York.
R-K-O Direction, LEE STEWART

FEWER $2 RUNS ON B'WAY THAN IN YEARS

The number of $2 pictures on Broadway this season will be lower than at any time since the twice daily run on Broadway was adopted generally by the distribs for build-up. But three are scheduled at this date: Warners' "Kismet" and "Viennese Nights" and Metro's "War Nurse." Even the Street's first concentrated flash at pictures' newest departure and spectacle, wide screen, is at the big grind houses.

Of the four companies making a combined rush into the Times Square theatres with wide screen, only one has decided to do so at $2 and on a run. Warners is sending "Kismet" into Hollywood as a special, "Billy the Kid," on Realife, is at the Capitol, Fox's "Big Trail," on Grandeur, starts at Roxy this week, and Radio's "Danger Lights," on the Spoor process, will be spotted at the Hippodrome early next month.

The $2 run on Broadway is not regarded by the trade as passe or passing entirely, but general opinion is that the two-a-day showing in the future will be confined only to pictures of the expected smash class and suited to the $2 scale.

R-K-O Pays $200,000 for 50% Van Beuren Corp.; Investment Purchase

R-K-O has bought a partnership in the Van Beuren Corp. for $200,000. The purchase of 50,000 shares or half of the class A stock of Van Beuren was made as an investment and will not affect either company in their present schedule of shorts production.

"The stock had been held by a group of bankers anxious to liquidate their theatrical holdings, and on the basis of Van Beuren's earnings for the past five years we feel we bought at a price that was right," according to B. B. Kahane, general counsel for R-K-O.

"R-K-O feels that it is a good policy to have a financial interest in the companies with which it does business but will not attempt to dictate the policy of Van Beuren and our own shorts department will continue to function exactly as it has in the past. Any idea of making Van Beuren the eastern unit for R-K-O shorts is remote. Van Beuren has no interest whatever in the shorts being made by R-K-O. The Van Beuren Corp. will continue to release its product through Pathe and we will buy just as much of it as we need."

Of the class B, non-voting, stock of Van Beuren, only about 3,000 of the original 25,000 shares are now outstanding, and they are held by Van Beuren employees.

If Wide Film Permanently Arrives Figure 12,000 "Galleries" May Close

Bark on Remakes

Indie exhibs are squawking to some of their respective headquarters that too many remakes of stories used in silent days are being included on production schedules.

Their experience is that a large percentage of the public won't go for the repeats, even though the latest version is dressed up with dialog, fresh scenery, and casts.

R. R.'s Donate Rides As Contest Prizes For Mention of Name

Chicago, Oct. 21.

Five major railroads have tied-up with Publix and R-K-O and will give two-week trips to Florida and Cuba this winter. Present starting plan embraces 20 towns in Illinois, Michigan, Iowa and Indiana.

Popularity contests are the backbone with the winners, in each town, being selected by votes, which can only be cast by theatre patrons.

Railroads stand the entire expense, except printing of ballots, etc., paying the winner's two weeks' board bill and give them rides on their de luxe trains. In return the r. r.'s have their names featured in the various theatres.

Arrangements are now being completed to include all of Publix southern territory, which will give southerns a two weeks' trip to northern capitals.

Madeline Woods, Publix-Great-States, sponsored the idea, with Jack Hess, western p. a. of R-K-O sharing.

NBC'S SCREEN-STAGE CAREER FOR AVIATRIX

Eleanor Smith, champ aviatrix, may do a film for Radio. Miss Smith is an exclusive artist of NBC and her film potentiality is an offspring of the radio firm's aim to cash in on every angle of utility by their artists. Miss Smith is a former performer and for a time was understudy to Dorothy Stone in "Ripples." Tom Smith, her father, is an old-time vaudevillian.

First discussion on the film probability came about when Miss Smith reached Los Angeles, ostensibly to start her one-stop record flight to New York. Nothing definite yet, but negotiations are under way.

Miss Smith has been trained for the stage, and NBC aims to head her for legit and vaude as well as the screen. She's 19.

Tim Sullivan, of NBC Artists' Bureau, has been assigned to handle Miss Smith.

HOYT'S PRODUCING IN AUSTRALIA-AM-COS.

Sydney, Oct. 21.

Australia is on the eve of an invasion from Hollywood, apparently looking toward expansion in native film production.

Frank Thring, director in Hoyt's Theatres (now Fox controlled) is importing a group of players, together with a film director or two. He declares the company is to embark upon production of talking pictures on a big scale.

ISRAELS, II, FILM YENNY

Hollywood, Oct. 21.

Anxious to crash pictures, Josef Israels, II, is planning to arrive here from New York early in December. He will be coming without a contract unless connections are made in New York between now and his departure.

Israels has finished a novel of newspaper life, "Rebecca, the Wife," to be published by Doubleday Doran, late this month. He is the son of Mrs. Henry Moskowitz, prominent in New York political circles.

Over 12,000 of the industry's 22,700 places where pictures are being projected commercially may have to close their doors if wide film wins the coming screen contest.

Filmdom's overseers are certain this will be the case since they are positive that the giant pictures will be as common as sound in all of the high class theatres next year.

There will be fewer of the "shooting galleries" left in another year than there are milk stations throughout the country today, is the prediction by the predictors.

The wealthiest in the business, however, it is claimed, have consistently taken "the costs of introducing, perfecting, and selling to the public new eras" on the chin.

On the sound issue filmdom amortized itself to the extent of $425,000,000. Of this, however, it is declared the rich producer got the heaviest jolt. On the one item of silent pictures producers are now estimated by statisticians to have sacrificed slightly over $100,000,000 of the total through being unable to sell these pictures in first runs when the public began its clamor for sound.

Par. Turns 'Em Out in Paris for 1-3 of Home Cost

Paramount is making its multilingual features in Paris at one third the cost of those being produced in New York and Hollywood.

This two thirds saving, and the percentage is accurate, definitely spells 100% production of foreign versions by American producers overseas within the next six months, according to other and neutral sources close to the foreign problem.

One of the major American producers is now negotiating with British International for use of its London studios to make most of its future foreign versions. Universal is waiting until the German atmosphere clears a little when it is prepared to do the same thing in Berlin.

The two-thirds saving Paramount, the pioneer in overseas production, is experiencing does not include the evasion of tribute to the government through duty taxation or the items of shipping, etc. The one-third comparative cost is based solely on the picture itself, reflected chiefly in the conspicuously small pay of talent in all departments.

It will take at least another six months, however, before Par's Paris plant will be working as smoothly as its American contemporaries. There is little comparison at present in the merit of the multi-linguals made here and abroad, the American-mades being described as far exceeding in finish and showmanship the average production turned out in Paris.

Reason for this, it is said in New York, is because the Paris plant, practically new, is being strained to the utmost on a working schedule which some days runs to 20 hours.

With the return of Mel Shauer, son of Emil Shauer, head of Par's foreign department, from France a report is expected which will call for a vast expansion of the Paris studio to include the enlistment of further American technical aid.

Coca Cola-WB Tieup on 16 M. Sound-Truck Films

Hollywood, Oct. 21.

The Coca-Cola Company is leasing seven trucks from William Arms equipped to exhibit 16 mm. sound pictures. First goes on the road next week. Arms is now operating one truck locally, as a bally wagon, using Warner shorts.

Soft drink firm also has a tie-up with Warners for product. Arrangement may result in difficulties between WB and Western Electric, as the Warner license is for theatre projection only.

WIDE SCREEN CONTEST ON

Indie Promoters Figure Indecision Of Majors Is Chance for Cleanup

Hollywood, Oct. 21.

These are hey-hey days for quickies.

Young directors with the indie urge are out hustling dough to start, figuring that if they can turn out a picture any better than passable it will be snapped up by a major.

Uncertainty in the front-line studios, frequent switches in production plans, stories sent back repeatedly for doctoring, and studio retrenchments have the independents all hopped up.

Indies believe the Hays boys are taking plenty of busts and can't figure why. They dope it out as a change in public taste, which now will only stand for one picture of a type. The old gag of one studio clicking in a big way on a production and the others rushing out pictures of the same type and cashing in is dead from the customer angle, according to the sideline dopesters.

What's Good?

Some majors aren't wise yet and continue to take 'em on the schnozzle. Others are hep, but frantic, unable to decide with what to tease the public.

Now is the time, argue the free-lance directors, for all good indies to come to the aid of the industry. They all have pet ideas and they figure any one of them might catch on.

That is the argument given actors approached in cases when the indie is short on cash. The fact that the leasing studios have been willing to gamble on pictures when story, director and principals meet approval, also encourages the shoestringers.

New Split Ratio

Deals have been made where the producer puts up 10 grand and the studio puts up 50, but agrees to a 50-50 split on profits.

Leasing studios have made such agreements, always contingent on liking the set-up of course, to get biz. The 10-grand the indie raises corresponds to what he could produce a silent for, and the studio gamble represents the increased production cost in sound. Leasing producers have been scarce since sound.

The producer furnishes story, director and cast. Studio furnishes space, film stock, sound equipment and laboratory.

One Indie's Opinion

"The big fellows are 'way short of produce," said one indie promoter. "Remember when it used to be four or five months after a picture was released before we could see it in a theatre? Now they rush downtown and hold a premiere with the scratch print.

"They want pictures and they'll take anything an indie offers. With one bust after another on their own lots, they're suspicious of the home talent and eager to get hold of anything new from outside."

That's only one indie's opinion. But the quickies are more active than in years, and going in for stuff beyond the regularly running horse operas.

TIFF'S WIDE FILM

Grant Cook, just in from the Coast, states that Tiffany is going through with its 42 features and some of them are going to be in wide film. Cook is against any 100% widening of product. In certain pictures the effects in giant dimension may be enhanced. It is in these that the big measure will be used.

No picture is slated as yet for the big angle although for a time "Aloha," the one Al Rogel is completing, was figured. However, a story is expected to be selected within the next two weeks to go "wide."

Tiff is championing the Fere method which shoots on 65 mm. stock and reduces to 35 mm. for general release.

Directors' Break

Hollywood, Oct. 21.

Fox studio started something when it slipped such billing as "Raoul Walsh's 'The Big Trail'" to that director. As a result it's now "John Ford's 'Up the River'" which is currently at the Criterion here.

Similarly, and locally, it's "DeSylva, Brown, and Henderson's 'Just Imagine'."

Studio continues to hide the Fox name in all exploitation as much as possible.

M-G READYING COSMO STUDIO AGAIN IN N. Y.

Metro is completely equipping the old Cosmopolitan studio in Harlem, New York, with modern talker apparatus. Reported aim is resumption of eastern feature producing by that company.

In all the recent talk of and for eastern production by the major film producers, Metro was not mentioned or figured. Modernization of the Cosmo plant in New York is said to have progressed quietly.

Dates or policy are not known to have been set, or definitely decided upon, but equipment work at the studio is held to indicate Metro may follow Paramount in the eastern urge. Metro's opinion on the benefits to be derived is said to coincide with Paramount's.

M-G hasn't used its New York studio for more than a year, and only then for talking shorts. Feature work was suspended there about three years ago.

Cosmopolitan was Hearst's original studio and is still held by him. Metro has the call on the place through past affiliations.

SUNDAY 'MIDNITE SHOW' TRY AT MASTBAUM

Philadelphia, Oct. 21.

Warners will try midnite stage shows, starting at one minute after 12, at the Mastbaum, as the latest idea in getting around the local Sunday blue law.

Mastbaum is a four and five-a-day presentation house. It will have the only stage show in town Sunday nights, though quite late, if the midnite idea goes over. First attempt will be made November 2.

Exhib Carries Music Tax Matter to Supreme Court

Washington, Oct. 21.

U. S. Supreme Court has been asked to pass on the music tax. Oskar Korn, owner of the Rex theatre, Plainview, Tex., filed a petition to have the highest court pass on the decisions of the lower courts under the copyright law. Action is brought against the American Society of Composers, Authors and Publishers.

Korn has lost in all of the lower courts.

LOIS MORAN'S VACATION

Hollywood, Oct. 21.

Lois Moran, accompanied by her mother, left Monday night for a vacation in New York and then Europe. Fox player will be away from the lot for about four months.

This is her first trip east in four years.

M-G, WB, FOX AND RADIO READY

Metro's Realife Showing in N. Y —WB's Vitascope Due Oct. 30—Fox Again in With Grandeur This Wk.—Spoor in Chicago—All Restricted to 10 Key Cities by Agreement

REALIFE'S LOW COST

Metro's Realife process, showing at the Capitol this week with "Billy the Kid" (M-G) as the first subject, is actually a reduced Fox Grandeur print. The Realife scheme is to shoot on 70 mm. stock, reduce the photographic result to 35 mm. (standard) and release to the theatre with only special projection lenses necesary in the booth plus, perhaps, more amperage in the lamp house to light the wide screen adequately.

"Billy the Kid" was taken via Fox Grandeur cameras with Metro's patent reducing process then going to work. This western feature is reported to have cost $250,000 above what the normal production "nut" would have been because of the wide film angle desired. However, the studio is willing to accept the added expense rather than slap it on the exhibitor figuring, of course, that if the installation cost can be kept down, more theatres will use it than the other processes being prepared for the market by competing companies.

Metro engineers claim the results obtained via their reducing system are superior to Grandeur because it

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EXHIB APATHY KILLS SERIALS

Hollywood, Oct. 21.

Doubt of producers as well as distributors that serials will ever come back, with dialog or without, may mean that only three will ever reach the market at most, and probably only two.

U, first with "The Indians Are Coming," on which $175,000 was spent, is now reported not so warm for the serial idea through inability to sell this one as widely as expected. As a result, that company trimmed the budget on the second, "Fingerprints," 16-episoder, to $110,000. This may be as far as U will go, it is said.

Meanwhile, Pathe is reported as having been guided strongly in decision to hold off on its proposed trio of serials through information that U was not finding exhibitors any better than lukewarm for talking chapter films. Pathe's sales force has been in the field some time trying to sell "Perils of Pauline," "New Exploits of Elaine" and "Iron Claw," but with distrib word that exhibs were sidestepping contracts.

While it is unlikely Pathe will make the three scheduled, it is declared figuring on going through with "New Perils of Pauline" as a tester. Pathe salesmen are still taking orders, but unless the tide definitely turns so far as "Pauline" is concerned, others will not be done.

Pathe had set an average of $150,000 a picture on the serials, with that figure regarded as so low chiseling had to be done on costs.

An angle that originally tempted producer-distribs on serials was probability that exhibs would prefer serials to two-reel comedies, or plus shorts if needed, with studios figuring it was cheaper to make a 16-part serial than eight two-reelers,

(Continued on page 12)

Fox and Warners as Merge Prospect Now Foremost in Picture Reports

A strong switch within the past few days in picture merger reports coupled Fox with Warners. Reiteration of the story has been constant, starting strongest late last week when WB leaped upward in quotation. This was set down to the Raskob and Dupont influence.

The reports bring in Bill Fox and Nick Schenck, while at the same time any merger story about Warners is contradicted by the downtown banking interests closest to that company.

With Bill Fox is brought up his seemingly and recently friendliness with J. J. Raskob. It is also stated that Mr. Fox of late has been in frequent conference with Harley Clarke, president of the Fox companies. These conferences it is claimed are about a Warner-Fox get together, and if that occurs, Bill Fox will be associated.

Schenck's Position

As to Nick Schenck the story is Mr. Schenck is growing cold on the proposal submitted to him to head a combined Fox-Loew concern. Schenck, it is said, is reverting to his original intention of promoting Loew only and not shouldering an additional burden. That, according to report, is equivalent to Nick Schenck abdicating if there is a Loew-Fox juncture. Schenck, however, it is said, will not oppose a Loew-Fox combination.

Bill Fox is quoted as having remarked to friends he doesn't know what he will do, but that if he re-enters the picture business it will be on a larger scale than when he left it.

With the Chase National Bank accepted as the virtual controller of Fox just now and the Raskob-Dupont contingent believed to hold stock control under cover of Warners, it is said by the uptowners the Warner-Fox deal is apt to come to pass. While Warners and Radio are still referred to as doubling, the other combo commands the most trade attention currently.

An unconfirmed story is that last week when Fox Films quotations were low, William Fox bought a very big block of its stock. That block is named as high as 300,000 shares and it is also said unauthoritatively that Mr. Fox bought it privately. Wm. Fox has been reported carrying a large cash surplus since his sale of his Fox holdings last winter.

Checking by Light

Schenectady, N. Y., Oct. 21.

The photo electric cell General Electric is developing for many uses, most notably the counting of vehicles passing through the Holland Tunnel, New York, is being put to a new use here at the State theatre.

Device has a beam of light trained near the door so that every patron entering has to pass it. Each interruption registers on the counter, thus the ticket chopper at the door has a never failing checker watching him.

NOVELTY CHAIN OF SMALL AND CHEAP HOUSES

Creation of a novelty theatre circuit, as a secondary chain to the present type of theatres, is contemplated by Radio through the utilization of its interest in Trans-Lux Film Corp., which is headed by Courtland Smith, former Fox sound newsreel man. Radio owns a minority interest in Trans-Lux, which is an automatic projector.

As far as could be gleaned, the plan is being mapped under cover. Idea entails the induction of Trans-Lux, hitherto used only for commercial advertising purposes, as a medium for throwing regular film entertainment on the screen.

No figures on how many theatres will form the nucleus of the new group or how many are being planned. The houses are intended for a limited capacity of between 200 and 500. Programs are to be exclusively novel with newsreels added.

On the operation end it's figured the theatres will work on the basis almost of a cafeteria. This because much of the overhead utilized in the big houses can be eliminated with Trans-Lux. Latter requires little supervision, and actual operation is figured not to take more than four people to run.

Where this comes in is that the stage end comes down to practically no operating cost since Trans-Lux can screen from a six-foot throw and is back of the screen. The stage depth of the new houses being mapped will probably not run deeper than that length and have no balconies.

GOLDWYN-CANTOR WAN KAUFMAN FOR NEXT FIL

Hollywood, Oct. 21.

Samuel Goldwyn and Eddie Cantor are negotiating with George Kaufman to write Cantor's next Goldwyn picture. Cantor has an idea for a story which Kaufman will work out in New York.

Goldwyn telephoned Kaufman, who agreed to accept a royalty percentage on the film's gross against a guarantee.

HANK'S ASSIGNMENT

Hollywood, Oct. 21.

Gloria Swanson's hubby, endearingly titled "Hank" by Hollywood, has at last decided that the best thing to do out here is to get into some end of picture activity.

Hank, blessed as a linguist, has been picked by Radio to lend a careful ear to Radio's French version of "Queen's Husband," based on the Robert Sherwood play, and soon to be recorded.

'Africa Speaks' Called Travelog as De Luxe Avalon Doubles Up

Chicago, Oct. 21.

Threat of the big neighborhood houses to retaliate on the small exhibs which are double featuring, is creeping up to the de luxe houses. It looks like an epidemic, and neither the exchanges or the exhibitors appear able to stop the practice.

Next week, the big Warner de luxe Avalon begins its first double feature program, with "Matrimonial Bed" and "Africa Speaks." Program, however, is not advertised as a double feature, the sting being taken out somewhat by calling the animal film a travelog and an educational flicker.

However, to the trade, it means that the big circuit neighborhood houses, which have admittedly been hurt by the small exhib double featuring, have finally declared war.

Mazie Gay's Talker Directed by Wallace

London, Oct. 21.

Edgar Wallace will direct Mazie Gay in a new British Lion talker, "To Please a Lady," made from a Wallace original.

Patent Pact Looks Like Political Football, with Klangfilm in Front

The International patent pact effected in Paris, whereby users of American recording methods pay tribute to the Klangfilm (German) group for prior rights, is turning out to be little more than a political football. Instead of one tax the figure is about what the licensee can juggle for according to official sources here.

Klangfilm is now collecting from $100 to $300 a reel, according to the companies and the recording systems used. Squawks at the tax are numerous, American licensees still figuring that it is up to Western Electric and General Electric to pay tribute, which is $250 per reel in addition to the regular $500 in recording royalties for the electrics, individually.

While the Klangfilm exaction was understood to be uniform, all companies entering Teutonic territory to pay the same, British International has quietly registered a complaint with the German group, which has caused it to lop off $200. So B. I. now paying only $100 a reel in accord with the Paris mandate.

At the same time UFA, in addition to paying the regular recording tax, is coughing up an extra $300 per reel for the Klangfilm good will. Ufa so far has been unable to get an adjustment.

The Klangfilm tax, collectible both ways, is reported in New York to have seriously impeded Ufa's American plans since the tax on some pictures would automatically eat up a gross for which this firm is now dependent on the "arties" and small houses in the U. S.

NO NATIVE CZECH FILM WITHOUT GERMAN COIN

Prague, Oct. 7.

With the exception of the Urania, a German institution, no German sound-films are now to be seen in Prague, and the wild anti-German agitators have accomplished their purpose.

Several Czechoslovak film making concerns are now working on films in the Czech language. The Czech regisseur Fric for the Leo film company is at work on a Czech version of Harry Lietke's film, "The Education of His Daughter." The book, "Fidlovaka," by the Czech classical author, Kajatan Tyl, will in time appear in Czech film-form.

The Reichsgerman film company, which had planned a Czech dubbing of its film "Espionage at the West Front," owing to the recent anti-German demonstrations in Prague, has decided that this city would not be a good place for its activities.

The A. B. film company, a Czech concern, is now completing its work on the German-language film, "The Girl of the Reepertrack." It proposed before the troubles to sell its output in Germany. For a Czech version it was unable to obtain home capital.

"The Telegrammzeitung," of Munich, says that the recent anti-German agitation was most unfortunate for the Czech film industry, as the turning out of several Czech stories such as Kisch's Galgentoni, "When the Strings Sound," with Kocian, the Czech violinist, and proposed Colonel Redl and Burian, the Czech comedian, as Austrian fieldmarshal, the Czech actress Anny Ondra in a new role, would be possible only with the aid of German financial backing.

SCANDINAVIAN COMEDIANS

Pat and Patachon Going to Berlin for Two Talking Versions

Berlin, Oct. 11.

Scandinavian comedians, Pat and Patachon, are expected here shortly to start their first talker.

It will have a Danish and German version under the title "1,000 Worte Deutsche" (1,000 Words Germany").

IN PARIS

Harry Rubin, Samuel L. Rothafel (Roxy), Georges Thill, Harry Hall (Wise Jack Joyce), Albert Lewin, Mr. and Mrs. Arthur Gibbs, Mr. and Mrs. Richard S. Childs, John F. Thompson, Norman Carroll, Mr. and Mrs. Donald Ogden Steward, James Coy, Milton Cohen, Ethel Shannon.

FRENCH FILM TAX

Screen Pays 30%, Legit Gets Off With Mere 12%

Paris, Oct. 10.

The heaviest taxed industry in France, the show business, has paid in 1929 $2,850,000 as state tax and a separate amount of $2,800,000 as poor tax.

Legit gets off with an easy 12%, but pictures pay as much as 30%.

World Coverage With Five Tongues Seems Set Version Policy

Hollywood, Oct. 21.

Probability of major studios generally extending their foreign production into more languages than the four now current seems remote. Studios believe that English, Spanish, German, French and Italian give them almost complete world coverage with inhabitants of many countries familiar with tongues other than their own.

Newest schedule of distribution for multis shows the extent of the field into which the majors hope to penetrate with their versions. Some countries are currently getting at least two different versions, aside from the English. This is particularly true of Switzerland, Argentine, Egypt and Brazil.

Distribution lineup for Spanish includes Spain, Brazil, Guatemala, Mexico, Porto Rica, Chile, Portugal, Cuba, Salvador, Ecuador, and Colombia.

For German: Germany, Austria, Argentine, Norway, Hungary, Czechslovakia, Jugoslavia, Roumania, Switzerland, Holland, Sweden and Denmark.

For French:—France, Argentine, Switzerland, Greece, Egypt, Poland, and Belgium.

For Italian: Italy, Switzerland, Egypt, Argentine, and Brazil.

W. E. Calling Its Boys Back from Foreign Ports

Return of many foreign representatives to the home office in the past few weeks has given rise to a belief, becoming general, that Western Electric is either lightening activities overseas or is planning retrenchment to await the outcome of growing restrictions and governmental barriers.

W. E. activities in New Zealand and Australia have come to a halt, awaiting government disposition of new levy legislation there. The Australian post has waned to one of such unimportance that Allan McLean is in New York and an assistant has been assigned the job.

C. Latham, technical expert on the Continent, is among others who have come home for further instructions. E. Gregg, in charge of all European activities for W. E., has been here several weeks.

Paris Takes Old Garbo, Silent at Madeleine

Paris, Oct. 10.

The flasco which the Madeleine cinema experienced during the time they were showing "Hollywood Revue," is compelling them to use every bait to win back the French audiences lost during the run of that picture. Current bill runs a good two hours, including newsreel, colored short, animated animal cartoon and—what always pleases a French audience — a Laurel and Hardy French talker.

The feature however, is a silent Greta Garbo, and to at least a feminine eye from the clothes Miss Garbo wears, it is certainly not less than two years old.

This bill points to the fact that the French prefer an old silent film with a popular star, and the rest of the program French — than an elaborate revue with American songs, obviously fixed up for foreign showing.

Have You Seen
EDITH BARSTOW
Skate on Her Toes?
Another of the sensational novelties originated by
DICK and EDITH BARSTOW
Above idea and tap toe dancing on a staircase fully registered and protected.
Week, Oct. 24—Palace, Dallas.

CHINESE SEER SAYS SILENT FILMS SOON

Shanghai, Oct. 1.

"Sunnyside Up" broke the house record at the Nanking theatre here just as the industry was speculating what's going to happen to the silents. The Fox musical talker did $4,000, Mexican, daily for 11 days. (About $22,000, American.)

While the talk on silents and talkers was holding up, a reporter on the Shanghai "Evening Post" called on Hsiang Hu-li, an old prophet who is now doing his stuff on the streets, locally. He is seer, fortune teller or astrologist, always on the street. The guy seems to carry some weight from the space given him in the "Post."

Asked about the future of the talking picture in China, Hu-li slipped the English reporter the info that silent pictures will prevail in this country. Foreign talkers, says the old bird, will shortly have to get out and keep out of China, for the people wants them still.

Automobiles, the seer observed, would have to come cheaper when they would be more popular and more abuntantly used. On good roads in China, for those cars, Hu-li said it would be hundreds of months before good roads arrived.

But, added the forecaster, why worry about that or automobiles either, for by the end of hundreds of months, the Chinese may be doing all their traveling by air.

B. G.'s 50 Talkers

London, Oct. 21.

Production of 50 talkers is announced for British Gaumont, of which 25 will be made by Gaumont itself and the remainder split between Gainsborough and British and Dominions.

British and Dominions is not in the Gaumont combine but releases through it under guarantee.

Dot Farnum's Two Films For Osso's 4,000,000 Frs.

Paris, Oct. 10.

Dorothy Farnum, the only American woman executive in the French film world, has been given 4,000,000 francs to produce two of her own stories as talkers for the Osso film company before next Spring.

She will be permitted to choose her own director and artists, and out of this sum she is also to make both English and French versions. If they are successful Osso will be responsible for the Italian and German productions.

The stories are tentatively titled "Toujours a Toi" ("Always Yours") and "Mon Petit Homme" ("My Little Man").

FRENCH TALKERS BETTER

Haik's Smash Hit With Native Made Production

Paris, Oct. 21.

Quality of French talker product is improving. The Jacques Haik talker, "Douceur d'Aimer" ("Sweetness of Love") is a smash at the Colise.

Star is Victor Bourcher, Paris matinee idol, now playing in the stage piece, "Sexe Faible ("Weaker Sex").

Story is a rip roaring farce having to do with an unsophisticated provincial visiting Paris.

SUNDAYS IN LONDON

Different Rules in Separate Parts Of Capital

London, Oct. 10.

Problem of the Sunday opening of cinemas here continues to worry exhibs, who find conditions differ throughout the country.

This question is decided by the local councils, and is not under the direct sway of Parliament. Result is some places such as Central London open up Sunday evenings and others have to keep dark.

Middlesex County Council, which control most of the North London suburbs, this week decided against the Sunday opening of cinemas by a vote of 62 to 5.

English Dubbing 40 U. S. Shorts Round London; Accents for Ginger

London, Oct. 12.

Dubbing of something like 40 films, most of them shorts, owned by leading American renting houses, has been going on for six weeks under conditions of secrecy at various studios round London.

Distributors have given a recording firm, believed to be a gramophone company, a contract for dubbing subjects with English dialog to ginger up b. o. appeal here.

Most of the subjects were Hollywood made, the prints in England being mainly silent, but filmed at 24 frames a second, the sound camera speed. As a result dubbing is mainly fairly easy.

One of the studios used for the purpose was the small floor at Bushey. Among the American firms believed to have participated in the scheme are Fox, First National, Warners, and Metro.

DROP SCORE CHARGES, GUARANTEES NOMINAL

London, Oct. 10.

With the fight still on between exhibs and distributors and mainly affecting American outfits, M-G-M has declared its intention of dropping score charges and holding out for only nominal guarantees. M-G-M's gross for this field year just ended was $5,200,000, and Sam Eckman is not anxious to see this take a drop over the current year, which opened Sept. 1.

After hectic arguments in private with exhib representatives, in which both sides got hot under the collar, Warners have scaled down score charges to around $7.50 for small houses against previous rates of $20 to $25. Also issuing orders to exchanges to accept nominal guarantees.

First National following much the same line.

New Mexican for Latin Version of U's 'Command'

Mexico City, Oct. 17.

Another Mexico City actress has been signed for the pictures. She is Celia Montalvan and Universal has engaged her for the Spanish version of "The Command to Love." U headquarters assigned Juan de la C. Alarcon, local representative, job of finding suitable femme for Latin version, and the girl and Laemmle closed deal by cable. Senorita Montalvan has had much experience on local stage, although quite young.

U is using Celia for personal appearances in neighborhoods showing "The Czar of Broadway" during time she is packing up for Hollywood.

No. 2 Show Window

London, Oct. 10.

Inside trade rumor here is linking United Artists with the new Cambridge theatre in Seven Dials.

This house, seating about 1,400, opened with a Charlot revue recently, and soon became a key house for film trade shows, Western Electric being installed.

Report now is Walter Bentley has an interest in the theatre, although his name has never come out in connection with it. If so, this looks as though Joe Schenck and United Artists are behind it somewhere, Bentley having acted as nominee for them over the Leicester Square theatre, due to open as a U. A. house at the end of the month.

HUNGARY FILMS ANTI-GERMAN GESTURE

Budapest, Oct. 10.

Legit theatres and picture houses in Budapest are running a desperate race, both equally handicapped by bad general conditions. Both put part of the blame for low box office figures on general low ebb of finances, but they call each other names and polemise in the press and before the public, too.

The attack against "foreign language talkers" always means "German," because there is now such a great majority of German films to a small minority of American that Americans don't at the moment mean much financially, and no one has anything against them.

The different societies have elected joint committees to study the question and make practical propositions.

Native Product

Meanwhile, there are some modest beginnings of local picture production. Twenty talking shorts are scheduled for production, by various indie experimenters, all to be shot at Hunnia Studios, belonging to government. First of these, now being prepared, is entitled "Mrs. Pongracz, Crinoline," an adaptation of a historical short story. Second to be a two-act musical, featuring Ilona Titkos.

Picture houses are doing pretty badly for the moment. Other troubles are permanently increased by the censor who is forever making difficulties. Latest proscriptions: "His Friend Anette," a German version picture made in Joinville. Reason: immorality. Also Metro-Goldwyn's "Hallelujah." Reason: irreligiousity. Both anathemas has been protested against and appeal made to Minister of Interior, who hasn't finished making up his mind about them.

Revolution and but Fair Films Dent B. A. Houses

Buenos Aires, Oct. 2.

Since the revolution show business has gone from bad to worse. Theatres showing poor receipts, though good releases have been few and far between.

"All Quiet" continues to hold its own, and so does "King of Jazz," but "Song of the Flame" caused mirth to local audiences at unfortunate spots, due to this public's failure to understand just why a lady, about to lose her lover, should burst into song about it.

"Paramount de Gala," which is "Paramount on Parade" in Spanish, is doing fairly at the Astral. Paramount released "Innocents of Paris" at the Suipacha. "Love Parade" hitting wherever shown.

Metro is playing plenty of spots but with nothing outstanding; "Marianne" at the Renacimiento opening last night fairish; "Ship From Shanghai" at the Callao tomorrow, Laurel and Hardy all over the shop to plenty of money, and that other Laurel and Hardy picture, "The Rogue Song," now in third run and not losing anything, either. "Anna Christie" continuing big.

Fox has kept "Precio de Un Beso" ("Mad Kiss") in or about the same spot for about two months, and is cleaning up with this picture outside as well. Announcing Spanish version of "Common Clay" and also McCormack's picture for near future, as well as "Men Without Women."

United Artists resurrected "Taming of the Shrew" as English talker, other version flopping months ago. This one is doing well at the Petit-Splendid, lone house catering to all-English pictures.

"General Crack" stayed a couple of weeks at the Palace, not so hot, and folds Saturday when "Dawn Patrol" goes on there and Grand Splendid same day.

"Pagliacci," San Carlos Opera film, Oct. 3.

Herman Gantvoort has John Lonergan to direct dances in musical, "French Dressing," now casting. Lonergan just finished "Garrick Gaieties."
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Fox, Also Metro, Concluding That Foreign Versions Best Made Abroad

Hollywood, Oct. 21.

Fox, after weighing the foreign situation, is going to produce French, Italian and German abroad.

Arthur Loew for Metro, just arrived here, is said to be surveying the situation with a thought to switching foreign production to Europe, after having been committed until now to the idea of the Hollywood glamor for foreign fan appeal.

Warner Bros.-First National find that the handful of stars they have will mean that the pictures they are turning out for Europe will be released too soon and consequently the same stars and supporting casts. The foreign distributors will be forced to keep pictures on the shelf for release three months and more apart, and in three months lots can happen to antiquate a talker.

Experience on Talent

Fox's experience in the past few weeks in casting the Spanish, French, Italian and German versions of "The Big Trail" which, as the only exception, will be done here, proved that the paucity of desirable free-lance talent, or that which is available at reasonable intervals, forestalls the Hollywood production idea.

Despite the sizeable colony of foreign players here, the best are under contract. Those others who matter are tied up on one or the other picture and there isn't that necessary overplus which obtains

(Continued on page 64)

PAR'S LOST FILM FOUND IN FIRE

Vienna, Oct. 21.

The Paramount film "Sins of the Fathers" which had passed the Austrian censors was shipped for exhibition in the fashionable Tyrolean winter resort Kitzbuehel, but was stolen from the express car and later found burned.

The picture had been screened in another Tyrolean town called Bad Hellein, where it had been hissed by part of the straight laced audience.

Disappearing the police looked for it. Yesterday (20) a fire destroyed a garage in a nearby village of Burgfreid and in the ashes the police found the containers that had held the picture.

Suggestion is advanced that the film had been taken from the express car and burned for fear it would offend the puritanical Tyroleans, the garage accidentally catching fire in the process.

Pittaluga Decorated

Rome, Oct. 21.

Premier Mussolini has just granted the honor of the Grand Officer of the Order of the Crown to Stefano Pittaluga, in recognition of his services to the country in developing native cinematography.

Natural Color Wanted

Belgrade, Oct. 21.

The first Technicolor picture in this territory, "The Rogue Song" (M-G-M), has started a vogue for natural color. Picture is success.

FILM CRITIC TURNS P. A.

London, Oct. 21.

Clive McManus, film reviewer of the "Evening Standard," quits that berth at the end of this month.

He shifts over to the producer side of the industry, becoming press agent for Producers' Distributing. New job starts immediately.

London's Suburban 3,000-Seater

London, Oct. 21.

Fulman is the newest London suburb to have a deluxe house, 3,000-seat establishment called the Forum and opening Dec. 8.

House is independent with all bookings by Cecil Graham. It will play American acts up to $1,500 a week.

CENSORS IGNORE PROTEST

"Two Worlds" Released Generally Throughout Germany

Berlin, Oct. 21.

The chief censor committee which functions for all the German republic, paid no attention to the protest filed by the anti-Semite government of Thuringia against the exhibition of the DuPont picture "Two Worlds."

Picture will now go into release generally. There is no bar to its screening in Thuringia, except exhibitor caution against disorders, of possible political inspiration.

B. I. SORE OVER CRITICISM, STARTS SUIT

London, Oct. 21.

British International has begun a libel action against the "Sunday Post," Scottish newspaper, and Gary Allighan, reviewer on its staff, alleging unfair comment.

British International has been angry with the press generally lately because of comments upon its product. This suit may be a test to determine how far a newspaper critic can go, legally, in commenting upon screen plays.

SWISS GROUP ACQUIRES GERMAN TERRAFILM CO.

Zurich, Oct. 21.

Terrafilm, Germany's second largest film concern (next to Ufa) and with capitalization at 3,000,000 marks, has just been purchased by a group of Swiss bankers headed by the Scoton Bros., interested in theatre properties through ownership of the Opollo theatre, Zurich.

Seller is Curtis Melnitz, German amusement operator and capitalist.

Swiss syndicates have been reported active in the acquisition of film producing companies outside their national borders for a year back. First operation of the kind was the purchase of an important Austrian property.

3 Ufa's for U. S.

UFA is now cutting the negative on the English version of Joseph von Sternberg's "The Blue Angel," with Emil Jannings and Marlene Dietrich.

Film will be released in the United States through Paramount about Dec. 1.

Ben Levy has completed the dialog for another English version. This is of "Hocus Pocus" which will probably be released in this country under the title "Murder for Sale."

UFA made the picture in French and German with Lillian Harvey playing the femme lead in both. Male leads were shared by Laurence Olivier and Willy Fritsch. Miss Harvey, an English-German girl, will probably be starred in the next take.

Ivan Moujouskine (Moskine) is also on the list for an English version of 'The White Devil" for UFA under the direction of Alexander Walkoff. Negotiations are now pending for the release of this film in the United States.

Creatore Joins Dominant

Hollywood, Oct. 21.

Giuseppe Creatore has been engaged by the new Italian film company, Dominant, to handle the music on its proposed pictures.

Company plans an Italian opera as its first, with probable choice 'Aida."

Paris Exodus Reprisal

Paris, Oct. 21.

Native legit and picture producers here have joined in protesting the raids made by American picture producers upon French talent which has created a famine in home talent.

Move takes the form of punishment of players who quit engagements, even if they pay heavy indemnities, to take up Hollywood contracts.

Gaumont New Victoria Opens; to Have British Dominion Congress Show

London, Oct. 21.

The New Victoria, the much heralded Gaumont British theatre, opened last week (15) with the Albert DeCourville stage show supplementing the screening of "Old English" (W.B.).

Stage presentation, said to be on a budget of $5,000 a week, doesn't look that amount in flash. Earlier report was that George Arliss would appear in person for the picture's opening, but he was not present.

The house is semi-atmospheric in design and is impressive outside, but not so much so within. It is to be added to the Gaumont West End chain for the premiere runs of Gaumont product.

A performance of British-made picture has been arranged by the Federation of British Industries for the benefit of the Dominion conference now sitting here for the consideration of trade topics and is expected to take place at the New Victoria Nov. 5.

It is estimated the new house will have to play 10 capacity shows in every 18 turnovers of audience to clear its overhead.

Candidate for Fox Post

London, Oct. 21.

Sidney Bernstein's twice postponed sailing for the States is now said to be imminent, but the London chain operator is secretive on his plans.

Inside story is that Bernstein may be a candidate for the post of English advisor for the Fox interests, carrying an annual salary of $75,000, and formerly held by the late Lord Birkenhead.

As a consideration to such an appointment Bernstein could turn his chain of 15 suburban London houses over to Fox.

Gainsborough Losses

London, Oct. 21.

A financial reorganization of Gainsborough Pictures, producing unit in the British Gaumont combine, was foreshadowed by Moss Woolf in his address to the stockholders at the annual meeting yesterday (20).

The company suffered this year through fire losses and heavy depreciation write-offs on silent pictures.

A story from the inside is that Gainsborough may emerge from the reconstruction either independent of Gaumont British or its chief production source, with Gaumont itself calling its own producing off.

AmerAnglo Trying Series In Spanish on Coast

Hollywood, Oct. 21.

With its first Spanish original completed out here, Amer Anglo, foreign distributing company, has decided to make a series. They will probably be done at the Larry K. Darmour studio, where space was rented for the first, "Hearts of Steel."

T. A. Tamiao, in charge of Spanish activities for Amer Anglo, leaves today (18) to return to New York. He has been here making "Hearts of Steel" as an experiment and will probably return to supervise production of those in series.

Number of Spanish originals to be made depends on progress, demand and results.

Fox News Shows Abroad

Paris, Oct. 10.

Fox pioneering in Europe to establish newsreel theatres. They have one in London, are planning to open one soon in Berlin, and are considering establishing one in Paris.

Franco-German Film Pact Cold; Electrics Join Hands to Block U. S.

Paris, Oct. 21.

"Variety's" disclosures of the Franco-German film producers' agreement and its dangers to American production in France, threw the whole situation into the open and as a result the deal has gone cold.

The French government has reached the decision to treat Paramount's product made here as French, granting the usual quota permits.

As this message is dispatched Paramount has not yet been officially notified of the ruling, the delay being due to the authorities' desire to leave time sufficient for the Cinema Commission to seem to have reached a decision on the matters in dispute.

Secret Conference

Persisting in their aim to unite in a solid front against American manufacturers of electric equipment of all kinds, French and German interests, representing the same principals as those who met here not long ago to settle sound apparatus, have within the last few days held a long and very secret conference in Paris.

Both French and German groups are afraid the Americans may before long win control of the electrical equipment market in Europe and are devising means to block such an outcome.

The first conference mentioned dealt only with equipment for public utilities such as lighting and power service and operation of transit lines. But radio and sound picture divisions will be taken up at subsequent meetings of the same interests.

EBNER KILLED

German Mgr. of Maxim Co. Crashes in His Own Plane

Berlin, Oct. 21.

Ebner, widely known in the German film trade and manager of the Maxim Film Co., perished in an aeroplane accident Saturday (18).

He was maneuvering for a position to land in his own plane on the airport in Staaken, near Berlin, when he went into a dive.

BARON NAMED ANZAC HEAD FOR FOX

B. A. Baron, expert accountant, out of the Chicago office of H. L. Clarke, head of Fox, has been appointed executive head of Fox's Australian theatres. There are about 110 houses in this group scattered over the Antipodes which formerly comprised the Hoyt Circuit, and for which Fox paid $12,000,000. Baron is already reported on his way to take charge.

Appointment of Baron strikes similar with Clarke's policy in running the Fox properties. Actual operating head, however, will be S. S. Crick, given as handling the theatre and over there right along.

For a while it looked like Hershel Stuart, operator of the Fox-Poli chain in New England, might go over, but this is now cold.

WM. FOX CLAIMS RIGHTS TO TRIERGEN PATENTS

William Fox is reported claiming the North American rights to the Triergen basic patents for sound on film.

It is stated Fox's attorneys have been looking into the matter of his claims, with Fox about to dispatch personal representatives to Switzerland to further strengthen his alleged position on the mechanical end of talking pictures.

The story is that when Fox bought the foreign patent rights for this side he could have purchased them for the world, but specified North America only.

Up to the present as far as reported Fox has given no intimation of his Triergen claims nor made any move in connection with them and the trade.

Tuneful Versions

Hollywood, Oct. 21.

While musicals are dead or temporarily taboo in this country, the French and the Spaniards and the rest of the international market is decidedly in favor.

Pictures like Chevalier's "Playboy of Paris," with only one song, has, in the French version ("La Petite Cafe"), four songs.

"Monte Carlo," also Paramount, synchronized for the foreign markets, sans dialog, has Jeanette MacDonald and Jack Buchanan singing four songs, as otherwise, without songs, it could not be advertised as "une film parlant" (talking picture). The songs, with thier lyrics, in this case, are an advantage.

Perfect English

Hollywood, Oct. 21.

Rose Perfect sails for London Nov. 12 for two engagements.

She will appear at the Palladium for two weeks and then go into a revue.

Leo Morrison made the deal.

Studying Acoustics

W. J. B. Clark, representing British Gaumont, is now on this side making a special study of acoustics in de luxe houses around New York.

FRENCH BANKER BEHIND GROUP

Berlin, Oct. 21.

The German Ministry of Finance has ceded its option to $600,000 worth of shares of stock in Emelka Film Co. to a group headed by Kommerzienrat Kraus, former general director of Emelka.

The backer of the group is the French film magnate, Albert Kohan, the banker who organized the Gaumont-Aubert-Franco combine.

This is the last step in the formation of the European film bloc for a long time in the making.

Col.'s Own Distribution

London, Oct. 21.

Louis Metzger is here representing Columbia Pictures.

He says Columbia is about to open its own distributing system in England.

Columbia now releases through Gaumont British.

Roxy's Travels

Paris, Oct. 21.

S. L. Rothafel has gone from Paris to Germany where he will continue his vacation.

He moves thence to Italy, sailing for home from Genoa at the end of November.

Buying in N. Y.

M. J. Bailby, Parisian publisher, is in New York buying picture product for his Theatre Intime (new), Paris.

House will open Dec. 15 with "Hallelujah" as the starting film and a colored jazz band on the stage.

Smash in Cape Town

Cape Town, Oct. 21.

"Vagabond King" (Par) is a smash at the Alhambra, here, operated by African Theatres, Ltd.

Spanish Star for Versions

Paris, Oct. 21.

Julio Pena, Spanish star, is sailing on the Ile de France, due in New York this week, headed for Hollywood, there to make Spanish versions for Metro.

Roxy Tops Street on $85,000, Par. Down Again at $58,200 And Cap Also Light, $68,300

Another poor money week for Broadway pictures. Only fair grosses in most of the smaller houses, with the Roxy doing the best in the big seaters picking up to $85,000 with "Up the River," and that's light.

The Paramount took its second successive sock of under $60,000, this time with "Heads Up," which did $58,200. House is snapping into it the present week, however, with Nancy Carroll and Rudy Vallee on stage. Gross may jump $25,000.

This wide screen business is commencing to come in with the Capitol beating 'em to the latest epidemic Friday night when it ushered in "Billy, the Kid" on Realife after a comparatively poor week of "Three French Girls" at $68,300. Week-end indications were that "Billy" isn't going to go as high as Metro hoped it would. None of the critics pulled raves and, partly as the result, Warners, when it follows suit in the Hollywood with "Kismet," will ballyhoo the picture and go easy on the giant film angle (Vitascope). Foxites are also a little concerned about the reception awaiting "Big Trail" (in Grandeur) at the Roxy this week without the usual stage show.

Rialto and Rivoli declined quickly with "What a Widow" and "Whoopee" to totals of around $36,000. In another week, however, they will be supplanted by "Feet First," Harold Lloyd, and "Laughter."

The reserved seaters are getting the moving urge. "Big House" goes out of the Astor after 18 weeks as a fairly good $2 money getter tomorrow (Thursday) night and "War Nurse" (M-G) follows. "House," in its final week, scooped in around $11,000.

"Hell's Angels" is easing off in the Criterion and Gaiety, getting about $23,000 on the two. Some talk of the picture getting ready to leave the Gaiety.

"Outward Bound" did $19,000 in its fourth week at the Hollywood. Another seven days and "Kismet" will go in there. Winter Garden is still making money with "Office Wife" at around $30,000 in its third week.

While U. A.'s lease is terminating at the Central in another week or so "Lincoln" is not doing enough to be kept longer than that. Strand did okay with "Sinners Holiday" at $31,000 and British International got approximately $5,000 for the second week of "Atlantic," at the Cohan. For an English feature that's good dough.

Estimates for Last Week

Astor—"Big House" (M-G) (1,120; $1-$1.50) (18th week). Around $11,000 for final week; "War Nurse" (M-G) goes in tomorrow (23d) with "New Moon" (M-G) named to follow.

Capitol—"3 French Girls" (M-G) (4,620; 25-85-$1.50). At $68,300 just $7,000 better than previous week but still not satisfactory; quite a few weeks since house has figured in real money; "Billy the Kid," on big screen, opened Friday, but weekend not what was expected.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (11th week). Fair total for this picture at this period, approximately $23,000; Gaiety down to $10,500 and may depart from there soon; Criterion about $2,000 better and will stick.

Cohan—"Atlantic" (BIP) (1,137; 75c. top) (2d week). About $800 under first week but Englishmen well satisfied; closed to about $5,000.

Central—"Abraham Lincoln" (UA) (916; $1-$2) (7th week). United's lease on house is up and picture out in another two weeks; at $16,300 fair enough.

Globe—"Half Shot at Sunrise" (Radio) (1,065; 30-50-75). At $27,800 practically a record high for this house.

Hollywood — "Outward Bound" (WB) (1,066; $1-$2) (4th week). At around $17,000 not bad; moves out end of month for "Kismet," on wide screen, and reopens in Warners when "Old English" slides into general release.

Paramount—"Heads Up" (Par) (3,665; 65-85 $1). Another low week at $58,200; Nancy Carroll's personal appearance got $45,000 over week-end, plus Rudy Vallee on the stage; should get back into real money this week.

Rialto—"What a Widow" (UA) (2,000; 40-65-85-$1) (2nd week). While $18,000 under opening week, second week at $36,600 is fair; Harold Lloyd's "Feet First" replaces at end of the month.

Rivoli—"Whoopee" (UA) (2,200; 40-65-85-$1) (2nd week). Just $15,000 under opening total at $37,800, also not bad and not too good; "Laughter" (Par) next.

Roxy—"Up the River" (Fox) (6,205; 50-75-$1.50). On $85,000 intermediate week.

Strand—"Sinners Holiday" (WB) (2,900; 25-50-75). Nothing unusual about the $31,600 this did except that it made money as usual for this house.

Warners—"Old English" (WB) (1,400; $1-$2) (8th week). Down to $13,200 and out at the end of month.

Winter Garden—"Office Wife" (WB) (1,418; 35-85-$1) (3rd week). Around $30,000 means graceful tapering.

$25,000 BOW'S BEST FOR MINN. IN YEAR

Minneapolis, Oct. 21.
(Drawing Population, 500,000)
Weather: Favorable

Business left little cause for complaint last week. Grosses did not attain sensational proportions, but there was nothing about them to suggest the present period of depression.

Best performers were "Raffles" at the Century, "Her Wedding Night" at the Minnesota, and "Her Man" at the Orpheum. Coming on the heels of the huge returns at the Minnesota the week before, the Clara Bow picture seemed insignificant by comparison, but nevertheless it spelled a profit for the house.

After a big week at the Orpheum, where it was augmented by the usual vaude, "Half Shot at Sunrise" went into the Seventh Street as the latter's opening attraction and sans a stage show continued to do nicely.

Estimates for Last Week

Mennisota (Publix) (4,200; 75)—"Her Wedding Night" (Par) and Publix unit, "Forward March." Enormous business Saturday-Sunday, but a sharp fall thereafter; best gross for the week, however, of any Bow picture in past year; title undoubtedly helped. Around $25,000 profitable.

Century (Publix) (1,600; 75)—"Raffles" (UA). Ronald Coleman draws here; helped by good exploitation and word-of-mouth; about $12,000, good.

State (Publix) (2,200; 50)—"The Sea God" (Par). Panned by critics but pleased customers; failed to register strongly on around $6,000, which is not good.

Orpheum (RKO) (2,890; 50)—"Her Man" (Pathe) and vaude. Picture helped to ffoset poor vaude; management has crowds coming nicely week in and week out; near $11,000, pretty good.

Seventh Street (RKO) (1,450; 50)—"Half Shot at Sunrise" (Radio). Came here to open house after big seven days at Orpheum; close to $4,000, satisfactory.

Lyric (Publix) (1,300; 40)—"Love in the Rough" (MG). Gave satisfaction and better than average draw; about $5,000, good.

Aster (Publix) (900; 35)—"Strictly Modern" (FN). Pleased and did fairly well at box office; around $2,000.

Grand (Publix) (1,100; 35)—"Holiday" (Pathe), first half; "Common Clay" (Fox), last half. Second loop runs. About $2,600, good.

'HER MAN' STANDS OUT IN PROV. ON $14,500

Providence, Oct. 21.
(Draw. Pop., 315,000)
Weather: favorable

Business off again. Only one house was able to grab anything that looked like real coin, and that house was the Albee, with "Her Man."

Estimates for Last Week

Loew's State (3,500; 15-50) "3 French Girls" (M-G). No draw power; lucky to get close to $17,500, lowest in weeks.

R-K-O Albee (2,500; 15-50) "Her Man" (Pathe). Over well here; Ricardo Cortez has plenty of friends in this town and house plugged him big; not quite $14,500, okay.

Majestic (Fay) (2,200; 15-50) "Squealer" (Col) and "Sweethearts on Parade" (Col). Fans attracted by first feature; "Parade" detracted much from "Squealer," which found much favor; about $11,500, average.

Paramount (2,200; 15-50) "Monte Carlo" (Par) and good support bill. Disappointed many; slightly over $12,500, average.

R-K-O Victory (1,600; 15-50) "Sea God" (Par). Heavy plugging helped first part of stay but petered last half of week, okay though at $10,000.

Fay's (1,600; 15-50) "On Your Back" (Fox) and vaude. Good all-round show; edged over average at $7,500.

COPLEY-PLAZA
Boston Mass

REMEMBER?

Last June the COPLEY-PLAZA SHERATON ROOM was crowded with dancers when the weather was plenty hot—even on Monday nights. That showed what Bostonians thought of the Meyer Davis Orchestra playing there.

On October second another season began with "Meyer Davis Le Paradis Band," under the direction of Joe Smith.

$18,000 FOR 'FLESH' AND 'YARD' $11,000—BALTO.

Baltimore, Oct. 21.
(Drawing Population, 850,000)
Weather: Fair and warm

Unseasonable warm temperature held down the indoor intake again last week. Both legits lighted and also offering opposition, the Theatre Guild opening its subscription season at Ford's and gathering in close to $20,000.

A few outstanding grosses at that, however. "Call of the Flesh" clicked big at the Century, and "Scotland Yard" more than that at the New. "Lincoln" turned in a good second week at the road-show priced Auditorium.

"Three French Girls" was just fair at the Stanley, and "Love o' Lil" was a b.o. bust at the Rivoli. "What a Widow," day-and-dating at the Valencia and the uptown Parkway, was 'way off at the former but got a pretty good intake at the latter. "Heads Up" was satisfactory but not outstanding at Keith's. The Little with "Hunting Tigers in India" again scored well. The combo Hippodrome continues its good b.o. pace. "Czar of Broadway" was the screen fare.

Estimates for Last Week

Century (Loew)—"Call of the Flesh" (M-G) (3,100; 25-60). Following low week climbed back to good average; Novarro established fav. and $18,000.

Stanley (Loew-Stanley-Crandall)—"3 French Girls" (M-G) (3,600; 25-60). Sexy stuff got plenty of ads but failed to lure; better than expected at that on $16,000.

Rivoli (Wilson Amus. Co).—"For the Love o' Lil" (2,000; 25-60). Tie-up with "Liberty" on this one didn't bring results; pleased those who saw it and Nugent scored; names meant little to picture fans, however, and biz off at about $4,500.

New (M. Mechanic)—"Scotland Yard" (Fox) (1,400; 25-50). Edmund Lowe has a following here and mystery scenario appealed; best week in long time at $11,000.

Valencia (Loew-UA) — "What a Widow" (UA) (1,500; 25-35). Swanson film wasn't exactly a sensation when shown at the century, and failed to get big trade at this elevator house; low week at $2,400.

Parkway (Loew-UA) — "What a Widow" (UA) (1,000; 25-35). Day-and dated here and did comparatively better; not up to this theatre's fine average but satisfactory at $3,700.

Keith's (Schanbergers) — "Heads Up" (Par) (2,500; 25-50). Eased off from previous week's intake but fairly satisfactory; about $8,500.

Little (Moviegraphs of Md.)—"Hunting Tigers in India" (267; 50). House hits and maintains a pretty even stride; last week no exception at $1,000.

Auditorium (Schanbergers)—"Lincoln" (UA) (1,500; 50-$1.50). Still going strong in second week; getting school trade particularly at weekend mets; $9,000 reported for second week and holding over.

Hippodrome (Pearce & Schenck)—"Czar of Broadway" (U) and tab show (2,250; 25-50). Seems to be hitting fine pace; last week was up to new average, $8,500.

Church Gives Hollywood First Circus in 5 Years

Hollywood, Oct. 21.

Hollywood gets its first taste of a circus in years when the Gentry Brothers (G-M-C) show plays here four days starting Dec. 4.

Circus will play under the auspices of the Blessed Sacrament church.

'Mme. Satan' H. O. in Seattle Did $4,100, Terrible Gross; 'English,' $8,500, Fine

Seattle, Oct. 21.
(Drawing population, 450,000)
Weather: Colder

Fall is here and chill weather helps the shows. "Playland" closed for season; baseball ended and football brings in visitors; pony golf is moving indoors in some spots, others still running and that's about all.

Bainbridge Players opening this week at the Metropolitan, which is a return of legit after a lapse of many months. Eddie Cooke, manager of the Met (Erlanger). Advance sales good.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Girl of Golden West" (FN). Ann Harding a draw; stage show much improved; good week at $13,700.

Fifth Ave. (Fox) (2,500; 25-60)—"Liliom" (Fox). Most figured Farrell miscast; anyhow it did $12,600.

Fox (2,500; 25-60)—"Madame Satan" (M-G). It was "Satan" to hold this one two weeks; first week under 10 grand, and this $4,100; terrible dive on 2d week. Closing night under $300.

Blue Mouse (Hamrick) (900; 25-50-75)—"Madame DuBarry" (UA). Good stuff for matinee, and men liked it, too; good biz at $11,000 for 10 days.

Music Box (Hamrick) (1,000; 25-50-75)—"Old English" (WB). Arliss acclaimed by critics; did around $8,500; fine.

Liberty (Jansen-von Herberg) (2,000; 15-25-35). "Journey's End" (Tiff). Just fine; $6,400; good.

Coliseum (Fox) (1,800; 25-50)—"Three French Girls" (M-G). Good week; $3,200.

Orpheum (R-K-O) (2,700; 25-60)—"Her Man" (Pathe). Main ballyhoo for "Amos 'n' Andy," coming; $14,100; good.

'LADY,' $26,250—PITT; 'LILIOM,' LIGHT, $8,800

Pittsburgh, Oct. 21.
(Drawing Population, 1,000,000)
Weather, Warm

Good and bad business along the line. Surprises were the click of "A Lady Surrenders" and the flop of "Liliom."

The Stanley is showing signs of real life lately, maybe due to rapidly growing following for Ed Lowry. With U's "Lady," house turned a neat $26,250. At Warner's "Liliom" gave this house its second successive dud week at $8,700.

Fulton maintained its opening week pace with "Monte Carlo," being okay at $8,300. Sheridan Square, in East Liberty, played the same picture and had no kick at $5,000. "Those Three French Girls" way off at the Penn; $25,000. Aldine hung around average level on "Santa Fe Trail."

Estimates for Last Week

Aldine (Loew's) (1,900; 25-35-50). Gene Dennis was missed here after being present six weeks; without gal psychic, house slipped back to normal with "Santa Fe Trail" (Par). Around $8,000.

Enright (WB) (3,700; 25-35-40-60)—"Dough Boys" (M-G). First Metro picture ever to play this site; inasmuch as was initial Keaton talker to get first-run here, did well at $14,200. With Dick Powell on stage at height of his popularity in East Liberty sector, looks like this in-and-out house at last may be definitely removed from red.

Fulton (Shea-Benham) (1,750; 10-25-50)—"Monte Carlo" (Par). Pretty nifty at $8,300; latest addition to town's first-run stands likely to make a go of it; house formerly the Gayety, burlesque, but has been done over.

Harris (WB) (1,800; 10-20-30-40)—"Big Fight" (Sono-Art). Not so hot at $3,800; picture originally intended for Enright where Stepin Fetchit, in cast, was to have made personal appearance; shifted to this house when Fetchit booking fell through.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"3 French Girls" (M-G). Unimportant, and with no cast names to hold it up, weak at $25,000; worst here in a long time.

Sheridan Sq. (Radio) (1,200; 25-35-50). House helped considerably by Par product playing day and date with Fulton; getting benefit of downtown house's bigger splurge in dailies; "Monte Carlo" (Par), nice at $5,100.

Stanley (WB) (3,600; 25-35-60)—"Lady Surrenders" (U). Rated commendable notices and had audience appeal; $26,250 best figure here since "Office Wife"; Ed Lowry, m. c., also catching on.

Warner (WB) (2,000; 25-35-60)—"Liliom" (Fox). Bad nosedive on $8,800; cricks rapped Farrell plenty.

'FOLLOW THRU' $22,000 SURPRISE—'LILIOM' OFF

Washington, Oct. 21.
(Draw. Pop., 500,000)
Weather, Okay

Most of the local emporiums did rather well last week, though 'Liliom" disappointed at the Fox. In contrast "Follow Thru," with Nancy Carroll, played heavily, jumped the Palace four grand.

Swanson's second week at the Columbia shouldn't have been. New policy of the Earle (vaude) with "Girl of Golden West" sent things up there also. Other Warner house, Met, died with "Reno."

Rialto's third week of "All Quiet" came close to being one too many, but finished okay. R-K-O had a good week with "Her Man."

Estimates for Last Week

Columbia (Loew) (1,232; 35-50)—"What a Widow" (UA). Rather liberal estimate at $9,100.

Earle (Warner) (2,424; 35-50—"Girl of Golden West" (FN). Vaude. New policy, with picture helping, $17,500.

Fox (Fox) (3,434; 15-25-35-60)—"Liliom" (Fox). Stage show. Not so good at $20,500.

Met (Warner (1,585; 35-50)—"Reno" (WB). Still struggling; maybe $7,500.

Palace (Loew) (2,363; 25-35-50-60)—"Follow Thru" (Par). Stage show. Surprised; house back to stride with about $22,000.

Rialto (U) (1,978; 35-50)—"All Quiet" (U). Third week one too many, but above previous figures for house, $9,600.

R-K-O (Keith's) (1,875; 35-50)—"Her Man" (Pathe). House going along nicely; front page stories on Cuban Embassy complaining to State Department on picture; maybe $12,500.

'AFRICA SPEAKS' $8,000; 'WHOOPEE' BIG, $16,100

Denver, Oct. 21.
(Drawing Population, 400,000)
Weather: Fair

Denver gave "Africa Speaks" a good gross at the America and it is being held over two days, when the policy there becomes second run with changes twice weekly. Denver is the home of the Colorado-Africa expedition of Paul Hoefler, the man who made the picture. Film received heavy publicity.

"Whoopee" brought the Paramount back where it belonged and the youngsters packed the house several times. Special efforts were made to get school and college students.

Publix unit "Moonbeams," at the Denver, did much towards a good gross. Denver was the first city to pick a winner for the European tour advertising "What a Widow," and fans wanted to see if the picture was worth all that blah. Those who like Swanson decided it was and vice versa.

Tabor will reopen in about a week.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75)—"Sea Wolf" (Fox). Way down, but death of Milton Sills kept people away; $6,000.

America (Huffman) (1,500; 20-35-50)—"Africa Speaks" (Col). Good enough to hold over but for policy change to second run; stays two extra days; $8,000.

Denver (Publix) (2,300; 25-35-60)—"What a Widow" (UA). Swanson name brought 'em in as much as anything; $17,500.

Paramount (Publix) (2,000; 25-35-50)—"Whoopee" (UA). Eddie Cantor the draw; up to $16,100.

Rialto (Publix) (1,040; 25-35-50)—"Eyes of the World" (UA). Too much strong competition; low at $3,500.

Cold Blows Topeka Into Best Figures for Weeks

Topeka, Oct. 21.
(Draw. Pop., 85,000)

Cold weather last week accomplished what everything else failed to do; brought grosses up for the first time in two months. Every house in town was on the right side of the red line by a good margin.

Estimates for Last Week

Novelty (1,200; 50) (Fox) "Song o' My Heart" (Fox). Built steadily from opening day and closed week with $2,900.

Grand (Fox) (1,400; 50) "Follow Thru" (Par). Normal business; $3,800.

Jayhawk (Fox) (1,500; 50). Chinese syncopators first half of best business theatre has had in months; "Lady of Scandal" not so hot; "Road to Paradise" last three days stood up well, making total $4,700.

Philly Hopes as Stage Shows Return, Mastbaum, $35,000; Fox, $25,500

Philadelphia, Oct. 26.

The musicians' strike came to an end last Thursday. The film people are now hopeful that a return of stage shows and musical features will help two or three of the downtown houses which have been in the doldrums for a month.

With one or two exceptions last week's trade found little to boast about. In some cases the grosses were exceptionally low. Paramount-Keith's, the Boyd, and the Karlton were probably outstanding on the profit side. Because of the backing up of bookings at Keith's, runs are being cut as short as possible for two or three weeks. In the case of "Animal Crackers," the opening attraction, and "Anybody's Woman," the current feature, attendance warranted extended runs. "Manslaughter," which opened on the 10th and was taken out the 14th, was comparatively weak. "Anybody's Woman" the last four days of last week grabbed itself $14,500, topnotch trade.

"Whoopee," in its second week at the Boyd, got $23,000, which is the best second week record of any feature at this house for six or seven months. It could undoubtedly have been held for a third, but the Warners were anxious to get in "Old English," which is late in showing here. "A Lady Surrenders," which did two excellent weeks at the Stanley, was also big when moved to the Karlton on $6,200 for five days.

Opposed to these three winners was plenty of cause for the crying. The big Mastbaum had another disappointing week in "Madame Satan" at $35,000. It's the second time in a row that this house has fallen 10 grand under its recent average trade. Fox also continued low with $25,500 for "Heads Up," despite Buddy Rogers' following, and the Earle only got around $17,500 with "The Way of All Men." These three houses without a question felt the pinch of no stage shows, although for the first couple of weeks of the strike there was no appreciable drop in attendance.

The Stanley got only $17,500 for "Good News," disastrous trade for an opening, and the musical film went out right away. Stanton got about $10,500 for the third week of "Scarlet Pages," okay and enough to warrant continuing.

"Lincoln" fell off sharply in its first full week at the Aldine. Only $10,000 was quoted, as opposed to $10,000 for the first three days. Some doubt now if picture can make the month's run figured for it. "Africa Speaks" and "Outward Bound" mentioned to follow.

The Little Aricadia, indie, got $4,500 on "Let's Go Native," second downtown run.

This week's layout includes "Love in the Rough" at the Mastbaum with Moran and Mack in person but no other stage show; "Outside the Law" at the Earle, also without stage presentations; "Doorway to Hell" thrust into the Stanley suddenly when "Good News" flopped; "Anybody's Woman" holds over, so does "Lincoln" and "Scarlet Pages." "Whoopee" moves from the Boyd to the Karlton.

Stage shows will start this Friday when the Mastbaum will have the Duncan Sisters in a revue, with an orchestra in the pit, and the Fox will have the Roxy chorus. No announcement made about the Earle as yet.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Madame Satan" (M-G). DeMille picture keen disappointment; another $35,000 week which means 10 grand under normal for this time of year.

Aldine (1,500; $1.50)—"Lincoln" (UA). In first full week about $10,000 as against $10,000 in three days of opening week; dropped sharply and may have trouble making month's run.

Fox (3,000; 40-50-75)—"Heads Up" (Par). Way off considering Buddy Rogers' usual draw; $25,500; house showing need of stage shows.

Keith's (1,800; 35-50-75)—"Anybody's Woman" (Par). Got $14,500 in four days, very good; "Manslaughter" between $4,000 and $5,000 for Monday and Tuesday, then out.

Boyd (2,400; 35-50-75)—"Whoopee" (UA) (2d week). Eddie Cantor picture held up better than most recent features at this house; $13,000.

Earle (2,000; 25-65)—"Way of All Men" (FN). A little over $17,500, which is below normal; another house that has suffered from absence of stage shows.

Stanley (3,700; 35-50-75)—"Good News" (MG). A flop; only $17,000 and taken out after single week.

Stanton (1,700; 25-65)—"Scarlet Pages" (FN) (3d week). About $10,500 which is okay all around.

Karlton (1,000; 50)—"A Lady Surrenders" (U). Very big on being moved down here from Stanley; $6,200.

Arcadia (600; 50)—"Let's Go Native" (Par). Pretty good at $4,500.

$37,400 FOR MICHIGAN, 'ANGELS' HITS $15,000

Detroit, Oct. 21.

Warm weather and weak pictures went the way of all such combinations except "Hell's Angels," which continued to stand them up. "Angels" seems in for eight to 10 weeks, as it did $15,000 its second week at the Detroit Opera house.

Musicians' strike still has its effect.

Estimates for Last Week

Michigan—"3 French Girls" (M-G) (4,045; 35-50-75). Fifi Dorsay drew, but still room for improvement; house trying to gain back prestige lost when it cut prices during musicians' strike; finding out that it is easier to cut prices than to raise them; $37,400.

Fisher—"One Night at Susie's" (WB) (2,300; 35-50-75). Fair business at $22,400.

Fox—"Up the River" (Fox) (5,100; 15-25-50). Well liked comedy helped bring house out of red; not bad at $32,000; currently doing very big with Fifi Dorsay on stage and "Scotland Yard" (Fox).

Downtown (RKO)—"Her Man" (Pathe) (2,700; 15-25-50). Well liked and good notices, but still not heavy enough to get important money; $13,500.

United Artists—"Whoopee" (UA) (3,000; 35-50-75-90). Well liked but under cloud because of being musical; played to good week but will not hold over; $14,700.

Paramount—"Old English" (WB) (3,300; 35-50-75). Business very good considering class picture; not enough though to warrant third week. "Billy the Kid" (WB) opened Thursday; $7,600.

State—"Life of the Party" (WB) (3,000; 35-50-75). Comedy building and may get third week; $10,900.

Madison—"Lady Surrenders" (U) (1,750; 35-50-75). Same picture played the RKO Downtown two weeks before to nice business at 50c top; at higher scale here not doing badly; $6,600.

Nancy in Person $76,000, Par, Bklyn.; 'All Quiet' $39,500

Brooklyn, Oct. 21.

Wow week at the Paramount, breaking all records at $76,000, with Nancy Carroll on the stage plus Rudy Vallee. "Heads Up" (Par) the feature. Last high figure was $73,000, New Year's week.

Fox was fair with "Up the River" and lengthy stage show. Albee did a load of business with "All Quiet." War picture now in its second week.

Estimates for Last Week

Paramount—"Heads Up" (Par) (4,000; 35-50-60-75). Nancy Carroll in stage appearance panicked for new house record of $76,000; front of theatre resembled an Edison exhibit, full of lights, banners, streamers, and visible blocks away.

Fox—"Up the River" (Fox) (4,000; 35-50-60-75). Fair at $41,000.

Strand—"Moby Dick" (WB). Fair for $22,300.

Albee—"All Quiet" (U) and vaude. Good and into second week; got $39,500.

Loew's Met—"Journey's End" (Tiff) and vaude. Did $26,600.

BOSTON MET $41,000

Small House Surprises With $17,000 for "Sea Wolf"—State, $18,200

Boston, Oct. 21.

(Drawing Population, 850,000)
Weather: Cool

Pictures had a fair week, with the Met continuing the improvement shown a few weeks ago. Gross of the big Publix house was $41,700 on "Her Wedding Night."

Memorial came the nearest to the Met, and that was far away, doing $20,000 for "Her Man."

Of the smaller houses the Scollay Square was top at $17,000, a really fine week.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Her Wedding Night" (Par). Okay at $41,700.

Loew's State (4,000; 30-40-50). "3 French Girls" (M-G). All right for $18,200.

Keith-Memorial (4,000; 35-50-60)—"Her Man" (Pathe). No complaints at $20,000.

Keith-Albee (3,000; 50-60)—"Bright Lights" (FN). Fair week, $17,600.

Scollay Square (vaudfilm) and **Fenway**—"The Sea Wolf" (Fox). Did $17,000 and $8,000, respectively; first figure excellent.

Olympia and **Uptown**—"Monte Carlo" (Par). Second week, $8,500 and $7,500, respectively.

TED MACK
Master of Ceremonies
Still Being Held Over
Paramount, New York City
Fifth Week

CHEVALIER AT $15,000, BELOW OTHERS IN S. F.

San Francisco, Oct. 21.

Business much brighter among the downtown houses, grosses hitting or bettering the average pace.

Paramount-Publix put out a big ballyhoo for Horace Heidt and his band, but it was a long time since Heidt visited Frisco. Despite the attraction and the campaign, takings only fair, with picture, "Heads Up," probably hurting.

Fox with "Scotland Yard" rolled them in big, scoring at some performances for the first time in weeks.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Scotland Yard" (Fox). Plenty heavy week-end trade, with heavy response through rest of week brought this to $45,000.

Warfield (Fox) (2,672; 50-65-90)—"Up the River" (Fox). In 2d week showed building qualities. Held up to $15,000.

Paramount (Publix) (2,698; 35-50-65-$1). "Heads Up" (Par). Plus Horace Heidt and big ballyhoo maintained only average pace at $16,000. Picture did more harm than good.

California (Publix) (2,200; 35-50-65-90). "Du Barry" (UA). Started well and got along. Over $15,000 excellent.

St. Francis (Publix) (1,375; 35-50-90)—"Playboy of Paris" (Par). Drew usual Chevalier following. Heavy trade, but $15,000 not up to his previous pictures.

Orpheum (R-K-O) (2,270; 35-50-65)—"Her Man" (Pathe). Hardly fair. Opening light and balance of week about average. $9,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65). "The Pay Off" (Radio). This and R-K-O vaude showed spurt over previous week; very good at $15,000.

Embassy (Wagnon) (1,365; 50-65-90). "Maybe It's Love" (WB). Didn't spell dough here. Light from start, finishing at $7,500.

'FRENCH GIRLS' $13,000, ORPH $12,700—P'TLAND

Portland, Ore., Oct. 21.

(Drawing population, 400,000)

Mostly just fair last week except "Whoopee," which mopped up at the United Artists. "Old English" was fair at the Music Box.

Likely "Whoopee" will be held three weeks in spite of musicals being generally thought floppo.

"Her Wedding Night," at the Paramount, got 'em on the s. a. angle in opposish to the Broadway showing "Three French Girls." The Broadway surprised at $13,000.

Circulation of censorship petition still going on. Blue sheet now has 15,000 names, but nothing being done about it. General view of man-in-the street is that "films need censoring, but a flock of local club women can't do it intelligently." Present movement has big impetus, but likely to turn out just another one of those things.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Three French Girls" (M-G). Did well for $13,000.

Paramount (Publix) (3,500; 25-50)—"Her Wedding Night" (Par). Registered disappointment; $12,500.

Orpheum (R-K-O) (2,000; 25-60)—"Her Man" (Pathe). Scored on $12,700.

United Artists (Parker-Fox) (1,200; 25-60)—"Whoopee" (UA). Clicked for great first week and will hold for maybe three; $11,500.

Rialto (Publix) (2,000; 25-50)—"Bright Lights" (FN). Program and did fairly; $4,000.

Music Box (Hamrick) (2,000; 25-50)—"Old English" (WB). Class appeal and had fair week; $7,500.

'FRENCH GIRLS' SENT MIDLAND DOWN, $10,600

Kansas City, Oct. 21.

A big drop from "Whoopee" to "Those Three French Girls" for the Midland. Title didn't mean a thing to the customers nor the names of the featured players.

The Mainstreet offered "Her Man," gave it extract advertising, and they liked it. Stage show not so hot. The two Publix houses—Newman and Royal—offered "Three Faces East" and "Monte Carlo." Latter was in the little Royal. At the Newman Stanley Smith, a local boy, one of Paramount's younger stars, made personal appearances and clicked strongly as a home towner. All theatres are running long trailers for the Million Dollar Charity drive. This drive has always been strong opposition to amusements.

Estimates for Last Week

Mainstreet—"Her Man" (Pathe) (3,200; 25-35-50-60). Proved what many of the fans wanted; business steady after strong opening; stage show not as strong as usual; $18,000, fair.

Loew's Midland—"3 French Girls" (M-G) (4,000; 25-40). After a week of capacity business with "Whoopee" the hired help rested with this one; picture given nice publicity, but simply did not connect; drew loud guffaws from some but considered pretty close to the blue limit by many; $10,600; pretty bad.

Newman—"Three Faces East" (WB) (1,890; 25-35-50-60). $12,500.

Royal—"Monte Carlo" (Par) (840; 25-35-50). Spicy romance was the way it was billed; $4,700.

Pantages—"One Night at Susie's" (FN) (2,200; 25-50). Better than for some weeks; stage show, "Green Devil," F. & M. unit; $10,300.

$43,600 FOR 'ANGEL'S 3 WEEKS IN CINCY

Cincinnati, Oct. 21.

(Drawing Population, 700,000)
Weather: Warm

Combined grosses of downtown picture theatres last week bettered the previous week by $1,300. "Hell's Angels," which broke into the legit Shubert, fell off $4,600 from the second week. And its receipts for three weeks were $43,600. In the final week the low end of the admission scale was reduced from 50 to 25 cents as a bid for children.

The Albee made a gain on the week of $2,800; the Lyric improved $1,600; the Capitol $600, and Keith's $900. The Strand dropped $3,000 and the Family $200.

Unusually warm weather during most of the week was detrimental to indoor attractions.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-$1.75). "Three Faces East" (WB), vaude. Did $25,000.

Shubert (2,200; 25-$2)—"Hell's Angels" (3d week). Got $12,000.

Palace (R-K-O) (2,700; 30-50). "Her Wedding Night" (Par). Around $18,000.

Lyric (R-K-O) (1,400; 30-50), "Madam Satan" (M-G). Near $12,000.

Capitol (R-K-O) (2,000; 35-50), "Good News" (M-G). Only $6,000.

Strand (R-K-O) (1,350; 30-50), "Matrimonial Kiss." At $4,000.

Family (R-K-O) (1,140; 25-40), "Oklahoma Cyclone" and "Strictly Unconventional" split $4,800.

TACOMA QUIET

"Her Man" $4,800—"Anybody's Woman" Oke at $7,100—"Wife" $3,500

Tacoma, Oct. 21.

(Drawing Pop., 125,000)
Weather: Cold and Rain

Nothing startling in biz the past week.

"Office Wife" had a draw in the name, and all the stenogs saw it. "Anybody's Woman" clicked fair. Orpheum also fair with "Her Man."

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Anybody's Woman" (Par). Good at $7,100.

Orpheum (R-K-O) (1,500; 25-50)—"Her Man" (Pathe). Did $4,800; house redecorated; opens with "Half Shot" next; advance plus heavy.

Blue Mouse (Hamrick) (650; 25-50-75)—"Office Wife" (WB). A happy title for the b. o.; $3,500.

Rialto (Fox) (1,200; 25-35-50)—"Dough Boy" (M-G). Got $3,000.

Personals Boost Chi. Grosses; Palace $22,800—Oriental $36,200; State-Lake, All-Sound, $31,000, Big

Chicago, Oct. 21.

Personal appearances and a new policy brought excellent figures to three loop spots last week. The rest of the houses were off in a week that started like a whirlwind and ended in a dead calm.

Variety names held the Palace to its swift pace, established the week previously. Ruth Etting on the stage and "Pay-off" on the screen brought the house $22,800, which is only one grand under its record.

Personal appearances of four Cub ball players, led by Hack Wilson, brought the Oriental out of the red for the first time in four weeks, hitting $36,200. Third big mark was registered at the State-Lake where, with the new straight sound policy, "Half-Shot at Sunrise" did $31,000. Betters average mark of the house by plenty. With the three-day weekend holiday, each of these houses started to tremendous holdouts, but the cold snap at the close of the week froze 'em out.

Loop's ace house, Chicago, dove to its lowest in months with "Girl of the Golden West," taking but $38,300.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Extravagance" (Tiff). First two days of "pink" flicker disappointing at $2,100; won't stick long at that pace; "Melodie des Herzens" (Ufa) closed an excellent run with $2,600 for last five days.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Girl of Golden West" (FN). Stage show. Didn't have a chance from start; one of the worst weeks in a long time, and profit microscopic at $38,300.

McVicker's (Publix-B. & K.) (1,865; 50-75-85)—"Madam Satan" (M-G). "Adults only" helped; first 10 days okay at $36,100, but no raves.

Monroe (Fox) (1,000; 25-40)—"Anybody's Woman" (Par). House seems definitely established in second run policy; business continues for a picture that has been cleaning up around town; $4,100 excellent.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Top Speed" (FN). Stage show. Hack Wilson and his Chicago Cub partners on stage drew ball fans; boosted house to best figure in four weeks at $36,200; tremendous Saturday and Sunday, but tapered later.

Orpheum (Warner) (700; 35-50)—"Animal Crackers" (Par). House reopened Oct. 17 after renovating; going for intimate idea and trying to get a classier mob.

Palace (R-K-O) (2,300; 50-75-85)—"Pay-off" (Radio). Excellent at $22,800; only slightly under new high established week previous; Ruth Etting, on stage, credited.

Punch and Judy (Machat) (350; 75-$1-$2)—"Lincoln" (UA). After starting to slip in fourth week at $2 top, switched to pop grind, getting $2 only for few seats in loge; increased take for $7,600.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Sea Wolf" (Fox). Disappointed, first nine days $24,200; went out yesterday (20) with "Liliom" (Fox) replacing Monday.

State-Lake (R-K-O) (2,500; 50-75-85)—"Half-Shot at Sunrise" (Radio). First week of straight sound hit big $31,000; one more week then gives way to "Check and Double Check" (Radio). Columbus Day gave capacity Monday, figuring importantly in gross.

United Artists (Publix-UA) (1,700; 50-75-85)—"Whoopee" (UA). After weak first week, Cantor musical did better than expected in second stanza, holding up at $20,000; will stick for one more week, then out Friday (24) for "DuBarry" (UA).

Woods (R-K-O) (1,200; 50-75-85) "A Lady Surrenders" (U). The "pinks" that have been hitting this house are making money, with the house established on the adults only policy; for second and final week excellent at $16,000; "East Is West" (U), another "pink," replaced Saturday; two weeks for this picture and R-K-O relinquishes the house to concentrate entire run picture efforts on the State-Lake.

Pathe-R-K-O Same

No change in the situation on the possible buy of Pathe by R-K-O since reported last week.

It is said that the stock fluctuations since then have interfered with the deal's progression.

CONNORS FOR FOX

Fox has acquired Barry Connors, playwright, author of "Applesauce" and "The Patsy."

Connors has a new play, "The Colt," infoed as being spotted for Broadway production this fall

"Playboy" Dominates L. A. With $32,000 — Most Other Houses Off—Orph Under $7,000

Los Angeles, Oct. 21.
Weather: Mild

Nothing to brag about with the sole exception of Chevalier evidencing just how much of a draw he is by sending the Paramount to $32,000. No getting away from "Playboy of Paris" as an attraction either titularly or as a personality.

Local shakeup on Fox West Coast situation has sent a flock of Fox films into five strategic theatres resulting in screaming advertisements that "It's Fox Week in Los Angeles." "Just Imagine" at the Carthay, and "Big Trail" at the Chinese, are both light, while the Chinese is putting in 40 girls and two specialists as a stage show commencing this week. Public inquiry as to whether Grauman has a presentation prompted this inclusion. Chaplin's "City Lights" is already being spoken about for the Chinese.

"Up the River" opened to only $600 at the Criterion as against an average good opening intake of $1,600. "River's" $11,000 opening week pace is not so fancy. "Lady Surrenders" also pulled a brodie at the Orpheum and won't reach $7,000, or $2,000 under "Half Shot at Sunrise," which last week completed three weeks and was considered very poor for business, being extended locally to plug the gap until Amos-Andy open Oct. 24 at a midnight special showing. Expectations of the house are for five weeks.

The R-K-O also is 'way off this week with "Africa Speaks." Vaude means nothing here with the exception of when local radio favorites are present.

Estimates for Last Week

Boulevard (Fox)—"Soup to Nuts" (Fox) (2,164; 25-50). Under $3,000 and that's bad.

Carthay Circle (Fox) — "Just Imagine" (Fox) (1,500; 75-$1.50) (2d wk). Not especially strong at $14,400.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (3d wk). Not what was expected at $20,000; heavy advertising and educational tieups; 40-girl chorus and two specialists going in as stage show.

Criterion (Fox)—"Up the River" (Fox) (1,600; 25-75) (1st wk). Poor at $11,000 but looks like one of those pictures which may build; lacks drawing names though deemed good laugh film by those who see it.

Egyptian (UA-Fox) — "Dough Boys" (M-G-M) (1,800; 20-65). Not good when registering $4,000, about half of preceding week's figure.

State (Loew-Fox)—"So this Is London" (Fox) (2,024; 25-$1). Knocked off $24,000 with extra midnight shows, etc.; is ordinary total but feature previously at Carthy for twice daily run.

Orpheum—"A Lady Surrenders" (U) (2,270; 50-75) (1st wk). Somewhat brutal at less than $7,000 pace; Amos 'n' Andy feature comes in this Friday (24).

Pantages (Fox)—"The Spoilers" (Par) (2,700; 20-40-65-90). Far from good on $14,000; picture had its troubles at the downtown Paramount fortnight ago.

Paramount (Publix)—"Playboy of Paris" (Par) (3,595; 25-75). French boy town's bright spot; house grossed more on opening day of this one than with first day of "Animal Crackers" and revival of stage show policy; Ray Bolger now m. c. here and Rubinoff in pit; strong $32,000 gait.

President (Fox - Principal) — "Dawn Patrol" (FN) (1,000; 10-50) (2d wk). Not bad at $4,000 after picture previously at Orpheum and then the Hollywood.

R-K-O—"Africa Speaks" (Col) (2,950; 30-65). 'Way down and won't better $12,500.

United Artists (Pub - UA) — "Whoopee" (UA) (2,100; 25-$1 (2d wk). Expected to stick only three weeks, feature will probably round out full month; around $17,000 okay; Cantor bolstering by making Monday night personals.

Downtown (WB)—"Sinners' Holliday" (WB) (1,800; 50-75) 1st wk). When under $12,000 it's bad; "One Night at Susie's" arrives this Friday (24) and week later this site and the Hollywood both play "Life of the Party" day and date.

Hollywood (WB)—"Maybe It's Love" (WB) (2,756; 25-75) (1st wk). Joe Brown's name plus well known football players in film doing business and sticks for second week.

Edeson's Fox Duties

Hollywood, Oct. 21.

Robert Edeson will leave the freelance ranks to go under contract to Fox as a combination actor-writer and dramatic coach for young players.

Edeson, recently recovered from an illness, will occupy practically the same position on the lot as William Collier, Sr.

Montreal Censors Ruin 'Gay,' $16,500; Golf Film $17,500

Montreal, Oct. 21.
(Drawing Population, 600,000)
Weather: Fine

Local film censors' contribution to "Prosperity Week" (Publix) was to cut 11 minutes out of "Let Us Be Gay" at the Palace and ruin the picture. This killed what might have been a banner week for the house. Nobody knows why, since children under 16 are not admitted to pictures in this province. Letters to local press scored the house manager, but editorials placed the blame where it belongs. Matters here are working up to a radical change in censorship methods, and this instance will be one of the big talking points.

"Whoopee" concluded its fourth week at the Princess and broke all records with a total gross of $60,950 for the month. House claimed to have paid the biggest film rental of any picture to date in Montreal, and it could have run another week. Final week was $10,500.

"Let Us Be Gay" and the Palace fell to $16,500. Capitol was top with $17,500 for "Love in the Rough" and presentation unit that piled in fans from opening day. Keaton's "Forward March" and above average vaude did $16,000, an excellent week for Loew's, and the Imperial had no kick on $6,500 for "Common Clay" and double bill. Roxy fell off on "Greek Street," British picture, that was a near flop at around $2,000. His Majesty's played "Berkeley Square" (legit) to good houses and $12,000. Orpheum repeated stock performance of "Strange Interlude," building up latter half of week. Neighborhoods had a slightly lower week than recently owing to big boost in main stems.

Estimates for Last Week

His Majesty's (CT) (1,600; 75-2.50). "Berkeley Square" (legit). Good houses early part of week, slightly off later; $12,000.

Palace (FP) (2,700; 40-75). "Let Us Be Gay" (M-G). Norma Shearer, native-born fav, failed to hold fans on picture, ruined by censors; $16,500.

Capitol (FP) (2,700; 40-75). "Love in the Rough" (M-G). New presentation policy and well boosted, drove gross up to high mark of week; $17,500.

Loew's (FP) (3,200; 40-65). "Forward March" (M-G). Keaton never fails here; good vaude also helped; $16,000.

Princess (CT) (2,300; 35-60). "Whoopee" (UA) (4th week). Held up again, grossing $10,500; did $60,750 on month and out; excellent.

Imperial (F) (1,900; 25-40). Duoble bill to $6,500; good average gross.

Rxy (Ind) (600; 50). "Greek Street" (British). Bad at $2,000.

'Love in Rough' $18,500, Newark—'English' $18,000

Newark, Oct. 21.
(Drawing Population, 850,000)
Weather: Fair

Except in the miniature houses, which were hit, business continued good. "Old English," at the Mosque, bettered the usual figures.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) —"All Quiet" (U). First time at pop prices but too late for smash; picture played all around this district; still, beaucoup profit at $17,600.

Capitol (WB) (1,200; 15-25-35-50) —"Moby Dick" (WB). Better than usual, $6,000.

Little (Newark M. P. Guild) (299; 35-60)—"Silent Enemy" (Par) (2d week). Fell off consistently; $1,500.

Loew's State (2,800; 25-35-50)—"Love in the Rough (M-G). Unexpected hit, $18,500.

Mosque (WB) (3,281; 25-50-65)—"Old English" (WB). Neat for $18,000.

Playhouse (Mindlin) (473; 25-35-50)—"Land of Missing Men" (Tif). Still weak here; $1,500.

RKO Proctor's (2,650; 25-35-50) —"Africa Speaks" (Col). Big ballyhoo saved a nosedive, $14,000.

BETTY BLYTHE'S 2D TRY

Betty Blythe, former star in the silents, will stage another try in vaude, as a single.

CANTOR AT COAST PAN

For $1,000 a Day—Play Gratis Week in Olsen's Club

Hollywood, Oct. 21.

Eddie Cantor may open at the Pantages, Hollywood, in three or four weeks in conjunction with "Whoopee." Picture is currently downtown on a first run at the United Artists, where it is in its second week and scheduled for four. It then moves out to the Pan.

For the personal appearance, if he makes it, Cantor will get $1,000 a day against a 50-50 split over $23,000.

Cantor just completed playing a week at George Olsen's roadhouse, where he doubled the gross for $12,000 against six grand the previous week. The comic got nothing for his cabaret work, doing it as a labor of love for his pal, Olsen.

Roadhouse has been in the "red" through negative prohibition publicity.

'WHOOPEE' RETURNS TO $14,100, INDIANAPOLIS

Indianapolis, Oct. 21.
(Drawing Population, 450,000)
Weather: Colder

The caravan of Indiana schoolteachers in the city the last half the past week helped picture grosses materially. Managers are optimistic with the arrival of the first cold spell.

"Whoopee" proved profitable on its return engagement.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65), "Scarlet Pages" (FN). Boosted by direct mail advertising to stenographers and extra newspaper exploitation; got $21,300.

Circle (Publix) (2,600; 25-40-50), "Follow Thru" (Par). Good. Held up on return engagement; $14,100.

Apollo (4th Ave.) (1,100; 25-35-50), "Moby Dick" (WB). Saved by teachers since book on Indiana school reading list; took $5,400.

Lyric (4th Ave.) (2,000; 25-35-50), "Sinners' Holiday" (WB). Nice week at $10,200.

Ohio (Publix) (1,400; 25-35), "All Quiet" (U). At second run house did well; $2,500.

'Carlo' $4,400—Louisville; 'Fr. Girls' $11,200, State

Louisville, Ky., Oct. 21.
(Drawing Population, 500,000)
Weather: Warm

Plenty of concert-type competition for the film houses last week, but little effect noted. The opening of the National in 10 days, with a probable presentation policy, causes sound speculation as to what it will do to main stem trade.

"Lady Surrenders" took first honors last week. Film got the Strand $5,900.

Estimates for Last Week

Alamo (4th Ave. (1,100; 15-25-40), "Eyes of the World" (UA). This is the picture Loew's and the State dodged; in the Alamo it enjoyed a fair sale and set Una Merkel solid with the customers who paid; Markel hails from Covington, and an exploitation angle was passed up in not touting her as a Kentucky product. "Eyes" did around $4,200.

Brown (Brown) (1,509; 15-25-40), "Danger Lights" (Radio). Louis Wolheim couldn't lift this one above ordinary; $3,700.

Mary Anderson (R-K-O) (1,387; 30-50), "Road to Paradise" (FN). Better than average; $3,850.

Rialto (R-K-O) (2,940; 30-50). "Monte Carlo" (Par). Amused and across to good returns; $4,400.

State (Loew) (3,252; 35-50), "3 French Girls" (M-G). Denny seemed lost among negliges; $11,200, fair.

Lib's All-Femme Film

Hollywood, Oct. 21.

Liberty Productions has purchased the screen rights to "Women Like Men," play by Gertrude Orr and Dorothy Malloy, and will make it as its second production.

Story is a "female 'Journey's End,'" and concerns the lives of eight women in the World War. There isn't a male character in the story.

Production will be started about Nov. 1, with the authors at present working on the adaptation.

Carleton Miles, former dramatic critic on the Minneapolis "Journal" and who more latterly wrote a daily column from the picture colony, is now in New York.

Publix Units Out in Seattle-P'tland And 2 in Chi.; Frisco-L. A. Remain

Publix will shortly revive its picture house stage unit route from the east to the coast, with the eastern units to again play the remaining presentation time on the Pacific slope. This will shut down the recently established Los Angeles production office. Opener will be "Sky High" in L. A. Nov. 6.

Economy is the motive. It was considered more reasonable by Publix to send the eastern units out to play the Pacific time despite the long jump between Denver, farthest mid-western point on the route, and California, than to maintain a separate producing department and staff for the two coast weeks remaining after Seattle and Portland, Ore., drop out.

Besides Seattle and Portland two weeks in Chicago, at the Paradise and Uptown theatres, will be eliminated from the units' trip. The northwestern towns drop Nov. 7, the Uptown on that date also and the Paradise a week earlier (Oct. 31). All go straight pictures.

Change leaves Chicago with but one week, at the Chicago theatre, downtown, on the Publix presentation unit route.

San Francisco and Los Angeles are the two cities to be added to the eastern unit route, going west. Jack Partington, now in charge of the Publix coast unit production, will return to New York and alternate as formerly with the staff stagers here.

Due to elimination of the pair of Chi weeks, which temporarily reduces the route by two full weeks, Publix will be forced to close two units before completion of bookings. They are "Varietrix" and "Sky High," closing in Chicago and Minneapolis, respectively, Nov. 7.

Los Angeles, Oct. 21.

Jack Partington, recently arrived, and who was the one who suggested that Publix units be continued through from New York to the Coast, will return east Oct. 31.

Likelihood of Charles Niggemeyer coming to San Francisco to be in a spot to refurbish the shows after their hop in from Minneapolis.

Niggemeyer is spotted in New Orleans now, fixing up the shows as they come in from Denver where, as has been the previous routine, two acts drop out leaving Niggemeyer to tighten things up to fill the gaps on the final stretch of four weeks in between N. O. and Dallas, where they wind up.

Partington's headache currently is taking up the four weeks' contracts for talent which was to have carried on from L. A. to S. F., Portland-Seattle. The last two weeks will be added on to some future contracts.

Partington may utilize these people to produce two units to fill in at Denver, owing to S. F. and L. A. being added on. The problem is over the people having conflicting future contracts which might interefere.

Monroe and Grant, Pasqualli Bros., the Andresens and Frances Shelley are some of the acts who hold such contracts for four weeks.

$5,000,000 on New Equipment by Fox Includes Grandeur

Fox may re-equip most of its houses in the east with a possibility that the plan will extend to the West Coast circuit. For the east alone it is estimated that the renovating will cost approximately $5,000,000. This is in addition to about $3,000,000 already spent.

The new equipment is for theatres upstate and in Mid-Wesco and Chicago territories. These spots were recently gone over by Charles Cabellero, maintenance chief of Fox Theatres, and Lew Hunt, head of the National Theatre Supply Company, a subsid of General Theatres Equipment, now one of the Fox group of companies.

One report is that as many houses as possible are to be equipped with Grandeur projectors. Number of houses so designated is not given, although it is logical, as most of the new maintenance costs are going into booth equipment.

VALLEE'S FAST TRIPS

(Continued from page 2)

underground he easily loses the giggling contingent. His itinerary reads like a time table. Even his best friends can't tell when he's due at any given point.

Moving 'Round

Vallee is doing 18 minutes with Miss Carroll and 35 on the other side of the bridge. Hence, the following schedule hardly leaves him time out for java:

12:23-12:41, New York.
1:31-2:06, Brooklyn.
2:44-3:02, New York.
4:14-4:49, Brooklyn.
5:35-5:53, New York.
6:47-7:22, Brooklyn.
7:51-8:09, New York.
9:20-9:55, Brooklyn.
10:12-10:30, New York.

After this leisurely workout, which had Vallee gasping Monday, he drops into his Villa Vallee, where he sells it from midnight to 3 a. m. For recreation Rudy arranges his programs for his two weekly broadcasts via NBC.

To show her appreciation of Vallee's effort, Miss Carroll showed up at the Villa Saturday night and went on the air to tell the ether fans what she thought of their boy friend.

Paramount doubled Vallee's salary for his doubling stage work, making the salary total $8,000 for Rudy and band.

Vallee's radio contract is for $175,000 this year. With the double stage salary this week his income for himself and band, minus the NBC artists' bureau commish, is between $11,000 and $12,000 for what probably is a record in theatre-radio-cabaret truck-horsing. That's not counting possible personal profits from his nite club.

Vallee takes this Saturday (25) off to attend the Yale-Army football game in New Haven. He will not appear at the Brooklyn Paramount during the day.

It is said that Rudy stipulated in advance that Par-Publix permit him to take off whatever day the Yale-Army game fell on.

Yale is Rudy's Alma Mater.

The N. Y.-Brooklyn cross subway marathon forced Vallee to reach his club last Saturday night when his broadcast period was half over. He offered a brief apology and then did his stuff.

Mrs. Kent Better

Mrs. Sid Kent will leave the hospital in New York this week, sufficiently recovered from her recent operation to go home.

When lately in Paris with her husband, Mrs. Kent became ill. Mr. Kent was advised an operation would become imperative shortly and he had better return to surgeons in whom his wife would have confidence.

Shortly after her arrival in New York the operation was performed. The Kents had been abroad but a week when ordered back by the doctors.

WB TAKES 2 OF 2,000 YARNS BY NEWSMEN

Two plays of the 2,000 submitted to Warners by newspapermen, following a general invitation to the profession to submit story ideas some month ago, have been purchased. They are "Station S-I-N," by Tom Bashaw, of the Chicago "Examiner," and "All Wet," by Fred Neiberg, formerly with the Gannett papers in Rochester.

Several other stories by newspaper writers are under consideration for purchase for next year's schedule by Warners.

DON COOK'S CONTRACT

Don Cook, legit actor last in "Rebound," has been placed under contract by Warners. Cook is now on the Coast and for the past few months has been working in WB shorts for Warners.

Before starting his Warner contract Jan. 12, Cook will appear in Hollywood in Radio's second legit offering, "Go Get Your Man," by Martha Stanley.

This follows "Women Like That" at the Mason theatre.

STOCKS RELAPSE, NEAR LOW

MONDAY UPTURN SOON CANCELLED

Market Drifts Down in Listless Sessions—Feeling Is a Selling Climax Alone Will Mark Turn About—Amusements Do Relatively Well

BEARS COMPLACENT

By AL GREASON

Lively misgivings as to the ability of the Monday upturn to carry through were amply justified yesterday. The market opened only slightly lower, but the list drifted throughout the day to lower levels, in many cases close to the bottoms of last Saturday. A few stocks broke through all resistance points into new low ground, among them being some motors, oils and all the coppers.

The amusement leaders gave way with the rest, easing during the early afternoon to within a narrow margin of recent bottoms and recovering only mildly in the last half hour as earlier sellers covered or bargain hunters bought stock on the theory that the line of resistance that marked the Saturday lows will prove the testing point for the whole list.

Feeling is on the increase that this market cannot turn about on any outside influence. It has technical air pockets and until they have been cleared up in some sort of selling climax—probably another sharp setback on heavy volume—any corrective measures used to help the situation will be only temporary in effect.

There was plenty of evidence at yesterday's opening that bullish propaganda was being spread, and no more scrupulously than the bear rumors that have been flying about. One story was that a coterie in R-K-O had a crowded short position in that stock trapped and was ready to drive them in. Instead, R-K-O slid off steadily most of the day, being matched in its performance by Radio Corp. Such devices suggest the bulls are uncomfortable.

The principal amusements maintained their heads above former low prices, but the margin was none too reassuring. Loew at one time was below 54, and Paramount closed at 47 flat, 3 down net, and within a fraction of its bottom for the year at 46⅛. Both R-K-O and Warner, still moving by common impulse apparently, broke below 20 at times.

Monday's Surprise

By all the dope Monday should have opened with prices down. Instead strong support came in at the start and all prices began the new week with substantial gains, notably the film issues. Radio Corp opened at 22, up 1¼ on 2,500 shares bunched; R-K-O at 22, up 1⅝; Warners 20⅜ up 1¼; Paramount 2,000, a fraction higher at 47⅝, and Loew on a block at 55, up 1½.

Day continued quietly with steady strength and closed near the top, following the usual profit taking of day-by-day chiselling floor professionals in the last half hour, the active list showing gains from 1 to 5 points or more, and the amusements riding on the crest. Only one thing was absent from the more cheerful picture—volume remained low at 2,200,000 shares for the five-hour session.

What made the day impressive was that it was the first entirely constructive session in weeks. The bulls had their own way almost without opposition, a situation that seemed artificial. Why the picture should turn from gloomy forebodings on Saturday to bright sunshine Monday morning, with nothing in the news to make it convincing, was too much for the talent.

Bullish demonstration at the start of the new week ought to have stirred the shorts to some kind of activity, either by way of a counter drive or an urgent covering movement. There was nothing of the kind in evidence. Day was just a continuous stream of quiet trading with the buying overbalancing the selling. No evidence of the nervous liquidation that marked all of last week and that has extended almost without interruption since Sept. 10.

Yesterday's Prices

STOCK EXCHANGE

Sales	Issue	High.	Low.	Last.	Net Chge.
800	Con. F.	15½	14⅝	14⅝	−1¼
5,200	East. K.	188	185¼	185¼	−5¾
31,000	Fox	37¾	35¼	37	−1
7,200	Gen. T.	22⅞	20¾	22	−1
34,200	Loew	56⅜	53⅛	54½	−2¾
14,600	Par	49¾	47	47	−3
700	Pathe	3½	3⅛	3¼	
72,100	RCA	23¼	20⅞	21½	−2
54,700	R-K-O	22	19¾	20¼	−1¾
35,800	W. B.	21¾	19½	20¼	−1⅜
81,100	Steel	149½	144¾	145½	−3¾
	CURB				
600	Col. P.	30	29⅞	30	+1
400	Tech	13	12⅛	12⅛	−1⅞
	BONDS*				
$8,000	Gen. T.	87½	86	86	−1½
40,000	Par '50	88½	87½	87¾	
2,000	Shubert	28	28	28	
20,000	W. B.	82½	80¼	80¼	−1¾

* Ticker at 2:15.

Spectacle of the market dropping violently for almost six weeks and then running into a dead calm is a strange occurrence. Normally the turn-around should have been accompanied by fireworks as the crowded short position climbed out of a hole. Logic is either that the bears had already pretty well taken in their lines by buying on stock thrown overboard, or they are standing pat for the moment, well financed to carry the war into the enemy's country when the occasion offers. The bears' indifference to the tape Monday certainly had something ominous in it, particularly in view of the ballyhoo over difficulties in borrowing stock against the short contract.

Film Stocks Lend "Flat"

Practically all the amusements are lending flat, which means that the lender enjoys the use of nearly their full value in cash without paying any interest. That situation usually means a top heavy short interest in the market, but at this time another explanation is put forward. It is said that brokerage houses are reluctant to lend their customers' long stock as a matter of caution, fearing that if embarrassed plungers get into difficulties, they will be left with their stock and credit tied up. Fact that the bears are letting this situation go by default had a sinister aspect to many observers.

Meanwhile the air was full of merger talk as affecting new amusement company groupings as the tape readers tried to dovetail the gossip with the shifting levels of prices. The tape shed little light. Warner Bros. and R-K-O seemed to move by common impulse and close to common levels, tempting some to fit their performance in with the story that the two companies are figuring on theatre pooling or some other association.

Behavior of the Fox-Loew group discounted stories that there is a large block of Loew overhanging the market while the banks liquidate the account of a big shot bull with a large scale long position in that issue. Loew fluctuated all day within a narrow range, top at 57¾, bottom at 54 and close at 57¼ for a net gain of 3¾ and a heavy turnover of 27,000 shares. Anybody that can liquidate a pressing account on an ascending scale like that would be rather more than a genius.

Fox was strong all day, closing at 38, practically the top, for a net gain of 3—and Fox was the issue that broke to 29 during the peak of the selling Oct. 14. Turnover for the day was fairly heavy at 23,000 shares. Entrance of new banking interests in company affairs and in the company directorate, explains the stronger sponsorship, and it may also explain the cagey behavior of the bearish traders.

General Theatres Plan

General Theatres was net up 2⅜ at 23, closing at the top. Complicated situation surrounds this stock. Company has announced a plan to rearrange its capital structure by exchanging one-third of a share of new $3 cumulative convertible preferred and two-thirds of a share of new common for each share of the old common which is in the form of voting trust certificates, with the declaration of the first 75-cent quarterly dividend to be voted immediately.

New stock is quoted on the Produce Exchange on a "w. i." basis at around 35-37 for the new preferred and 18-19 for the common. The new senior stock will be convertible into common in the ratio of four-fifths for each share of preferred, giving the new senior stock the speculative attractiveness of a long term "call" privilege. Preferred is also redeemable at $52.50 a share.

With the completion of the new classification there would be outstanding 949,318 shares of preferred and 1,898,637 shares of common, compared with the present outstanding 2,847,955 shares of common.

Whatever the effect of the new arrangement upon stockholders, it did not seem that the Gen. Theatre bondholders looked upon it with any special favor. Company's 6% bonds continued to be pressed for sale, going to a new bottom of 86 flat Monday on sales of $121,000. The bond movement may not be associated with the new stock arrangement. It is noted that the new Paramount 5½s went through a like fluctuation, touching a new low also below 87. Both issues are under the handicap of being relatively new, put out during times of financial stress and, probably not well distributed. Effect would be a thin market aggravated by a desire of second hands to turn the paper into cash even at a sacrifice.

Paramount Does Well

Paramount looked best of the group as it has since the pressure began all along the line. It opened quietly almost unchanged at 47⅞ and was strong in a quiet day, moving up with confidence at the close to 50, its best of the session and a net advance of 2½. Turnover was 15,000 shares, a very respectable volume. Paramount is said to be enjoying the best investment play among the amusement issues, attracted by its high yield and the trade position of the company. There may be better prospects for a speculative coup elsewhere among the theatre stocks, but the cautious uptown play at this time is going pretty generally into the old leader of the group, particularly the play of traders within the amusement business, who represent a considerable element of long pull buyers.

Shubert stock went into a dead center. Transactions in the shares were discouraged by its tail spin last week to 7⅝ and the progressive decline of the company's 6% bonds, which slumped badly to a new extreme bottom of 28 in nominal dealings. It goes without saying that common stock behind 6% bonds that sell for 28 does not look so good from any angle.

Warners' Good Day

Warners' various securities made a good day of it, both for the stocks and the fixed income paper. The last named moved up to 80 for a remarkable advance of 3½ while the preferred stock jumped from 38 to 44 on a single trade. Warners seem to get mentioned in almost all the trade deals under discussion. Better current earnings also figure in the situation, while there are renewed stories of the Dupont interests coming formally into company operation through the reputed Raskob holdings in association with the Wilmington coterie. How much of this is based on fact and how much surmise nobody seems to know, but the story has been around ever since back in January when Raskob was understood to have accumulated enormous long lines of Warners, holdings which he is reported to have still unimpaired.

Down 15, Up 36

The result of trading for the six sessions of last week was a loss of an aggregate 15 on 12 Big Board amusement issues and a gain of 4½ in five issues in the same group. It is to be remembered, however, that these losses were added to low levels already reached before the week in question. Some measure of the violence of the drop in the general market is the Dow Jones industrial average of 185.29 at Saturday's close, the lowest index level since 1928, surpassing the bottom of the '29 panic by more than 12 points.

The gains of Monday's single session in theatre stocks more than cancelled the aggregate decline of all last week. The 12 leading securities in the group gained an aggregate of 36½ points in one day.

The amusements generally went through the week with a good appearance. Only three issues broke through their previous lows, Consolidated Film common, Shubert and Warner Bros., and both the picture issues recovered by the end of the week to score a net gain from the previous Saturday.

Technicolor continued to give a good account of itself on the Curb, representing the end of urgent selling and the apparent concentration of holdings in strong hands. Columbia also came through the week well, with loss in the old stock balanced by gain in the new and dealings at a minimum.

Summary for week ending Saturday, October 18

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	7	1,400	American Seat (1)	7½	7	7	− ½
27⅜	12¼	10,100	Consol. Film (2)	16	12⅛	14¼	+ ⅝
28¼	16¼	7,000	Consol. Film pfd. (2)	19¼	17	17⅜	− ⅛
255¾	175¾	26,700	Eastman Kodak (8)	190⅜	181¼	185¼	− 3¾
57⅞	16½	186,300	Fox Class A (4)	39⅝	33⅜	34¼	− ⅜
150	85	100	Keith-Orpheum pfd. (7)	102	102	102	+ 2
51¼	14¼	83,300	Gen. Theatre Equip.	25	17¾	20¾	+ 1⅜
95⅜	42½	102,400	Loew (3¾)	59⅞	51½	53⅝	− ⅛
112⅜	85⅝	700	Do pfd. (6½)	101½	103	103¼	+ ⅛
90¾	84	700	Do ex w.	97½	97¾	97⅞	− ⅛
15⅝	6⅛	2,200	Madison Sq. Garden (1)	7⅞	7¼	7¼	− ¼
26⅞	23½	1,100	Met.-G.-M. pfd. (1.89)	25¼	21⅞	21⅞	− ⅞
77¾	46½	75,900	Paramount (4)	50⅞	46⅛	47¼	− 1
9	2¾	4,300	Pathe Exchange	3⅞	3	3⅛	
19⅝	5	1,400	Pathe Class A	7½	6½	6⅞	+ ¼
69⅝	20¼	326,300	Radio Corporation	25½	20¼	20⅞	− 3¾
50	17½	276,400	Radio-K-O	23⅞	18½	19½	− 2⅞
99⅞	63	10	Orpheum pfd. (8)	70	70	70	
35	7⅝	8,700	Shubert	11⅝	7⅝	8	− 2¾
76	30	50	Universal pfd. (8)	52	50	50	
80¼	16⅛	317,200	Warner Bros.	21⅞	16⅛	19⅜	+ ⅝
70¼	36	300	Do pfd. (2.20)	38	38	38	
			CURB				
55⅞	24	300	Columbia Pictures (1…)	29¾	28⅞	28⅞	− 1¾
54⅜	27¼	200	Do V. T. C. (1¼…)	29¼	28½	28½	+ ⅜
17⅜	2½	10,100	Fox Theatres	7⅜	6⅛	6⅛	− ⅞
61¼	12¼	200	Loew rights	23	21	23	+ 1⅜
20⅞	3⅜	1,800	Loew warrants	7½	6¼	6⅝	− 1⅜
32⅞	12½	1,700	National Screen (2)	24	18	23	− 1¼
80½	11	2,000	Technicolor	14⅞	12⅜	13	− ¼
			BONDS				
100¼	87¼	$208,000	Gen. Thr. Equip. 6's, '40	90	87¼	88	− ¼
91	74	27,000	Keith 6's, '46	81¼	80⅞	81	+ ⅞
130	101⅜	14,000	Loew 6's, '41	113	112	112	
101⅝	91⅝	149,000	Do ex war.	101½	100	100	− 1⅛
80	36	12,000	Pathe 7's, '37	44½	42	44	− 3⅜
103¼	96⅞	11,000	Par-Fam-Lasky 6's, '47	98⅞	96¾	98⅛	+ 1¼
91⅞	88	163,000	Par. 5½'s, '50	90½	88¼	88⅛	− 1⅞
69½	28	7,000	Shubert 6's, '42	31½	28	28	− 7
113⅞	68	340,000	Warner Bros. 6's, '39	82	71¼	78⅞	+ 4½

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

Sales	Issue	High	Low	Last
500	Gen. Th[illegible]	19	18	18
3,400	Do pf[illegible]	37⅝	35	37⅜
100	Do warrants	4	4	4

Over the Counter, N. Y.

Bid.	Asked	Issue
20	21¼	Rox[illegible]
21	23	[illegible]
1⅜	2¼	[illegible]
1½	3½	De Forest [illegible]

Boston

[illegible]

Los Angeles

[illegible]

Montreal

15 Paramount 45 48 48

Serkowich Leaves Publix

Ben Serkowich, with Balaban & Katz and Publix for eight years, resigned from Publix Saturday (18).

Serkowich started in the publicity department of B & K in Chicago. He was brought to New York by Sam Katz upon the latter becoming president of Publix. Of late, Serkowich has been editing "Publix Opinion," the Publix attractive weekly house organ.

Serkowich has gained a rep for innovations in show promotion, exploitation and publicity, which was started in the Loop. No reason is assigned for his leaving, the resignation having been voluntary by Serkowich and a surprise to the Publix staff.

BELL'S ORIGINAL

Monta Bell has started writing an original for Universal under the working title "Fires of Youth."

Bell will adapt and direct.

Incorporations

NEW YORK

S. J. K. Productions, Inc., Manhattan, theatrical enterprises of all kinds; 200 shares no par value; Gerson H. Werner, Theresa Brown, Jennie Cohen. Filed by Sydney M. Kaye, 23 W. 44th street, New York city.

Zax, Inc., Kings, theatrical business; $10,000; Alexander S. Levine, Herbert Greenwald, Samuel L. Rader. Filed by Alexander S. Levine, 26 West 43 street, New York.

Whittier Amusement Co., Inc., Kings, amusement parks; $2,000; Sol Bonchey, Adolph Friedman, Betty Janis. Filed by Timberg and Mazel, 1660 Pitkin avenue, Brooklyn.

Bee-Tee Amusement Corp., Buffalo, operate theatres, motion pictures; $10,000; Milton A. Jacobs, Evelyn E. Fuhr, Mildred Ruth. Filed by Sidney B. Pfeifer, Morgan building, Buffalo.

Emily Wells Productions, Inc., Manhattan, furnish amusement to the public; 100 shares no par value; Emily Wells, Mary Graham, Joseph A. Butler. Filed by Joseph A. Butler, 1540 Broadway, New York.

Kensington Golf Club, Inc., Brooklyn, furnish amusement, entertainment indoors and outdoors; $20,000; Bertha Harris, Yetta Frankel, Sara Avirom. Filed by Nathan Bert Friedman, 1440 Broadway, New York.

Fairmore Music Co., Inc., Waverly, furnish music and entertainment; 1,000 shares—500 preferred $100 and 500 common no par value. George P. Fairchild, Clarence A. Moore, Richard N. Morrill. Filed by Francis J. Clohessy, Waverly, N. Y.

Labay Theatre Corp., Buffalo, realty, operate theatres; 1,000 shares no par value. Milton A. Jacobs, Evelyn E. Fuhr, Mildred Ruth. Filed by Sidney P. Pfeifer, Buffalo, N. Y.

Aberdeen Golf Corp., Buffalo, furnish amusement and entertainment of all kinds, deal in sport goods, gold equipment; $20,000. B. Richard Weisberg, William J. Mullen, Duncan E. Campbell. Filed by Campbell & Campbell, 601 Erie County Bank building, Buffalo.

Nation Wide Pictures, Inc., Manhattan, deal in motion picture films and accessories, deal in musical compositions and copyrights, 200 shares no par value. Bertram A. Mayers, Benjamin L. Salee, Edith N. Jaffee. Filed by Fitelson, Lerman & Mayers, 70 West 40th street, New York City.

Rivoli Operating Corp., Buffalo, conduct theatres, dramas, musical productions, similar amusement of all kinds; 100 shares no par value. Milton A. Jacobs, Evelyn E. Fuhr, Mildred Ruth. Filed by Sidney R. Pfeifer, 604 Morgan building, Buffalo, N. Y.

E. & W. Amusement Corp., Bronx, public amusement resorts; $20,000. Henry J. Fiala, Albert Leggett, Albert Fredericksen. Filed by Max Freedman, 175 Fifth avenue, New York City.

Popular Civic Opera Co. of New York, Inc., Manhattan, operate theatres, motion pictures; 100 shares no par value. Charles Sommer, Joseph P. Magrane, Estelle Siegel. Filed by Ivan E. Maginn, 505 Fifth avenue, New York City.

Prudential Playhouses Operating Company, Inc., Manhattan, operate theatres, motion pictures, realty; 500 shares no par value. Joseph M. Seider, Harry H. Britwar, Isidor Seider. Filed by Robbins, Wells & Walser, Bay Shore, N. Y.

American Flashlight Co., Inc., New York, deal in cameras, motion picture machines; $5,000. Irving Warshafsky, Molly Gottlieb, Solomon G. Goldstein. Filed by Henry J. Harkavy, 299 Broadway, New York.

CALIFORNIA

Sacramento, Oct. 21.

Northeastern Amusement Corp., Ltd., County of Los Angeles. Capital, $25,000, subscribed, $300. Nathan and Lillian Hoffman of Santa Monica, Leo L. Schaumer of Los Angeles.

Cinema Music Service Co., Ltd., County of Los Angeles. Capital, 2,500 shares, subscribed, $3; Ernest Klapholz, Arthur Lange, Lou Menge.

OKLAHOMA

Davis Recreation Club, Davis, Okla. Capital stock, $3,000. Incorporators, L. R. Richards, Mrs. Opal Richards, and Luther Richards, all of Pauls Valley.

Merger

Stanley-Mark-Strand Corp., Buffalo, to merge with Mitchell H. Mark Realty Corp. Filed by Warner Bros. Pictures, Inc., 321 West 44th street, New York.

Statement and Designation

Pen York Supply Co., Inc., Del., theatre supplies; New York office, 1501 Broadway, New York City. Marion Coles, secretary; 100 shares no par value. Filed by Arthur Israel, Jr., Paramount Building, New York City.

Judgments

Anboard Theatre Corp.; I. Lipschitz; $16,417.

James J. Gleason; Fox Film Corp.; $43.

Glen Theatre Corp.; Columbia Pictures Corp.; $162.

Island Enterprises, Inc.; First Nat. Picture Dist. Corp.; $727.

Unbreakable Record Corp.; A. Hausmann; $5,188.

Hedwig Motion Picture Laboratories, Inc., and William K. Hedwig; Powers Cinephone Equipment Corp.; $1,300.

Bankruptcy

Ansonia Music Shop, Inc., 213 Broadway. Assets and liabilities not given.

Henry R. Halsey, writer, 45 Prospect place. Liabilities, $46,909; assets, $1,125.

Smarthrift Publishing Corp., liabilities, $11,525; assets, $12,493.

Fashionable Dress Publishing Co., Inc.; liabilities, $127,696; assets, $100,2[illegible].

Producer-Indie Legal Crossfire Before Supreme Court Oct. 27

Producers versus indie exhibs, and vice versa, is on the calendar of the U. S. Supreme Court next Monday (Oct. 27). It is one of the most peculiar cross-fires before the highest court in the history of the industry, and one where a reversal will be almost as effective as an affirmation.

Judge Thacher, now Solicitor General, will have to have one of his Washington aides pass upon his own work in the lower court of 10 months ago. The aide will oppose the producer's efforts to have his ruling on arbitration, and business through the collective medium of a uniform contract upset. In this respect the Government will be on the side of the indies. After the first recess, however, the United States will swing a towel in the opposite corner of the court room. Then the Govt. will fight the same indies who are seeking to have the legality of credit committees, also passed on by Thacher, discredited.

Regardless of the outcome of the Supreme Court's finding on old-fashioned arbitration and contractual relations in the business, the work of the 5-5-5 committee, now on the presses and ready for presentation to the indies of the land for approval, will hold, according to producer advises.

Should the U. S. Court reverse Thacher in this respect then the producers, re-empowered to handle indies in their own way, plan to give the exhibitor the benefit of the 5-5-5 consideration for exactly one year. If, during that time, the indie moves along lines prescribed, the 5-5-5 method will become a permanent institution.

On the other hand, should Thacher's findings on arbitration and contract be sustained, the producers still have the 5-5-5 agreement to rely upon, although then permanently and without relief to enforce through the medium of arbitration.

By the same token, if the Court agrees with Thacher's findings favoring credit committees, the producers will be able to continue investigating exhibitor character and financial status.

One way or the other, matters are bright for the production end in the Washington battle. Only will things admittedly go bad for the big companies, and the indie be given his first real grip in matters of dictation, should the U. S. Court think that credit committees are as much ou tas Judge Thacher thinks compulsory arbitration is.

OLDKNOW'S ADVISERS ON W. C. OPERATION

Hollywood, Oct. 21.

Feeling locally is that Fox West Coast theatres operation is marking time until a Fox-Loew theatre deal is worked out in the east. Nick Schenck is spoken of to head that with Harley Clarke on the financial end.

If so, this explains Oscar S. Oldknow's general attitude here as executive v.p. of F-WC, making no moves without consulting Clarke. Oldknow is in constant communication with the latter, also contacting the Fox studio on other matters.

Outside of his own personal consultations with Winnie Sheehan, et al., at the studio, Oldknow instructed the F-WC staff to break away from Fox studio interference and handle things on its own.

Oldknow is reported also having the advice of H. G. Delabar, the Fox W. C. treasurer, who has been in the circuit's headquarters here for a long while and enjoys the confidence of Clarke.

The "family" idea of the Fox West Coast houses working in with the Fox studios didn't pan out in practice, it is reported, with Oldknow finally ordering the theatres to operate on their own.

Beaumont East Soon

Hollywood, Oct. 21.

On completing his next picture for Metro, "Dance, Fools, Dance," commencing Oct. 27, Harry Beaumont, director, will make a trip to New York to look over the town and its play material.

There is still a possibility that Beaumont's idea for a talker built around carnival life will be done later.

Ruth Roland Prouder Of Serial Rep Than As 'Business Woman'

Ruth Roland hopes that the reputation she achieved in the old time picture serials will not be spoiled by her appearance in her first important talker.

People may scoff at the old time silent serials, but Ruth thinks they were fine. She thought enough of serials to risk her neck many times over for $35 a week when she first started, and did not get any more of a thrill when receiving $3,500 a week for the same stunts. Now Miss Roland's serial reputation is the main concern of her life. She feels she made a big record, more especially she seldom, if ever, used a double for any of the whole-hearted risks she took.

Altogether, picture work has meant so much to Miss Roland she dislikes the publicity as "a business woman rather than actress" which has been constantly bestowed upon her. She would rather be known as "the healthiest girl" in pictures than the "smartest girl," as the exposure and injuries of her serial work left her healthy.

Love Scenes

Miss Roland believes talking pictures have lost much of the mystery and romance that made silent pictures entrancing. Dialogue, particularly has done this. In the silent pictures the audience made up their own dialogue. In loves scenes, Miss Roland says, the audience allowed its imagination to run riot. One person might imagine and enjoy imagining that the lover was saying "My own sweetheart, I love you" or another person might thing he said, "Gee kid, you're swell." Most love scenes with dialogue at present are embarrassing.

Miss Roland was interviewed while posing for a sculptor who is making a bust of her for theatre lobbies throughout the country. The sculptor must have been tempted to put a feathered war bonnet upon the bust, as she told of her many dare-devil stunts.

Blah on Serials

(Continued from page 5)

with latter costing anywhere from $25,000 up.

Hollywood, Oct. 21.

Protests against talker remakes of old silent films has Warners taking the first step against the practice.

Studio has decided to drop four former silent productions scheduled to be remade next year. These are "Classmates" and "Fury," with Richard Barthelmess, "Lost Lady," with Dorothy Mackaill and "Captain Blood."

First National is adding two new ones, acquiring the rights to "A Lady for Love" and "Ambush." Tentatively Clarence Badger and John Francis Dillon will direct respectively.

Fox will remake its "Three Bad Men" with Vic McLaglen.

Meehan Handling Own 'Best People,' for Fox

Fox has bought "Best People," by John Meehan.

Meehan's contract is reported about up with M-G-M and he will move over to Fox at the proper time to handle his own story.

WINNIE TAKES AIR

Hollywood, Oct. 21.

Winnie Lightner has contracted to broadcast weekly for the Nestle Candy company over a CBS hookup starting Oct. 31.

Miss Lightner remains with Warners for three pictures next year. She returns to Hollywood in January for her first of the three, "Red Hot Sinners."

EVELYN LAYE IN PERSON

Final title on the Evelyn Laye-Goldwyn picture is "The Queen of Scandal."

Film will premiere in New York about Nov. 15 and Miss Laye will be on hand to sing at the inaugural showing.

"Hand Me My Razor!"

Chicago, Oct. 21.

An independent Illinois theatre brokerage firm, recently incorporated, is stated facetiously by the wise mob, to be working both for and against Publix." These brokers make survey tours of the entire midwest, big towns and sticks, looking for likely theatres.

When they spot a theatre that's making money in some small town, they approach the owner and ask him to sell. Nine times out of 10, the owner, more than satified with his income, refuses to sell. The theatre brokers then steam up the reluctant owner with a story that Publix is planning to invade his territory with a new deluxe house.

Owner goes into a panic over the threat of circuit competition and usually offers to sell out, while the selling is good, and usually at a price named by the brokers.

After the deal, the brokers sell the house to Publix, or to any other buyer, and always at substantial profits.

ALLIED IGNORES HESS WIRE ON DUAL FEATURE

Chicago, Oct. 21.

Gabe Hess's wire to the independent organization here, eliminating the penalty for double features in the proposed zoning and protection schedule, does not in any way affect the present standing of the matter. The Allied rejection of the new code remains, since the indie body tossed out the protection scheme in its entirety.

As summed up by the local Allied president, Aaron Saperstein, "We are opposed definitely and absolutely to any scheme whereby any group of producers and circuit owners can control us and tell us how to run our business. We will not sign the new code in spite of the erasing of the double feature clause, since once our name is on that agreement the standing committee, which is composed of a majority of circuit and affiliated members, can reinstate the double feature protection penalty. And the indies will be left holding the bag. To the independent exhibitor there is only one thought in the entire protection idea. The circuits are evidently trying to take something from us, otherwise they would not be so interested in getting us to agree and meet and sign papers. The independent can't lose anything by staying away from such entanglements and refusing to enter such pacts."

The double feature penalty as first proposed placed such houses in the eighth week of general release. At present theatres can double feature, no matter where they stand in the release schedule.

Dieterke's Advance

Hollywood, Oct. 21.

William Dieterke, German director who speaks no English, will be assigned to English originals when Warners resumes in January. Studio is impressed with his German versions of "Those Who Dance" and "Sin Flood."

Plans are for Dieterke to direct two pictures at the start.

C. B.'s Hospital Confabs

Hollywood, Oct. 21.

Cecil B. DeMille will be discharged from the Cedars of Lebanon hospital this week, where he has been confined for the past three weeks with a broken ankle.

While in the hospital he has had daily conferences with Josephine Lovett, Gladys Unger and Elsie Janis, working on the script of his next, "The Squaw Man.

"NEW MOON" AT ASTOR

Metro's "New Moon," musical, is listed to follow "War Nurse" at $2 into the Astor, New York.

"War Nurse" opens this week (23). Metro gives it four weeks low and six high at the $2 scale.

$30,000 FOR 'UP AND UP'

Picture rights to "The Up and Up," bought last week by Universal and reported to have cost $30,000.

Show, produced by Blatt and Nicholas, is in its seventh week on Broadway.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Talking picture of a church service was tested before members of the church brotherhoods at the First Congregational Church. ERPI'S educational department prepared the two-reeler. Only professional in an otherwise non-pro cast was Alec Francis. Biblical scenes sponsored by the First Lutheran Church of Los Angeles, with the sermon recorded by Rev. Ralph Sockman of the Methodist Episcopal Church, New York.

Indie exhibs, squawking over brother indies in this territory resorting to gift nights and two-for-one ticket gags to get around the zoning plan, has reached the Film Board of Trade. General letter sent out by the board to all exhibs to stop the practice, quoting specific clause in zoning conditions prohibiting that sort of thing. It may result in a reclassification of houses.

Amos 'n' Andy were offered $30,000 for a week of personal appearances in February with the San Francisco Automobile Show. This is the highest offer ever made to any one act or person in show biz. Bid may even go to $40,000, according to report. Last year the Frisco show paid $25,000 to Maurice Chevalier for a week.

Harold Lloyd is flying east for the opening of his picture, "Feet First," at the Rialto, N. Y., Oct. 31.

Probable that Irving Berlin's "Reaching for the Moon", for U.A. will go out on wide film with a dancing lineup of 200. Maurice Kussell is staging the numbers.

Still undecided whether or not Charles Kurtzman will come out here to work for Fox West Coast under Oscar S. Oldknow. Kurtzman is third of a trio Oldknow planned to bring out from the east. Other two, Jack Frost and Robert Bender, are already here.

George Gershwin due here Nov. 15 to do that long delayed musical for Fox. Janet Gaynor will star and David Butler direct. Untitled yet.

John Murray Anderson will finally get a chance to direct another picture for Universal. Studio is having an original written for him, built on a romantic drama with incidental music.

Owing to conflicting premature publicity on Fox writers working on story treatments, all authors' credits in the future will be announced formally through Vic Shapiro's press department. Ruling by Al Lewis was prompted after many claimed credits for adaptation of "Connecticut Yankee."

With half of its 1930-31 program now in, Columbia expects to be all up by May, with a probability that the plant will shut down for a brief period before beginning on the following year's schedule.

There being no stipulation that the film cannot be made before the end of the play's run. Universal will go into production at once on "The Up and Up." Tod Browning will direct.

Max Dill, of Kolb and Dill, leaves is partner to go into "Paris in Spring." Macloon operetta set for a Fresno opening, Oct. 31.

Universal will make Spanish, German and French versions of "Blind Husbands."

Joseph L. Schnitzer's presence at Radio studios has been the signal for increased activity. Next to go in at that plant are "Children of the Streets," by Robert Milton and Guy Bolton, and "White Shoulders," from the Rex Beach novel "Recoil." Schnitzer is planning to stay here longer than at first expected and will take an apartment for his family.

P. J. McCabe succeeds Frank Cummings, Jr., as manager of the Roosevelt hotel. Latter's wife is seriously ill.

Macklin Megley, talent scout for Radio is out. He has been in that capacity for six months.

Metro has handed another six months' contract to Paul Morgan, German import player.

John Stone left here this week for Paris to organize a studio and engage personnel in keeping with the recent Fox edict to make all foreign versions, except Spanish, in Europe. William Goetz replaces Stone in the studio foreign department.

Due back at First National, Dec. 15, Mervin LeRoy will direct one for Metro instead of two as was planned. LeRoy will make "Gentle-

(Continued on page 35)

The Social Side of Filmdom

(In the East)

A pony golf course at 8th avenue and 45th street, just around the corner from the Warner home office, has reduced rates of two rounds for 75c instead of 50c for the Warner buhch.

U Club Election

At the annual election Oct. 15 of the Universal Club, Herman Stern re-elected pres. Fred J. McConnell is vice-pres; Oscar Binder, treas and Harriet Ratner, sec.

Following directors: Charles B. Paine, James Jordan, Helen Hughes, Paul Gulick, Eugene Walsh, J. V. Ward, Sidney Singermann, David G. C. Werner, Al Myles, Sol Yeager, Margaret O'Connell and Lenorah Singermann.

New officers installed at the dinner-dance of the U Club at the Hotel Astor Nov. 1.

Paramount Pep Club had its first inaugural dinner and dance at the Hotel Astor Oct. 16. New and old tuxes made it difficult to distinguish the big shots. Mary Brian and Frederic March guests. Club's new officers are: Fred L. Metzler, pres; Lou Diamond, vice-pres; Jack Doughney, treas, and Rose Weinberg, sec.

E. A. Brown, former pres, given a rousing send-off. Outgoing administration successful in promoting much good will....Affair was held exclusively for members and not for profit....Par Pep members will have a bowling tournament....They are considering entering the picture basketball league if mustering playing material....Purchasing department is indirectly in charge of co-operative buying for club members.

Basketball League

Motion picture basketball league held its first meeting in the Warner building. When soliciting a few of the picture organizations not in the league, a schedule of the games will be set. Attendees comprised representatives from Warners, Fox, R-K-O, Columbia, Paramount and Metro.

Warner Club held basketball practico at the University Settlement gym Oct. 17, under Captain Girden. Players to represent Warners will be chosen at the next practice.

Warner

Spokane had the privilege of producing one of Harry Lee's (publicity dept.) prize playlets last week. It's titled "Poor Little Rich Man" ...A younger edition of Jules Girden was presented to him by Mrs. Girden Oct. 17...Dave (Skip) Weshner permanently in Warner Building...Teddy Krasner and Sol Reiner, who hoofed in last year's Warner "Gaieties," preparing new routines...Eddie Hessberg, lawyer, is legal secretary of the club...Etta Rudoff is Warner News correspondent for Broadway theatres...Billy Rockwell, of Harms, is the father of a girl...Teddy Hammer and Sylvia Goldberg will let everybody know when it happens...Joe Leese is secretly yessing Lillian Spitz, who would rather die than have it chronicled here.

Metro

Hattie T. Hecht has changed her personality to dark gowns and sophistication....Rose Morgan's current weakness is broccoli at the Au-

(Continued on page 35)

Fazenda and Somebody As WB Feature Comedes

Hollywood, Oct. 21.

Warners is looking for a partner for Louise Fazenda to do a Marie Dressler-Polly Moran combo.

Miss Fazenda is due back from Europe in mid-November. Her husband, Hal Wallis, FN production executive, may have to extend his stay for business reasons.

AN OPEN LETTER TO SIME SILVERMAN, PUBLISHER OF VARIETY:

Dear Sime:

We note that you caught Paramount's picture, "LAUGHTER", ahead of the showing anywhere.

You must think a lot of this picture because you ran three stories about it in the same issue of Variety—October 8th. On page 3 you said:

> ## "Laughter" Surprises H. O.
>
> Finished and sent to Paramount's home office, a tumult started at the first projection room showing of "Laughter". The Paramounteers asked each other why no one had said anything about the picture before.
>
> The oldest Paramount staff man could not recall of a studio turning out a big picture and keeping it a secret.

Then, on page 23 of the same issue, you wrote a swell review of "LAUGHTER" and said, among other paragraphs of praise:

"LAUGHTER"

It's a screen success before released. Which means a real grosser. There aren't many "Laughters" on stage or screen.

Nancy Carroll plays well. If he can duplicate his work in "Laughter", Fredric March is a star. He is a merged breeze of all breezes.

Hugely enjoyable entertainment. The sort the flaps like. They'll talk about "Laughter" for a long time.

And, seemingly unable to get "LAUGHTER" off your mind, you ran another story on page 55 of the same Variety:

"Laughter" Wins Against Gold in New Par Film

Nancy Carroll, put to the test, comes off with high honors. Fredric March is a knockout feminine spectators will adore.

We agree with all you say about "LAUGHTER", Sime, with this slight correction:

PARAMOUNT KNEW ALL ALONG THAT WE HAD A KNOCKOUT IN THIS PICTURE.

But we intended to lay low and let the trade and public discover it for themselves. We have seen too many good pictures damned in advance by superlatives, which are often applied alike to the truly great and the rag-tag-and-bobtail.

BUT NOW THAT YOU'VE TIPPED OUR HAND, WE STATE THIS BELIEF IN ALL SINCERITY:

"LAUGHTER" IS THE MOST IMPORTANT MOTION PICTURE RELEASED SO FAR THIS YEAR

. . . because it's sensationally ahead of its time in treatment. It's 1932. Faster, gayer, smarter, more entertaining than big pictures of today.

. . . because it reveals a gloriously new Nancy Carroll.

. . . because, as you say, it shows a new star-calibered Fredric March.

. . . because its dialog by Donald Ogden Stewart is so fresh and startling to the screen that it will bowl audiences over.

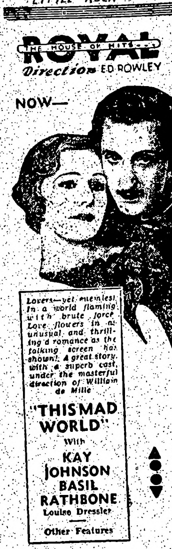
. . . because the picture blends fun, heartache, melodrama and high romance in a brand new high-spirited way and the effect is tremendous. AND BOX OFFICE PLUS!

. . . BECAUSE IT WILL GROSS A BARREL OF MONEY AND REVOLUTIONIZE STUDIO PRODUCTION EVERYWHERE!

Our advice to showmen—and we think you'll agree, Sime—is that they grab this golden "LAUGHTER" quick!

PARAMOUNT

LITTLE ROCK



ROYAL

THE HOUSE OF HITS

Direction ED ROWLEY

NOW—

Lovers—yet enemies! In a world flaming with brute force Love flowers in an unusual and thrilling romance as the talking screen has shown! A great story with a superb cast, under the masterful direction of William de Mille

"THIS MAD WORLD"

With

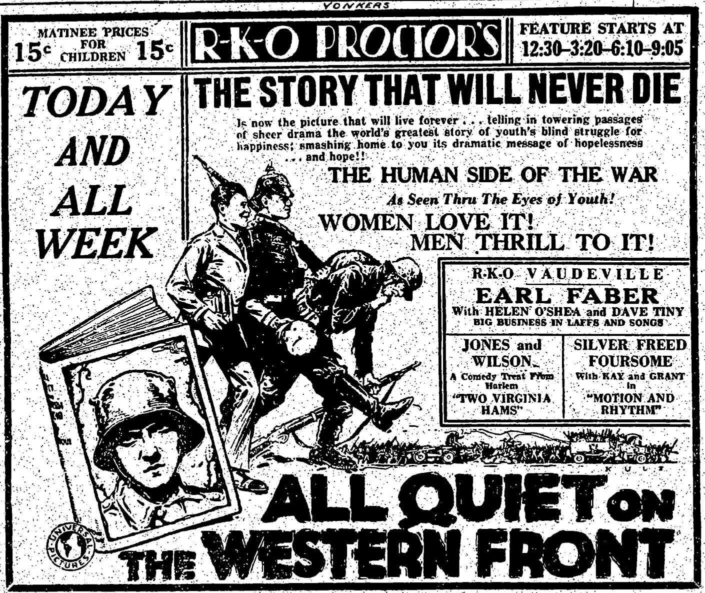
KAY JOHNSON

BASIL RATHBONE

Louise Dressler

Other Features

YONKERS



MATINEE PRICES FOR CHILDREN 15c 15c

R-K-O PROCTOR'S

FEATURE STARTS AT 12:30–3:20–6:10–9:05

TODAY AND ALL WEEK

THE STORY THAT WILL NEVER DIE

Is now the picture that will live forever . . . telling in towering passages of sheer drama the world's greatest story of youth's blind struggle for happiness; smashing home to you its dramatic message of hopelessness . . . and hope!!

THE HUMAN SIDE OF THE WAR

As Seen Thru The Eyes of Youth!

WOMEN LOVE IT! MEN THRILL TO IT!

R-K-O VAUDEVILLE

EARL FABER

With HELEN O'SHEA and DAVE TINY

BIG BUSINESS IN LAFFS AND SONGS

JONES and WILSON

A Comedy Treat From Harlem

"TWO VIRGINIA HAMS"

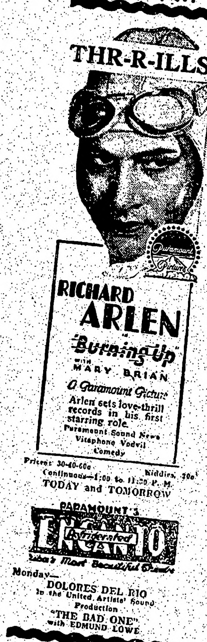
SILVER FREED FOURSOME

With KAY and GRANT in

"MOTION AND RHYTHM"

ALL QUIET ON THE WESTERN FRONT

HAVANA



THR-R-ILLS!

RICHARD ARLEN in "Burning Up" with MARY BRIAN

A Paramount Picture

Arlen sets love-thrill records in his first starring role.

Paramount Sound News

Vitaphone Vodvil

Comedy

Prices: 30-40-60c Kiddies, 20c

Continuous—1:00 to 11:30 P. M.

TODAY and TOMORROW

PARAMOUNT'S ENCANTO Refrigerated

Cuba's Most Beautiful Theatre

Monday—

DOLORES DEL RIO in the United Artists' Sound Production "THE BAD ONE" with EDMUND LOWE

Advertising

That Brixton Astoria ad on the opposite page is from England. Notice the drinking angle added. To some Americans the ad may stir a curious quirk on learning English is the same all over.

Otherwise, this layout is practically a miniature replica of the film advertising map of the North American continent from Havana to Alaska.

There's an essential gleaned here on the direction that film production is traveling. Seems like all wars become dwarfed in glamor when stacked up against the gang drama, in film advertising, at least. The gang attack in daily film advertising has become so enormous that when a war ad does come along the fact of its straight tone and subdued appearance on the pages brings it up for attention.

On that bend the "All Quiet" ad overhead is an example. In it vaude also gets a break. Right of it is what is current in Havana in the way of films. To the left is a new slice of product spotted inland at Little Rock, Ark. Both these ads likely from mats.

As time progresses the ad language becomes more frank. Almost like a gathering storm of courage. As a gradual development it may travel unnoticed, but that Stanley ad from Philly needs no microscope on that score.

Originality in the Detroit Paramount ad on the opposite page. It's taken from an institutional layout. Notice the way the oblong size of "realife" negative has been replaced. Another piece that's striking is the "East is West" ad in the center of the page opposite. After the top line rest of ad seemingly fits in script, with the Oriental atmosphere of the picture. The reading matter is something else to figure on.

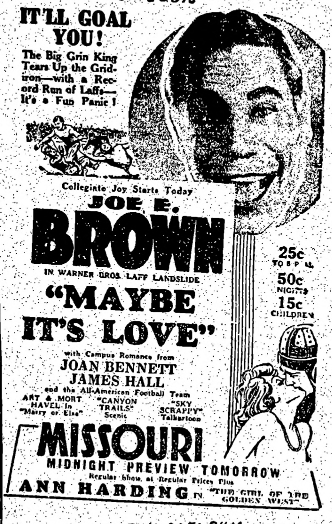
From Dayton is a contest ad on "The Big House." It came off the racing page in the sports section of a daily. That alone is a new idea.

Alongside is an ad from the Fox, Brooklyn, playing a Paramount film, day and date with the Paramount, Broadway. The "Brothers" box gives a not entirely new but certainly not a much utilized drama theme with not too great accentuation.

Fox ad on this page is another example of the importance that personality has in the film biz. Here a "name" act above the film. Below it is what might be described as a bargain program.

Another s.a. film is that one from Pittsburgh on the page opposite in general makeup formula.

ST. LOUIS



IT'LL GOAL YOU!

The Big Grin King Tears Up the Gridiron—with a Record Run of Laffs—It's a Fun Panic!

Collegiate Joy Starts Today

JOE E. BROWN

IN WARNER BROS. LAFF LANDSLIDE

"MAYBE IT'S LOVE"

with Campus Romance from JOAN BENNETT JAMES HALL and the All-American Football Team

25c TO 6 P. M.

50c NIGHTS

15c CHILDREN

ART & MORT HAVEL in "Marry or Else"

"CANYON TRAILS" Scenic

"SKY SCRAPPY" Talkartoon

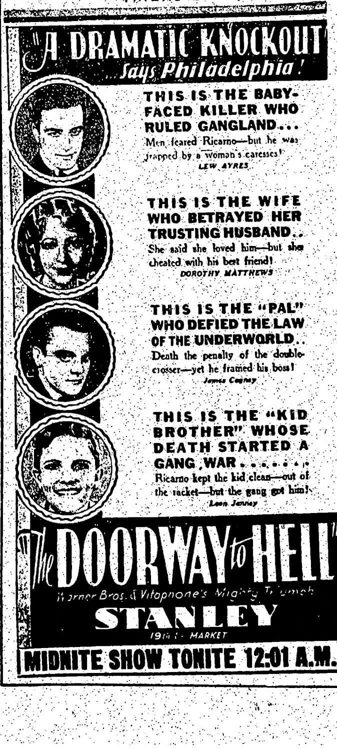
MISSOURI

MIDNIGHT PREVIEW TOMORROW

Regular Show, at Regular Prices Plus

ANN HARDING IN "THE GIRL OF THE GOLDEN WEST"

PHILADELPHIA



"A DRAMATIC KNOCKOUT" Says Philadelphia!

THIS IS THE BABY-FACED KILLER WHO RULED GANGLAND . . .

Men feared Ricarno—but he was trapped by a woman's caresses!

LEW AYRES

THIS IS THE WIFE WHO BETRAYED HER TRUSTING HUSBAND . .

She said she loved him—but she cheated with his best friend!

DOROTHY MATTHEWS

THIS IS THE "PAL" WHO DEFIED THE LAW OF THE UNDERWORLD . .

Death the penalty of the double-crosser—yet he framed his boss!

James Cagney

THIS IS THE "KID BROTHER" WHOSE DEATH STARTED A GANG WAR . . . .

Ricarno kept the kid clean—out of the racket—but the gang got him!

Leon Janney

"The DOORWAY to HELL"

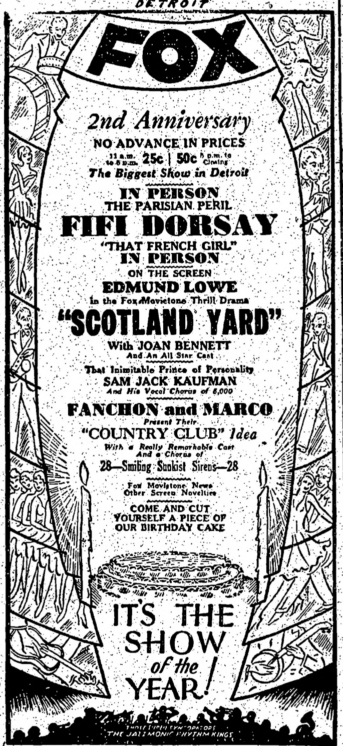
Warner Bros. & Vitaphone's Mighty Triumph

STANLEY

19th & MARKET

MIDNITE SHOW TONITE 12:01 A.M.

DETROIT



FOX

2nd Anniversary

NO ADVANCE IN PRICES

11 a.m. to 6 p.m. 25c | 50c 6 p.m. to Closing

The Biggest Show in Detroit

IN PERSON

THE PARISIAN PERIL

FIFI DORSAY

"THAT FRENCH GIRL"

IN PERSON

ON THE SCREEN

EDMUND LOWE

In the Fox Movietone Thrill Drama

"SCOTLAND YARD"

With JOAN BENNETT

And An All Star Cast

That Inimitable Prince of Personality

SAM JACK KAUFMAN

And His Vocal Chorus of 6,000

FANCHON and MARCO

Present Their

"COUNTRY CLUB" *Idea*

With a Really Remarkable Cast And a Chorus of

28—Smiling Sunkist Sirens—28

Fox Movietone News

Other Screen Novelties

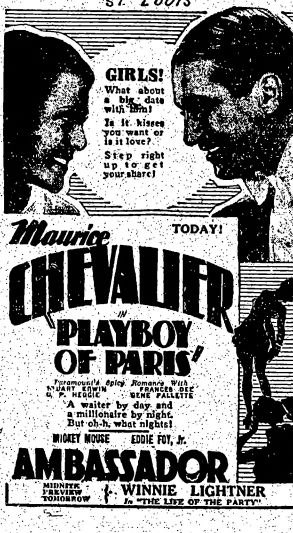
COME AND CUT YOURSELF A PIECE OF OUR BIRTHDAY CAKE

IT'S THE SHOW *of the* YEAR!

THOSE SUPER SYNCOPATORS

THE JAZZMONIC RHYTHM KINGS

ST. LOUIS



GIRLS!

What about a big date with him!

Is it kisses you want or is it love?

Step right up to get your share!

TODAY!

Maurice CHEVALIER in "PLAYBOY OF PARIS"

Paramount's Spicy Romance With

STUART ERWIN FRANCES DEE

O. P. HEGGIE EUGENE PALLETTE

A waiter by day and a millionaire by night. But oh-h, what nights!

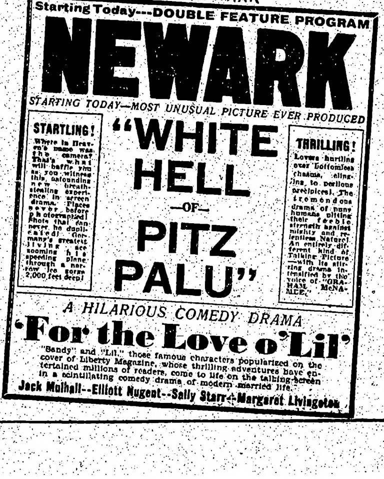
MICKEY MOUSE EDDIE FOY, Jr.

AMBASSADOR

MIDNITE PREVIEW TOMORROW

WINNIE LIGHTNER In "THE LIFE OF THE PARTY"

NEWARK



Starting Today---DOUBLE FEATURE PROGRAM

NEWARK

STARTING TODAY—MOST UNUSUAL PICTURE EVER PRODUCED

STARTLING!

Where in Heaven's name was the camera? That's what will baffle you as you witness this astounding new breath-stealing experience in screen drama. Places never before photographed! Shots that can never be duplicated! Germany's greatest living ace zooming his speeding plane through a narrow ice gorge 2,000 feet deep!

"WHITE HELL —OF— PITZ PALU"

THRILLING!

Lovers hurtling over bottomless chasms, clinging to perilous precipices! The tremendous drama of puny humans pitting their feeble strength against mighty and relentless Nature! An entirely different kind of Talking Picture—with its stirring drama intensified by the voice of "GRAHAM McNAMEE."

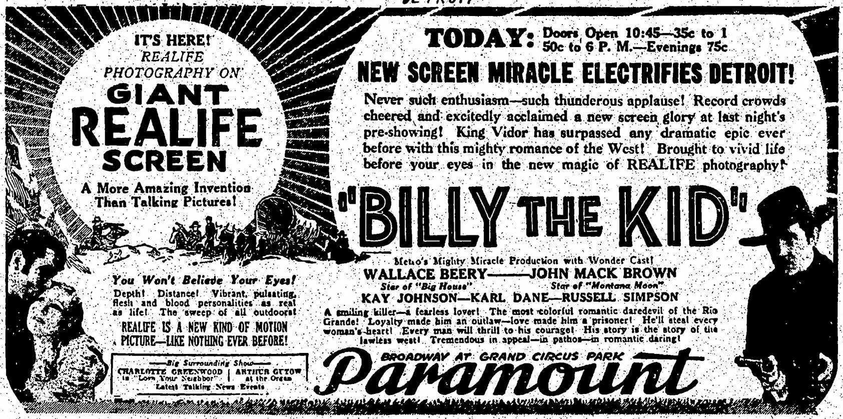
A HILARIOUS COMEDY DRAMA

'For the Love o' Lil'

"Sandy" and "Lil," those famous characters popularized on the cover of Liberty Magazine, whose thrilling adventures have entertained millions of readers, come to life on the talking screen in a scintillating comedy drama of modern married life.

Jack Mulhall--Elliott Nugent--Sally Starr--Margaret Livingston

DETROIT



IT'S HERE! *REALIFE PHOTOGRAPHY ON* GIANT REALIFE SCREEN

A More Amazing Invention Than Talking Pictures!

You Won't Believe Your Eyes!

Depth! Distance! Vibrant, pulsating, flesh and blood personalities as real as life! The sweep of all outdoors!

REALIFE IS A NEW KIND OF MOTION PICTURE—LIKE NOTHING EVER BEFORE!

—*Big Surrounding Show*—
CHARLOTTE GREENWOOD in "Love Your Neighbor" | ARTHUR GUTOW at the Organ
Latest Talking News Events

TODAY: Doors Open 10:45—35c to 1
50c to 6 P. M.—Evenings 75c

NEW SCREEN MIRACLE ELECTRIFIES DETROIT!

Never such enthusiasm—such thunderous applause! Record crowds cheered and excitedly acclaimed a new screen glory at last night's pre-showing! King Vidor has surpassed any dramatic epic ever before with this mighty romance of the West! Brought to vivid life before your eyes in the new magic of REALIFE photography!

"BILLY THE KID"

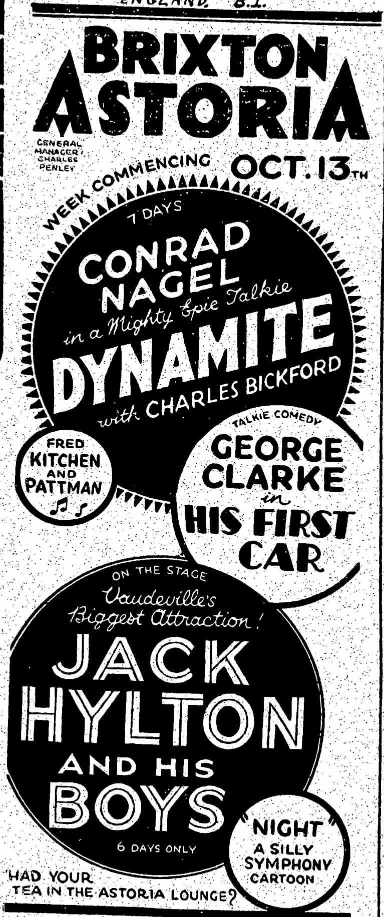
Metro's Mighty Miracle Production with Wonder Cast!

WALLACE BEERY—JOHN MACK BROWN
Star of "Big House" *Star of "Montana Moon"*
KAY JOHNSON—KARL DANE—RUSSELL SIMPSON

A smiling killer—a fearless lover! The most colorful romantic daredevil of the Rio Grande! Loyalty made him an outlaw—love made him a prisoner! He'll steal every woman's heart! Every man will thrill to his courage! His story is the story of the lawless west! Tremendous in appeal—in pathos—in romantic daring!

BROADWAY AT GRAND CIRCUS PARK
Paramount

ENGLAND B.I.



BRIXTON ASTORIA

GENERAL MANAGER: CHARLES PENLEY

WEEK COMMENCING OCT. 13TH

7 DAYS
CONRAD NAGEL
in a Mighty Epic Talkie
DYNAMITE
with CHARLES BICKFORD

FRED KITCHEN AND PATTMAN

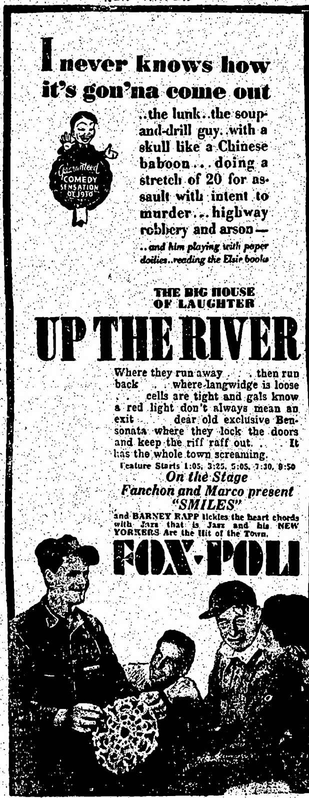
TALKIE COMEDY
GEORGE CLARKE *in* HIS FIRST CAR

ON THE STAGE
Vaudeville's Biggest Attraction!
JACK HYLTON AND HIS BOYS
6 DAYS ONLY

"NIGHT" A SILLY SYMPHONY CARTOON

HAD YOUR TEA IN THE ASTORIA LOUNGE?

NEW HAVEN



I never knows how it's gon'na come out

..the lunk..the soup-and-drill guy..with a skull like a Chinese baboon... doing a stretch of 20 for assault with intent to murder... highway robbery and arson—

..and him playing with paper doilies..reading the Elsie books

Guaranteed COMEDY SENSATION OF 1930

THE BIG HOUSE OF LAUGHTER

UP THE RIVER

Where they run away . . . then run back . . . where langwidge is loose . . . cells are tight and gals know a red light don't always mean an exit . . . dear old exclusive Bensonata where they lock the doors and keep the riff raff out. . . It has the whole town screaming.

Feature Starts 1:05, 3:25, 5:05, 7:30, 9:50

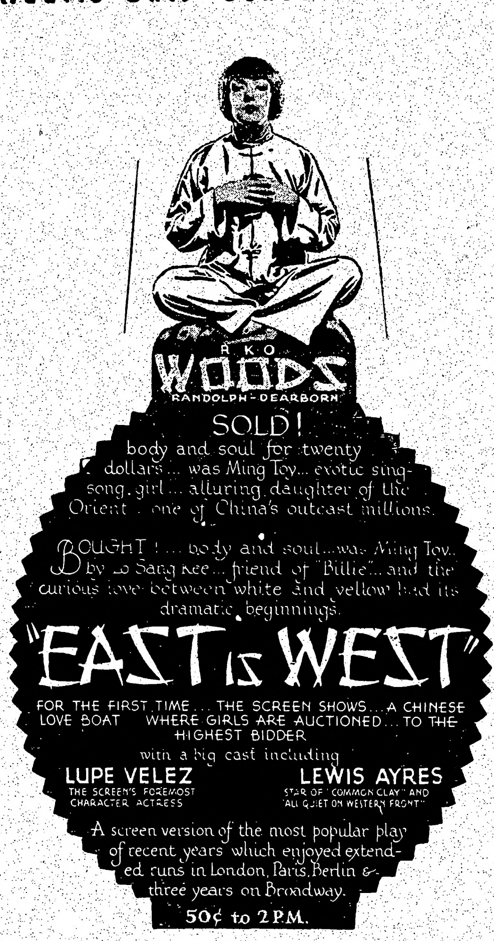
On the Stage
Fanchon and Marco present
"SMILES"

and BARNEY RAPP tickles the heart chords with Jazz that is Jazz and his NEW YORKERS Are the Hit of the Town.

FOX-POLI

CHICAGO

Adults Only—Censor's Orders



R K O
WOODS
RANDOLPH-DEARBORN

SOLD! . . . body and soul for twenty dollars . . . was Ming Toy . . . exotic sing-song girl . . . alluring daughter of the Orient . . one of China's outcast millions.

BOUGHT! . . . body and soul . . . was Ming Toy . . by Lo Sang Kee . . . friend of "Billie" . . . and the curious love between white and yellow had its dramatic beginnings.

"EAST is WEST"

FOR THE FIRST TIME . . . THE SCREEN SHOWS . . . A CHINESE LOVE BOAT WHERE GIRLS ARE AUCTIONED . . . TO THE HIGHEST BIDDER

with a big cast including

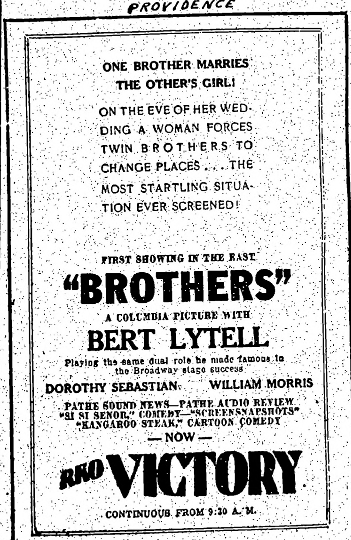
LUPE VELEZ
THE SCREEN'S FOREMOST CHARACTER ACTRESS

LEWIS AYRES
STAR OF "COMMON CLAY" AND "ALL QUIET ON WESTERN FRONT"

A screen version of the most popular play of recent years which enjoyed extended runs in London, Paris, Berlin & three years on Broadway.

50¢ to 2 P.M.

PROVIDENCE



ONE BROTHER MARRIES THE OTHER'S GIRL!

ON THE EVE OF HER WEDDING A WOMAN FORCES TWIN BROTHERS TO CHANGE PLACES . . . THE MOST STARTLING SITUATION EVER SCREENED!

FIRST SHOWING IN THE EAST

"BROTHERS"

A COLUMBIA PICTURE WITH

BERT LYTELL

Playing the same dual role he made famous in the Broadway stage success

DOROTHY SEBASTIAN WILLIAM MORRIS

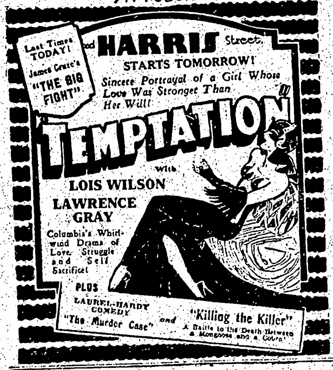
PATHE SOUND NEWS—PATHE AUDIO REVIEW
"SI SI SENOR," COMEDY—"SCREENSNAPSHOTS"
"KANGAROO STEAK," CARTOON COMEDY

—NOW—

RKO VICTORY

CONTINUOUS FROM 9:30 A. M.

PITTSBURGH



Last Times TODAY! James Cruze's "THE BIG FIGHT"

HARRIS Street

STARTS TOMORROW!

Sincere Portrayal of a Girl Whose Love Was Stronger Than Her Will!

"TEMPTATION"

with

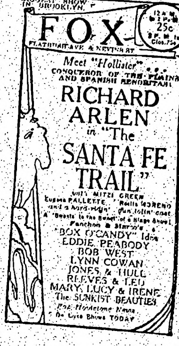
LOIS WILSON
LAWRENCE GRAY

Columbia's Whirlwind Drama of Love, Struggle and Self Sacrifice!

PLUS

LAUREL-HARDY COMEDY "The Murder Case" *and* "Killing the Killer" A Battle to the Death Between a Mongoose and a Cobra!

BROOKLYN



BIGGEST SHOW IN BROOKLYN

FOX

FLATBUSH AVE. & NEVINS ST.

12 A.M. to 2 P.M. 25c 2 P.M. to Clos. 75c

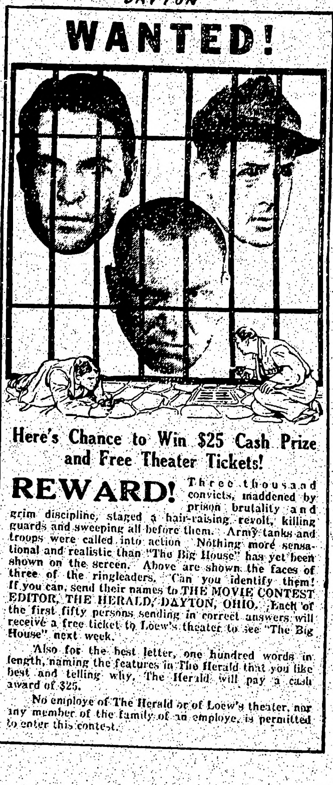
Meet "Hollister" . . .
CONQUEROR OF THE PLAINS AND SPANISH SENORITAS

RICHARD ARLEN in "The SANTA FE TRAIL"

with MITZI GREEN
Eugene PALLETTE, Rosita MORENO
and a hard-ridin' gun totin' cast

A [illegible] of a Stage Show!
Fanchon & Marco's "BOX O'CANDY" Idea
EDDIE PEABODY
BOB WEST
LYNN COWAN
JONES & HULL
REEVES & LEO
MARY, LUCY & IRENE
The SUNKIST BEAUTIES
Fox Movietone News
5 De Luxe Shows TODAY

DAYTON



WANTED!

Here's Chance to Win $25 Cash Prize and Free Theater Tickets!

REWARD! Three thousand convicts, maddened by prison brutality and grim discipline, staged a hair-raising revolt, killing guards and sweeping all before them. Army tanks and troops were called into action. Nothing more sensational and realistic than "The Big House" has yet been shown on the screen. Above are shown the faces of three of the ringleaders. Can you identify them! If you can, send their names to THE MOVIE CONTEST EDITOR, THE HERALD, DAYTON, OHIO. Each of the first fifty persons sending in correct answers will receive a free ticket to Loew's theater to see "The Big House" next week.

Also for the best letter, one hundred words in length, naming the features in The Herald that you like best and telling why, The Herald will pay a cash award of $25.

No employe of The Herald or of Loew's theater, nor any member of the family of an employe, is permitted to enter this contest.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Denver.

Fireworks as a theatre ballyhoo proved a big novelty here when a special display was used for "Whoopee" at the Paramount. Pyrotechnics were shot off at the end of the night football game at Denver University stadium.

As the whistle blew for the end of play, the fuse was lighted and everybody sat down again, nobody leaving until the fireworks was over. The blazing words were, "Whoopee-Paramount-Now."

New York.

National Publicity Bureau, a department of R-K-O, pulled a stunt with Cardini, the magician, Thursday (16) on a tie-up with an automobile sales agency.

Stunt was having Cardini, blindfolded, drive a car from the front of the Palace theatre, at noon, up Broadway to the Circle and down to the Battery and back to the Palace. The stunt flivved on the downtown trip at 40th street, where some of New York's finest pulled off the blindfold and made Cardini scram back to the Palace.

Police department claimed the stunt was too hazardous for metropolitan traffic.

New York.

Warners' exploitation in part for "Office Wife" is a blotter with a picture of a stenographer on it, with words in shorthand that say, "I love my boss and I do not care if he is married," etc.

Thousands have been mailed to stenographers in the metropolitan district, which only they can decipher. The result has been a rush of stenos to the Winter Garden, where the picture is running.

Oklahoma City.

John Schoeppel went after the kids at Warners' Midwest theatre. Every child appearing Saturday morning at 10:30 in full Indian costume was admitted free.

From the looks of the crowd all of the youthful Indians in Oklahoma were present.

For "Girl of the Golden West" (FN) Schoeppel also arranged a regular western parade Saturday morning, opening day of the picture. Led by a high school band, a procession paraded the principal streets with cowboys and cowgirls in full costume. They were followed by several covered wagons of ancient vintage.

New York.

Screen resemblance contest used in all Loew houses Aug. 15-Sept. 15 finished last week with the awarding of silver cups to the eight winners of 8,000 entries in the metropolitan district. Prizes were awarded at Loew's Orpheum and Grand theatres. Entrants most closely resembling current Metro stars were the winners.

Contest did not increase business at the theatres appreciably, but it was a pip for the Automaton Photo Co., who made all photos for the entrants.

Syracuse.

William J. Tubber arranged with the Hotel Syracuse in mailing several thousand letters soliciting reservations from Syracuse-Colgate game patrons to add a line or two suggesting a visit to Keith's during their visit.

Syracuse.

Loew's State's kid lure, a free Saturday morning dancing school, conducted by Sonya Marcus (vaude) had 252 registrations for first session, completely swamping the school's staff. Kids paid 15c admission, regular theatre rate for the show which followed the school.

New York.

Three ox-drawn covered wagons plugging "The Big Trail" (Fox) caused plenty of traffic grief along the routes between Greenwich Village and Central Park.

Even though the wagons are being handled by three experienced bull-whackers, the flow of traffic along at least four lanes is paralyzed whenever the big carts turn a corner. This week the wagons are cruising downtown and next week they go into Brooklyn and Harlem. After that they are set for Boston, Philadelphia, Baltimore and other towns.

Amos 'n' Andy are this week getting the most terrific plug ever given any attraction in St. Paul. KSTP, local radio station, is plugging every night immediately after the boys broadcast. One local daily running story of lives of Correll and Gosden in three installments.

Orpheum, where picture opens Saturday, has 10-minute trailer on picture, one feature offering a free ride in the fresh air taxi to all who call and signify their intention to come to the show. Radio cost nothing as house put on trailer mentioning station.

Birmingham.

A lobby display that attracted the curious in connection with the "Sea God" (Par) was a peep hole into an aquarium. Picture was at the Strand. This was the only display in the lobby with exception of regular cards.

Ft. Wayne, Ind.

R-K-O Palace, under management of L. S. Brown, plugged "Africa Speaks" (Col.) by having an employee, togged out as a gorilla, taken through the business district. In addition a series of small snapshots from the film were issued to all patrons one week before the picture opened.

Entire lobby was transformed into a tropical garden effects.

Scranton, Pa.

William J. Cosgrove, manager of the Strand, had tie-up with the "Republican," only morning daily here, on "Her Wedding Night" (Par). Paper carried full page advertising schedule of firms but holding out on telephone numbers. Those getting correct numbers into paper first got tickets for the Bow picture.

Minneapolis.

"Varsity Nights," now celebrated Thursday and Friday at the Minnesota and R-K-O Orpheum, respectively, in play to get University of Minnesota trade. The Minnesota has free dancing in its lobby following the last show, with Lou Breese and regular orchestra providing music. The R-K-O Orpheum puts on special added attractions recruited from the university.

Cincinnati.

Bill Danziger, director, R-K-O press here, is R-K-O-izing "Times-Star" readers with a safe-and-sane auto driving campaign, with Fred Burns, paper's auto editor, making daily rounds of the city and passing out R-K-O comps to selected drivers mentioned in news stories.

In "The Enquirer" R-K-O has a darb tie-up for kiddies. The idea concerns a filming of the Secretary Hawkins serial stories in that sheet, which has a Secretary Hawkins club with thousands of members. The picture will be made by a cast of the club's members. This stunt comes in for a half column of news copy each day and art spreads a couple of times a week. Running for a month.

Denver.

To announce the stage show, "Chinese Whoopee," the Denver placed table cards in all Chinese restaurants. Picture was "Call of the Flesh" (M-G). Passes were given for holders of lucky seats at a football game in the D. U. stadium and cheer leaders announced the picture during the game.

For "Sea God" (Par), at the Rialto, Manager Shuttee arranged for a Saturday morning party for Denver "Post" Kiddie Club, and this was good for several stories and a lot of talk from the youngsters. A fish and oyster house paid for 5,000 heralds, and an excellent firearms display in large hardware store attracted attention.

Manager Baker, of the Paramount, during the showing of "Monte Carlo" (Par), secured some time on the air by having songs from the film sung during the broadcast of a football game. One thousand indorsement cards were sent out by members of the theatre staff and Paramount exchange to friends. A beauty shop paid for 20,000 heralds.

Dallas.

Besa Fairtrace, femme p. a. for Publix here, is having a tough time with the local "Dispatch." One enterprising young police scribe is back of it.

Started with an accident at the Palace, when a woman fell and broke her hip. Marselline Moore, manager, called the city grief cart, requesting the driver to haul the bus around to the back entrance. But the scribe, who was aboard, appreciated the publicity angle of a front entre, so ordered the driver to stop in front. Head usher refused the scribe entrance, with the driver leaving him to fight it out and going the back way, anyway. The mug got even by panning Publix for letting the poor victim suffer, etc., to avoid bad publicity.

Couple days later same reporter broke a story of a backstage fight between a chorister and an usher, claiming both fired. Publix denied the story, and Besa saw to it that the reporter was raked over the coals. Now latter is content with an occasional spicy kick about Palace's chorus, claiming gals punk hoofers, etc.

Lynchburg, Va.

Four national guard units helped the Academy (Publix) carry out a three-way tie-up for "All Quiet" (U). Companies, which show unusual rivalry, marched together for first time with band and attended theatre in a body.

For rest of tieup theatre got local American Legion to put on membership drive with theatre plugging campaign. Info booths in lobby and foyer of Academy helped. At same time bookstores put on special sale of the novel.

Minneapolis.

Martin Kelly, Twin City publicity head for Publix, put over an original stunt to exploit the personal appearance of Charles "Buddy" Rogers at the Minnesota theatre. Week before Rogers' coming, Kelly obtained a list of all the local luncheon clubs together with their meeting places and dates. During that week while they were at luncheon the clubs received telegrams from the Minnesota theatre stating it would like to know the names of their members most resembling Rogers in looks. Telegram stated that if the club decided by vote at that particular meeting the member in question would receive two tickets to the Minnesota gratis to see Rogers in person. Response on the clubs' parts was 100%.

When Mitzi Green also played the house in person, press agent Cliff Gill and manager Gordon Greene arranged to have her meet her friends at a reception at one of the city's leading department stores. Store ran ads five columns by 15 inches in the newspapers not only advertising the reception, but also the Minnesota theatre and its show at no cost to the theatre.

Gill and Greene also put over an exclusive tie-up with the University of Minnesota daily paper, giving the theatre the exclusive privilege of taking pictures of the Minnesota football games. These are shown on the Minnesota theatre's screen as part of the Minnesota Daily-Publix newsreel. The Daily gives the newsreel constant publicity. The Minnesota also has Variety Night every Friday. Following the last show there is dancing on the mezzanine with Lou Breese's orchestra providing the music.

During the Minnesota-Stanford game the Minnesota flashed the final 0—0 score and followed this on the screen with a shot from another Minnesota game. The audience, of course, thought it was seeing a part of that afternoon's struggle and gasps throughout the auditorium were audible.

In order to test the value of street car advertising, the Minnesota stuck a line in shorthand at the bottom of its cards announcing the Mitzi Green appearance. The line, in small type and unobtrusive, stated that the first 50 girls sending in the correct transcription of the line would receive free tickets to the Minnesota theatre. More than 250 letters were received the first day.

Minneapolis.

If the newspapers turn you down on an exploitation stunt, try the radio stations. This is the advice of Fay Tyler and Harold Kaplan, press agent and manager, respectively, of the Century theatre here. Unable to connect with any of the dailies on an identification hunt to plug "Raffles," Tyler worked the stunt through WRHM, one of the radio stations here.

Six times a day during six of the days "Raffles" was playing the house, the station cut in on the program happening to be on the air at the time to advise listeners to try to identify Mr. Raffles and say the required words to him so that they would receive $10 in gold. The words in question were explained to the radio audience which was advised that it could get a good line on Mr. Raffles' habits and characteristics by seeing the picture at the Century. About 10 minutes before Raffles was scheduled to appear at a busy loop corner the radio audience was notified. The only cost to the theatre was the $60 paid to those who identified Raffles.

Tyler and Kaplan also cracked the front page of the Minneapolis "Star" nine consecutive days in connection with the Star-Century-Gloria Swanson contest to select a local young woman for a free trip to Paris and back. It was the first time the "Star" ever had played up any contest on its front page.

Syracuse, N. Y.

A north side dept. store is offering a football free with each boy's suit.

Establishment of a permanent year-round Syracuse exposition on the mezzanine floor of the Paramount theatre is the plan of R. B. Jones, managing director.

The exposition will be devoted to made-in-Syracuse products, the displays being changed weekly.

Exhibits are by invitation, the bids going to the largest industries. A trailer will be used calling attention of patrons to same.

While the primary purpose is to build good will for the house, Jones believes that the theatre directly will benefit in that patrons will become accustomed to visiting the mezzanine and thus find their way to balcony seats. Getting customers to walk upstairs is a major problem in Syracuse.

Where the industrial operations permit, manufacturers will be privileged to establish temporary workshops on the mezzanine to demonstrate their various processes.

Providence.

During run of "Sea God" at R-K-O Victory last week, a stunt that drew crowds and cost theatre management nothing, was display of diving apparatus in lobby of house. Firm donated apparatus gratis and also had diver demonstrate at various intervals during the day.

St. Paul.

Hit of the week banner for ballyhoo again flying from the R-K-O Orpheum marquee where Manager Ray O'Connell went out onto the street for "Half Shot at Sunrise" (Radio). Spotted a phonograph with a laugh record on it concealed in lobby and ran the snickers through two horns out on the sidewalk. Sign under the horns said, "Funny? Well just listen to the

(Continued on page 62)

BEHIND THE KEYS

Decatur, Ill.

J. M. Duncan has leased his Crescent, closed a year, to Cecil Coleman for silent pictures only. Reopened Oct. 17.

Jacksonville, Ill.

Fox Illinois robbed of $1,500 Monday afternoon after the bandit, buying a ticket to the theatre, slid quickly into the manager's office, where he compelled Max Tschauder, manager, and James Friscina, assistant, to open the safe, containing the weekend receipts. He got everything except $200. After securing the money the bandit tossed a rope, which he had hidden under his coat, to Friscina and compelled him to bind Tschauder, and then the hold-up man bound Friscina. He stepped into in auto in which an accomplice was waiting and made his escape.

Sioux City, Ia.

Frank Pierce, formerly of the R-K-O-Uptown, Detroit, asst. mgr. to Mickey Gross at the R-K-O-Orpheum here. Succeeded Frank Charlton, who has gone to Chicago.

Sheldon, Ill.

Two Symplex projecting machines, five reels of film and records in the projection room of the Family, owned by Lyons & Jones, were destroyed by fire. It started when Oliver Riker, operator, accidentally dropped a red carbon near film rolls. Riker was badly burned about the face attempting to fight the flames. Fire was confined to the projection room, but the theatre was closed several days pending replacement equipment.

Auroura, Ill.

New 2,000-seat Paramount will be erected by Paramount-Publix on site of former Rialto and Fox theatres. New house will be nearly twice as large as the Tivoli, Paramount-Publix owned.

Omaha.

The Park, last silent neighborhood, gone sound.

Popular Amusement Co. takes over the Winn and will play talkers.

Lynchburg, Va.

Construction of the new Paramount theatre here has led city council to scrap an obsolete ordinance on electric illumination. Paramount protested the law, and city council immediately changed it.

Immediately business houses took advantage and ordered signs even bigger than the one bought for the theatre.

Town also has its first world premiere last week. Chevalier's "Playboy of Paris" (Par) at the Academy.

Newark, N. J.

Jack Muldoon made mgr. of Fox Leonia, Leonia, N. J. D. J. Burns will manage the Monticello (N. Y.) when it reopens Oct. 20. Max Goldstein at Tivoli, Jersey City, Oct. 13, and Jack Rantz for the Queen Anne, Bogota, N. J.

Chicago.

Irving Lipnick has replaced Jack Fink, who resigned as manager of the Fox Terminal here.

Parkersburg, W. Va.

Virginia Theatre, Inc., of this city, incorporated to take over Virginia theatre. Capital, $25,000; incorporators, C. B. Hill, Virginia Hall, L. D. Dinsmoor, D. H. Dinsmoor and Raymond Goudy, all of Parkersburg.

New Philadelphia, O.

J. S. Surrell and Fred G. Schram, both of Cleveland, have a five-year lease on Bijou from S. H. Serron.

DeFuniak Springs, Fla.

Former Ritz reopening here as the Murray, with S. Albert Smith mgr. Modernly re-equipped.

Woonsocket, R. I.

Pauline Hanify is the new organist at the Stadium (Publix) here, succeeding Al Forest. Latter now at the new Paramount theatre, Lynn, Mass.

Schenectady, N. Y.

Erie, formerly Wedgeway, has reopened as a 2d run house. On Farash circuit.

John Swartout, former performer, is mgr. of Strand, first run house. Swartout for 15 years has been in the tobacco business in this city.

Frank Learnen, former theatre mgr., is now with New York State Public Service Commission in newly created bus division.

Decorah, Ia.

Grand is sound. T. J. Salmon out and H. Engbertson mgr.

Quincy, Ill.

Bijou, former vaude and later played pictures, has been converted into a minnie golf course.

Geneva, N. Y.

The Medbery Mummers of Hobart College and the William Smith Dramatic Association of William Smith College (women) will combine to form the Hobart Little Theatre this year. First bill, comprising one-act plays, will be given Saturday night.

New 1,200-seat theatre being erected by Harry Weiss at Clayton, Mo.

R. & R. Theatres will erect a new theatre in Sherman, Tex.

The new R. & R. theatre, Palestine, Tex., will open Nov. 1.

Mrs. Bernie Rabourn and Harold Bennie erecting a new theatre at Norton, Kan.

Indianapolis.

Two bandits who held up Maurice Magers, manager of the Alamo, and obtained $1,800, held by St. Louis police. Magers kidnapped and gagged in fan room.

Montreal.

Norton H. Payne again featured organist at Palace, following termination of labor troubles here.

Moncton, N. B.

After 20 years of managing picture houses here, Mrs. Emma Davidson, who owns and manages the Imperial, has gratified an ambition to tour Europe. Accompanied by her daughter, Margaret, who is a member of her theatre staff, Mrs. Davidson sailed for Liverpool and will be away about three months.

St. John, N. B.

Opera House, at Woodland, on the New Brunswick-Maine border, drawing people from both sides of the line, has been taken over by M. C. Foggia, of Woodland. House is one of the last in the northeast to shift to sound and is the only amusement spot in town.

Yonkers, N. Y.

Broadway, dark for two years, has reopened with 2d runs. Owner is A. J. Corbalis. Manager Sol Rothchild.

Memphis.

Warners theatre here will close for remodeling. House will be closed about a month.

Spokane.

Construction of the new Fox West Coast theatre began Oct. 14. This will be the first house erected here in nearly 20 years. Alloway & Georg, Spokane contractors, are in charge. House will seat 2,000.

Ft. Wayne, Ind.

Frank A. Birmer, manager of the Shrine auditorium for several years, announces his resignation effective Nov. 15. He enters the individual promotion field.

F. J. Holland has been named successor.

Lou Lohman has replaced Percy Robbins as organist at the new Paramount theatre.

Scranton, Pa.

Publix is still shaking up its operating personnel.

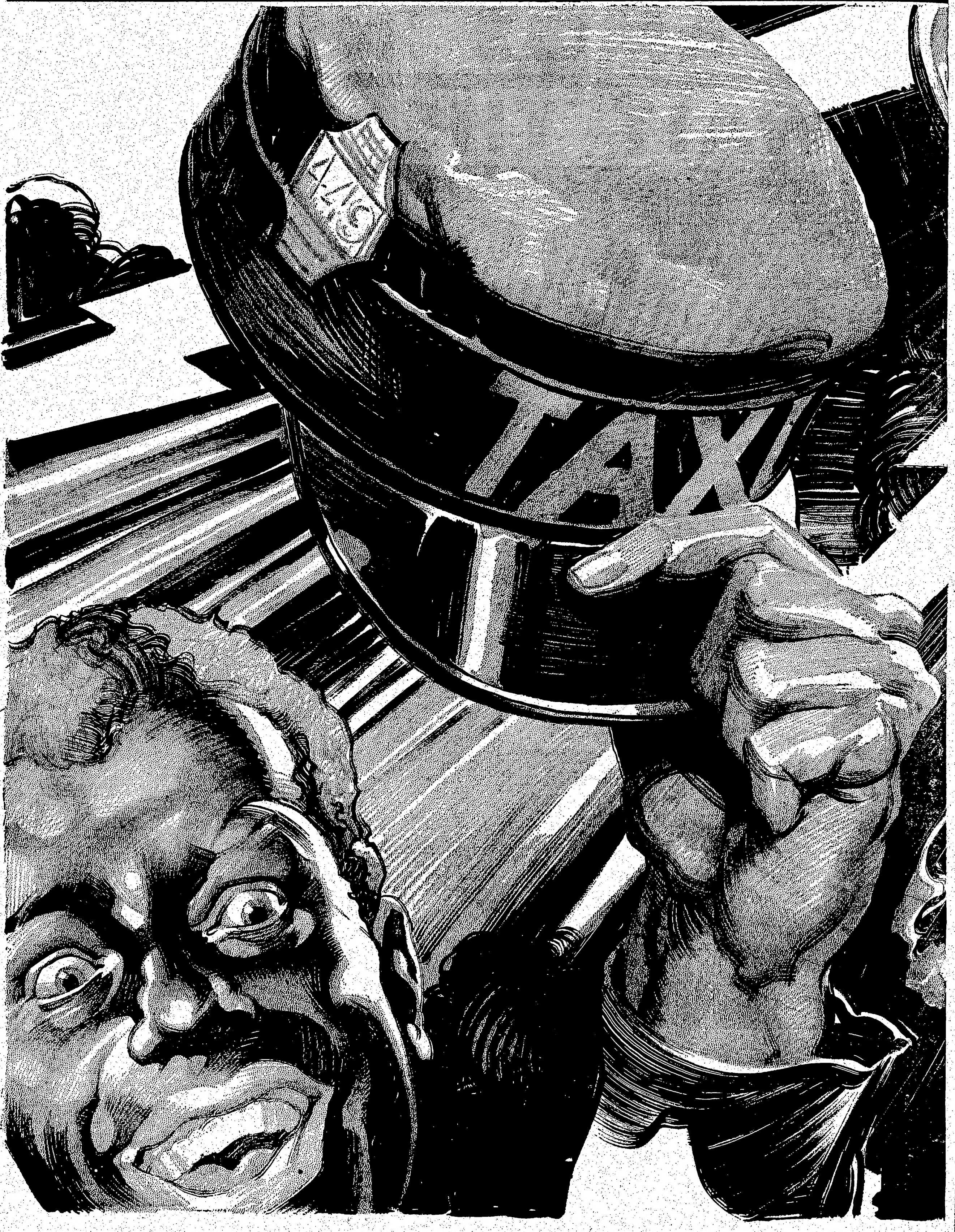
James McCarthy, brought here two years ago by Comerford to manage the Capitol, is the latest to leave. McCarthy came here from the Poli, Stamford, and is going back to New England.

B. Shamonis, recently brought here by Publix from Shamokin to manage the State, gets the Capitol assignment, and Ben Kline moves from Manhattan, also central city house, to the State.

SHOW WORLD ON EDGE AS AMOS 'N' ANDY AWAIT THE GONG!

Day of Days! Night of Nights! Hour of Hours! Oct. 24th! Day and Date World Premiere of the Greatest Show on Earth!

GODS OF RADIO THU



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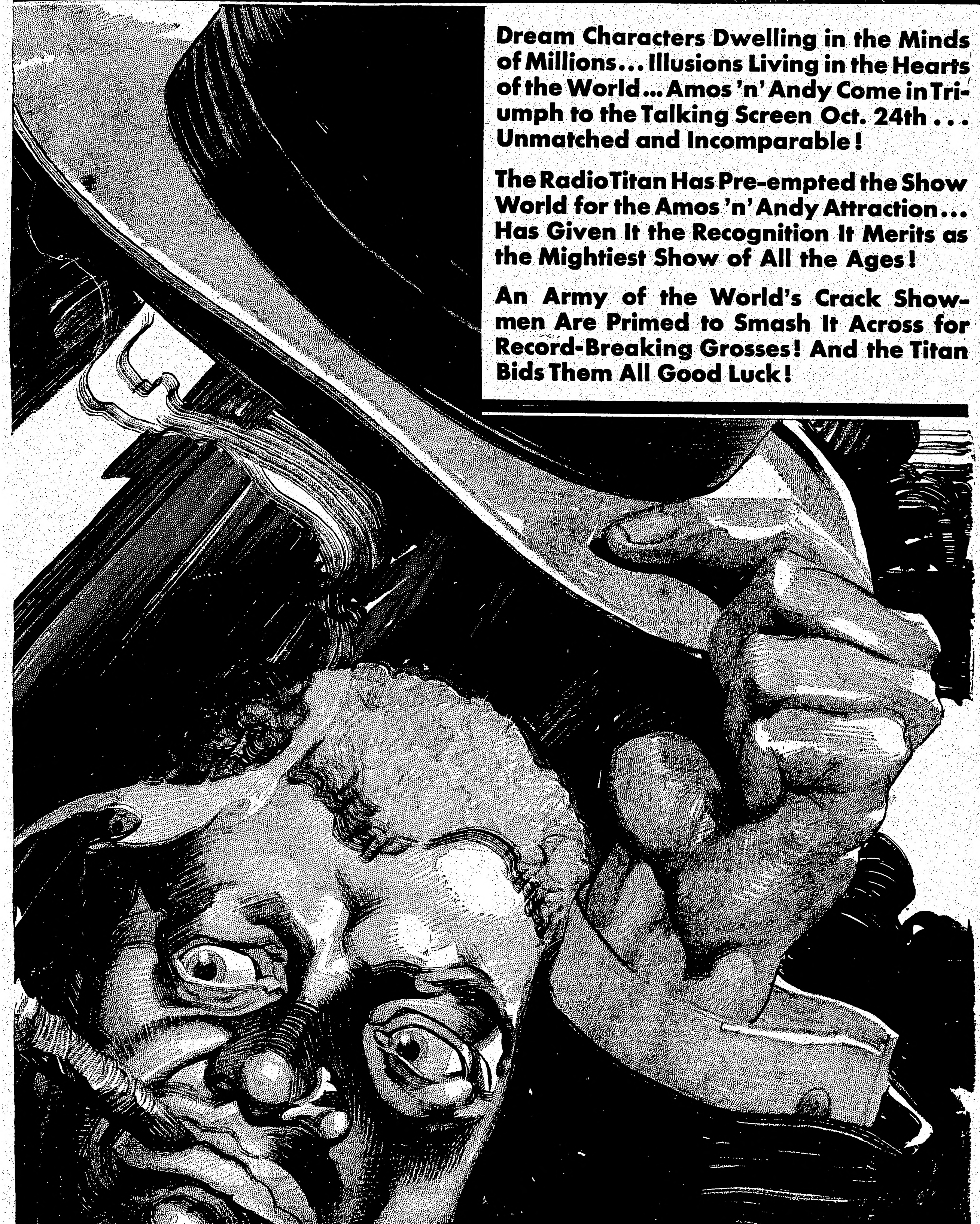


Dream Characters Dwelling in the Minds of Millions... Illusions Living in the Hearts of the World... Amos 'n' Andy Come in Triumph to the Talking Screen Oct. 24th . . . Unmatched and Incomparable!

The Radio Titan Has Pre-empted the Show World for the Amos 'n' Andy Attraction... Has Given It the Recognition It Merits as the Mightiest Show of All the Ages!

An Army of the World's Crack Showmen Are Primed to Smash It Across for Record-Breaking Grosses! And the Titan Bids Them All Good Luck!

MIGHTIEST SMASH OF ALL TIME IN YOUR LAP...IF YOU'RE A SHOWMAN, NOW'S THE TIME TO PROVE IT

AMOS 'N' ANDY

MYSTIC KNIGHTS OF THE SEA
MYSTIC KNIGHTS OF THE SEA

There can be no alibi for the house manager who fails to click handsomely with Amos 'n' Andy. The eyes of the show world are upon you!

Never before in the sweep of show history has there been an attraction to match the twin meteors of the radio... now come to vivid life on the screen. Radio Pictures has spent with lavish hand to back them up... and TO BACK YOU UP!

You confront the test of your career as a showman...and you will be judged by the margin of PROFIT you achieve with "Check and Double Check!"

MYSTIC KNIGHTS OF THE SEA

AN RKO-RADIO SUPER PRODUCTION

Talking Shorts

"LOVE A LA MODE"

Comedy
20 Mins.
New York, New York
Educational

Scant value to this one featuring Bernard Granville, juve from musical comedy, with Dick Stewart and Katherine McGuire in support. Dull, draggy action is spotted in a country club which features a swimming pool, the few laughs that this two reeler holds, coming when someone takes a header or is pushed into the drink.

Granville is a security salesman on the trail of a wealthy prospect who promises to invest if the salesman will help him in his love affairs. Thereafter it is one case of mistaken identity after another. Salesman's wife catches him making love to the prospect's sweetheart and starts shooting up the club but she herself is finally placed in a compromising situation, the bond salesman gets his order and the sweethearts clinch.

One sequence has the girls eating marshmallows coated with alum after which they pucker up their lips to be kissed. That and the water stuff is about all this comedy has. Granville hasn't a single gag line assigned him, playing a hokey part that gives him little opportunity.

Short limps to a weak finish and won't rate much even in the grind houses.

LEATHER PUSHERS SERIES

"Hammer and Tongs"
20 mins.
Cohan
Universal

A smart college lad, told by his wealthy father to make his own way in the world, finds prizefighting the easiest way out. Elementary stuff, with fictional ring and romance motif, but still okay for some of the second runs and the mob of cheaper grinds.

This episode has a fight in Hollywood and another one farther down the Coast. The kid books wherever his girl goes. She hates the gloves, but her sister, Sally Blaine, likes bruisers.

Looks as though the next episode will find the boy licked or his sweetheart sold on the ring. *Waly.*

ACROSS THE WORLD

With Mr. and Mrs. Martin Johnson
Episode No. 1
Travel
20 Mins.
Beacon, New York
Talking Picture Epics

This is episode No. 1 of a serial travel picture which runs to four episodes. From "Variety's" review of Mr. and Mrs. Martin Johnson's picture of the same title which opened at the George M. Cohan last January, it appears that this is the identical picture, only cut up into serials for use as program fillers.

As such it will probably contain more worth than when shown altogether, as there is not too much to crowd the eye and attention. This episode deals with the couple's travels among the islands of the South Pacific, and deals with the cannibals who dwell there.

Johnson's explanatory talk, synchronized with the scenes shown, helps to make it interesting. Voice and diction good.

Although of late there have been plenty of travel pictures dealing with cannibals and wild animals, these shorts will hold good almost anywhere. And mostly because they are served so briefly and crisply.

PAGEANTRY IN INDIA

Scenic
8 Mins.
Lexington, New York
Unusual Photoplay

Interesting short mainly about elephants and the part they play in the big parades put on by the Maharajahs of India, with an off-screen dubbed lecture on the customs of that land.

Talk holds a few bright lines, but is mainly along educational lines, the speaker stressing the large amount of money the rulers of India spend in dressing the big bulls for the annual pageants. Shots of a group of elephants in bathing prior to taking on their gaudy trappings, stand out. Okay filler.

"PARLEY VOUS"

Comedy
20 Mins.
Metropolitan, Brooklyn
Universal

Corking comedy of doughboys quartered in a battle-scarred French village, featuring Slim Summerville and Eddie Gribbon. Summerville, as the bugler, and Gribbon, as the top sergeant, are rivals for the favors of the French girl, Pauline Garon.

Whenever it looks as if the top kick is making progress with the girl the bugler sounds a call to assembly, sending Gribbon on his way. High spot in this short, crammed full of situation laugh, comes when Summerville on the make in the girl's parlor entertains her by telling about and demonstrating the various bugle calls. That sends the sergeant and the doughboys rushing wildly about the village answering phoney inspection, mess and fire calls, giving the bugler time for plenty of comic love stuff.

Blowoff comes in the home of the girl where Summerville and Gribbon meet after taps. Discovered by their captain the boys hide in a closet where they take pokes at one another for good comedy effects. When the captain, hearing the noise, threatens to shoot if the boys don't come out, the entire company, including the regimental band and Gribbon and Summerville mounted on a horse march out.

Same sort of blackout has been used in recent musical revues but fits perfectly here and sends this two-reeler off in great style.

This one merits a spot anywhere where laughs are needed.

BILLY THE KID

Metro production and release. Featuring John Mack Brown and Wallace Beery, with Kay Johnson and Karl Dane underlined. Directed by King Vidor. Based on "Saga of Billy, the Kid." Dialog by Laurence Stallings and Charlie MacArthur. Cameraman, Gordon Avil. Using Metro's Realife (wide screen) process here with disk synchronization. At the Capitol, New York, week Oct. 17. Running time, 95 mins.

Billy	John Mack Brown
Garrett	Wallace Beery
Claire	Kay Johnson
Swenson	Karl Dane
Tuston	Wyndham Standing
McSween	Russell Simpson
Mrs. McSween	Blanche Frederici
Old Stuff	Roscoe Ates
Ballinger	Warner P. Richmond
Donovan	James Marcus

Where it will project on Metro's Realife (wide screen) process, "Billy the Kid," ought to do some business. Doubtful if it will hang up records but the novelty of the big sheet ought to keep it above average in the 10 or 12 key towns in which it will be enlarged. For those spots due to play it on normal or standard sized screen the picture is just another western, and not a good one.

Metro will ante off close to $250,000 in added expense because of having turned this one out on Realife. The studio's scheme is to save the exhib. coin on installation calls for Metro to shoot any Realife subject with a 65 or 70mm camera after which the photographic result is reduced to 35mm for the projectors upon which a special lens supposedly brings out all the condensed details for the enlarged screen.

Here it spreads across the stage in the same oblong shape as Fox's Grandeur and it's extremely doubtful if the untrained eye will be able to spot any difference between these two processes. Probable that even the average picture man would have to see the same shot screened consecutively by the two methods to detect any difference.

The wide screen venture is perhaps undergoing its most severe test at this house because of the extreme throw (distance from booth to screen) which is reported at 170 feet for the Capitol. That's certainly the longest throw around New York, and, perhaps for the country. How Metro and the Capitol are overcoming this light problem isn't known, but it's likely that the means is an increase in amperage, the same as Warner's Vitascope, which pulls 200 amps or just double the normal amount of juice used. The Roxy, which gets "Big Trail" (Fox) in Grandeur this Friday, has its booth in the front of the balcony, thereby approximately cutting its throw in half.

The panoramic exteriors in "Billy the Kid" all look good spread across the stage. Vidor evidently wanted to impress that fact early for the initial shot is an imposing peek of what may be the Grand Canyon. That view alone, plus the thought of how it would look in color, is enough to indicate wide film as an important future factor.

Metro's idea at present is not to turn out all its product for a big screen. Rather, will have pictures calling for spectacular sequences be designated as subjects for Realife.

It's likely that the other companies are figuring the same way, to set aside just a certain proportion of product for wide film release. Probable also, is that the giant camera stories will mostly have takes calling for exterior locales, although the directors will also likely find use for the wide angle on mammoth interiors for a climax or something on that order. That any picture can start out on 35mm, go to the enlarged size for a flash, and then back to the standard frame again without seriously interrupting the story is doubtful right now. "Trail of '98" (M-G) did that on its showing at the Astor, New York, but it will also be recalled that once "Wings" (Par) went to the big screen it stayed there in both halves of the picture as displayed for $2. This forms a problem on projection and story values over which the studios can debate for some time.

"Billy the Kid" is replete with gun fights and anti-climaxes. At least on two occasion it looks as if the feature is finished—but it keeps right on going because the scenario has got to get the Kid out of a jam, when the whole story signifies that he's got to "get it" at the finish. They're still afraid of those cold finishes, and not without reason.

Little or no love interest albeit the script intimates that the Kid would like to fall for Kay Johnson, who plays his best friend's wife. That her fiance is shot on their wedding day is the reason the Kid swears vengeance upon one-half of the State of New Mexico and they have to call in the cavalry to halt his ensuing feud with the Donovan mob.

The top battle has the Kid and his pals barricaded in a home during a three or four-day siege instigated by the land baron's outfit. Home is finally fired, the inmates have to run for it, but the Kid shoots his way out. A light comedy twist is in the hands of the capable Wallace Beery, as a deputy who admires the Kid but is continuously after him, and also Roscoe Ates, who does well with the assignment. Film starts to drag when Beery starves the killer out of a cave, he's brought to trial, escapes, and Beery has to start all over again. Meanwhile the U. S. Colonel has tried to get the Kid to call off hostilities, as also has the girl. The final finale shows Beery purposely missing as he fires at the escaping Kid, besides which he stakes the girl to his horse to follow the outlaw.

It's jumpy all the way, amounting to a series of gun battles plus a couple of personal encounters which are heard but not seen. These scenes are as spasmodic as the continuity. The more important action sequences stand up, but the connecting links are weak.

Brown makes of the Kid a soft-spoken, easily embarrassed, two-gun man who really seems too pleasant to have rolled up his list of his killings despite that all the victims are the gangsters of their time. A history of the west narrates that Billy the Kid was a Brooklyn boy, but Brown's southern drawl is easier on the ear than a Red Hook twang. Miss Johnson has little or nothing to do, while Karl Dane hasn't a line to speak, playing a dumb Swede and merely grunting. That leaves it up to Beery and Brown. Dialog here is much superior to that which "Montana" unfolded.

Camera work and recording are okay. Metro is sending this feature out on disk in those key towns where it'll use Realife to take advantage of the full-film frame. Otherwise it will carry a second track.

Picture is preceded at the Capitol by a one-minute trailer calling special attention to Realife and flashing a scene from the feature as it would look on standard film. Thence the borders pull back and the title flash is for the full-stage width, the booth making a change over on the machines between the trailer and the feature.

Minus Realife it looks as though the youngsters will like "Billy the Kid," but there's little or no chance that the adolescents and their elders will be particularly interested. *Sid.*

Miniature Reviews

"Billy, the Kid" (Metro). Should stand up for slightly better than average business where shown on Realife, Metro's wide screen process due to this novelty. Otherwise just an ordinary western which will have to climb uphill to reach normal business. No punch names in cast.

"A Devil With Women" (Fox). Victor McLaglen in weak picture. Action haphazard although some of it makes for laughs. Best for double feature and neighb grinds.

"Scotland Yard" (Fox-Roxy). Romantic crook story from stage. Sentimental stuff neatly handled for a class programmer of wide fan appeal. Edmund Lowe happily cast.

"Maybe It's Love" (WB). Timely comedy with college football theme and Joe E. Brown's name. Otherwise, just average programmer. Includes prominently mentioned players on last year's all-American team selections.

"Loose Ends" (BI). Drama dependent upon drawing room dialog and not there for average American audience. May have some value in selected spots.

"Santa Fe Trail" (Par). Another western and not so good. For average biz at best. Some Spanish lingo and one song in that language.

"Soil" (Amkino). Atheist propaganda with no box office meaning whatsoever.

"Under Montana Skies" (Tiff). Western extravaganza for the grinds. With songs, show girls, dancing, riding, and some laughs. No special cast names.

A Devil With Women

Fox production and release. Starring Victor McLaglen. Features Mona Maris, Humphrey Bogart and Luana Alcaniz. Directed by Irving Cummings. Dialog by Dudley Nichols and Henry M. Johnson. Song, "Amor Mio," written by James Monaco and Cliff Friend. W. E. recorded. At the Hippodrome, N. Y., week of Oct. 18. Running time, 63 mins.

Jerry Maxton	Victor McLaglen
Rosita Fernandez	Mona Maris
Tom Standish	Humphrey Bogart
Dolores	Luana Alcaniz
Morloff	Michael Vavitch
Jiminez	Mrs. Jiminez
Alicia	Mona Rico
Don Diego	John St. Polis
General Garcia	Robert Edeson

This film, made some time ago, looks like a slice which Fox intended to use as a sequel for the McLaglen series but flopped. Tastes similar to other McLaglen material concerning an adventurer who is a big shot in a small South American country where he flames for women and battle, and gets only the latter. No real plot or continuity, but has some laughs. Best for neighb grinds and double feature bills.

The way the story begins to unwind it looks like there was no beginning. Maybe that's the cutting. Exploitation angle is McLaglen only.

McLaglen is shown being followed by women with only a facetious silent title to indicate the plausible eason. Main laughs come when McLaglen and Bogart bump sardonics at each other.

Some Spanish in the film and the girl types fit, but outside of Bogart and McLaglen the other male principals are unimportant.

A nondescript army and some revolutionists are present, with McLaglen falling for a woman gun smuggler who trips him. In between, Bogart comes in and cops the beauty, Mona Maris. This happens after the two have run in and out of a bandit's trap and saved the heroine. McLaglen, figuring he's the s. a. for the heroine, only to be disappointed in a brave moment when he kills the bandit chief, who dresses classy, attempts an assault on the girl's hacienda.

Both Bogart and McLaglen okay, but the action given Bogart is silly. He's supposed to be the nephew of the richest power in the country and walks through jungle spots and other mysterious country as a lark, just to nag McLaglen.

Miss Maris sings "Amor Mio" and shows she's good for Spanish talkers or Spanish types in English speaking films. Her talking voice records okay and she's a looker of a type. Photography and recording okay.

SCOTLAND YARD

Fox production and release, directed by William K. Howard. Story from the stage play of the same name. Edmund Lowe featured. Running time, 75 mins. At the Roxy, N. Y., week of Oct. 17.

Dakin Barrolles Sir John Lasher	Edmund Lowe
Xandra	Joan Bennett
Sir Clive	Lumsden Hare
Nurse	Barbara Leonard
Charles Fox	Donald Crisp
Dr. Deon	Georges Renevant
Capt. Graves	David Torrence
Lord St. Arran	Halliwell Hobbes

A gorgeous sentimental crook romantic revel staged with that suave style in which the British mask their sobe stuff and played to the queen's taste by a deluxe cast. It's a picture the fans will go for heavily and a money release in spite of much dramatic hoke that is often hard to swallow.

Edmund Lowe is happily cast in one of those Raffles roles with a war background, an undercurrent of melting sentiment and a style of screen treatment that is just enough Americanized-British to give it tang and flavor. Altogether a swell directorial job and a cast that could make "Fun in a Barber Shop" high comedy.

Much of the trick of getting this one across was in the shrewd casting. There's enough bizarre drama in the raw scenario to make persuasive playing imperative. This group of people perform the legerdemain of making it seem possible.

Backing them is every atmospheric art of the studio, going into the creation of an illusion that tricks even the sophisticated. The screen play lays over the stage performance like a tent, and that's the difference between a moderately successful play and a capital bit of filming, with the difference generously there in box office potentialities.

Framework of the story closely resembles that of "The Masquerader," British novel that Guy Bates Post capitalized into a standard vehicle for years. London crook enlists in the English army to escape capture by Scotland Yard. His face is torn with shrepnel and a French plastic surgeon restores it, using a locket in his pocket as the model. Model was a portrait in a stolen locket of a ne'er-do-well English nobleman, who meanwhile died in a German prison camp.

Restored crook takes up the life of the dead aristocrat and banker where he left it to go to the front, including something of the dead man's distant relations with his semi-estranged wife. The wife accepts him as her real husband, but the old Scotland Yard chief, her childhood mentor, suspects something wrong from certain evidence at his command and bit by bit lets the masquerading crook expose himself, developing a liking for the rascal during the process and noting with indulgence the growing love of the wife for her pretended husband.

It works out to the final exposure just as the one time crook determines—influence of awakened love and honor and the rest of the formula—to go straight for her sake. All of which is evident to the kindly Scotland Yard chief who, it is left to be presumed, lets the chastened criminal go free to work out his own salvation under the beneficent influence of the good woman.

Plenty of the old hoke here, but most persuasively played. Whole thing is played in a quiet tempo that only accentuates its polite melodrama. Photographic treatment is capital. Many of the sequences take place in a typical London-Fox-fog without which these crook melos probably couldn't be written but which also somehow helps to get around a stubborn feeling that it never could have happened. *Rush.*

MAYBE IT'S LOVE

Warner production and release, directed by William Wellman. "All-American" football team starred. Joe E. Brown, Joan Bennett, James Hall and Laura Lee featured. Story by Mark Canfield. Joseph Jackson's dialog. At the Strand, N. Y., week of Oct. 17. Running time, 71 mins.

Nan Sheffield	Joan Bennett
"Speed" Hanson	Joe E. Brown
Tommy Nelson	James Hall
Betty	Laura Lee
Mr. Nelson	Anders Randolf
Whiskers	Summer Getchell
President Sheffield	George Irving
Professor	George Bickel
Coach Bob Brown	Howard Jones
Bill	Bill Banker
"Racehorse" Russell	Russell Saunders
Tim	Tom Moynihan
Schoony	W. K. Schoonover
Elmer	E. N. Sleight
George	George Gibson
Ray	Ray Montgomery
Otto	Otto Pommerening
Ken	Kenneth Haycraft
Howard	Howard Harpster
Paul	Paul Scull
Brown of Harvard	Stuart Erwin

"Maybe It's Love" is no maybe as a talker programmer. It can go into the program bills for entertainment and moderate money.

The producers can thank the comedy for holding up a pretty poor football yarn.

And how they ring in one of the mythical "All-American" gridiron elevens to fit the theme. The grid stars flock to the school at the point of individual flirting by the college president's daughter. The game idea was previously used in a similar picture last year.

Girl takes off her horn-rimmed specs and goes on the make for the all-Americans. How Upton could miss trimming the opposish by more than six points is as clear as a politician's plank on the booze problem.

Besides the grid players, the president's daughter lands Tommy Nelson, bad boy son of a rich man, but a good football player. Upton's honorable president refused to enroll Nelson, despite his football ability and the coin proposition from the boy's father. Because of the girl, Nelson changes his name to Tommy Smith and goes to Upton against his father's orders. Father, before sailing for abroad, slips Tommy a check for $5,000 for expenses on the promise he'd go to another school. Tommy tears up the check, because of the girl.

It's Joe Brown's film on the strength of his comedy contribs. He has developed a new yell, featuring the large Brownesque mouth, and after the picture was over at the Strand some of the audience picked it up. Joan Bennett and Jimmy Hall are nice looking players in the love cross-fire. They reprise a theme song, title same as the picture, now and then, but never too seriously. Laura Lee, heretofore a dancing and singing soubret, has little to do in a straight part for a featured player. Looks like much of her work was cut.

Good cutting job done on the football game climax. News shots made to jell and the result seems as good as anything of this sort to date.

Released at this time of the year, with the appetite for football at its peak, picture should do all right without breaking records, Brown's name helping. *Bige.*

LOOSE ENDS

(ENGLISH MADE)

(All Dialog)

British International production and release. Directed by Norman Walker. Adapted from Dion Titherage's play of the same title. Claude Friese-Greene, cameraman. At the Cohan, N. Y. grind, beginning Oct. 17. Running time, 85 mins.

Malcolm Ferres	Owen Nares
Mina Grant	Edna Best
Raymond Carteret	Miles Mander
Brenda Fallon	Adrianne Allen
Winton Penner	Donald Calthrop

Solid as all drawing room drama, with action dependent solely on conversation, "Loose Ends" is not what the average American audience considers entertaining screen fare. Nevertheless, it should go in spots throughout the country, especially on combo bills. Would fit in on R-K-O vaudfilm shows. By comparison to similar work of even a few months ago it marks the strides which British International is making.

The plot affords plenty of movement for even a semi-imaginative adapter and director. But this ver-

(Continued on page 35)

STOP!

MARILYN MILLER

THE NEW SWEETHEART OF THE SCREEN
IN

SUNNY

BIGGER, BETTER, BRIGHTER THAN "SALLY"

with
JOE
DONAHUE
LAWRENCE GRAY, O. P.
HEGGIE, INEZ COURTNEY, CLYDE COOK

Book and music by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern

By far, the most
human story since
"OVER THE HILL."

MOTHERS CRY

From Helen Grace Carlisle's sensational novel with

DOROTHY
PETERSON
Famous Broadway Actress
HELEN CHANDLER
DAVID MANNERS
SIDNEY BLACKMER
EVELYN KNAPP

ANN HARDING

THE GIRL THE WHOLE WORLD IS TALKING ABOUT IN

THE GIRL OF THE GOLDEN WEST

BELASCO'S IMMORTAL DRAMA WITH
JAMES RENNIE · HARRY BANNISTER
NOW MAKING HUNDREDS OF SHOWMEN HAPPY!

Here's The Answer To Box-Office Success!

You don't have to turn this page if you are looking for BACKBONE PRODUCT. Right here are the five strongest attractions you can buy!

And now comes the successor to "Dawn Patrol!"

RICHARD BARTHELMESS

AS A DASHING, DARING BANDIT OF THE PLAINS IN

ADIOS

with

MARY ASTOR
MARIAN NIXON
FRED KOHLER
JAMES RENNIE

A Frank Lloyd Production

MASTER OF MASTERS
GREATEST OF STARS

OTIS SKINNER

IN

KISMET

Lifts the seventh veil of love, hate and Oriental magnificence. With

LORETTA YOUNG
DAVID MANNERS
MARY DUNCAN
SIDNEY BLACKMER, FORD STERLING

OPENING WARNER BROS.
HOLLYWOOD (N. Y.)
OCTOBER 30TH AT $2

First National Pictures

VITAPHONE
REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Just A Sample Of The Kind of Pictures That Have Given FIRST NATIONAL The Edge On The ▲ Industry ▲

BROTHERS

NEW YORK PREMIERE CAPITOL THEATRE

EARLY IN NOVEMBER

A year on Broadway and road-showed from coast to coast this thrilling drama now comes to the screen with Bert Lytell enacting the dual role he made famous on the stage. A great play has become an even greater picture.

From the play by
Herbert Ashton, Jr.

with

BERT LYTELL

DOROTHY SEBASTIAN
WILLIAM MORRIS

Directed by **Walter Lang**

COLUMBIA PICTURES

Another **COLUMBIA** *Triumph*

Exhibs Start "All Comedy" Day; Loaded Up With Useless Shorts

Chicago, Oct. 21.

Exhibitors in the midwest are howling that the exchanges are violating the trade practice rules as adopted by the Federal Trade Conference in 1927, with the distribs forcing the exhibitors to sign for shorts and news before selling them the feature product.

This use of enforced block booking which includes the short subjects, with the holding up of features as the club, is said to be working exceptional hardship on the small exhib this year, due to the sudden popularity of double features. With the spread of double features, these exhibs are not able to find space or time for additional short subject matter on their program. They are forced to shelve and pay for them, even though they can't use them.

Some houses, in an effort to save

(Continued on page 54)

WARNER-FN PUSH TO OFFSET LOOP FLOPS

Charges of B. & K. "Indifference" in Downtown Publicity

Chicago, Oct. 21.

United Artists, Warners, and First National are recent squawkers against the claimed lack of interest displayed by Publix-B. & K. in handling loop showings of their product.

So far resentment within the Warner group has developed to the point where the two exchanges are appropriating special exploitation funds to their own publicity department for the showings of their pictures in the Warner-owned south side Avalon and Capitol subsequent to the downtown engagements.

Plan is to sell and exploit each production just as if it had never played the loop. They argue that this is necessary to counteract the listless B. & K. handling downtown and to give their product publicity lustre before going into general release in the territory, especially where pictures have flopped in the loop.

Odd Status

Warners are in a peculiar situation in Chicago through having no loop first run because of B. & K.'s franchise on their product in the loop district. This runs for 10 years. Even if Warners built in the loop they could not first run any of their own pictures.

United Artists complained strongly over the experience of "Whoopee" here. Picture opened very slow and Samuel Goldwyn by long distance telephone is understood to have thrown a couple of convulsions. In this instance, however, the Balaban and Katz boys had an alibi, claiming the fault lay in New York, where an advertising agency drew up a campaign with fancy highfalutin copy that spelt zero out here.

Puffing "Dance, Fools"

Hollywood, Oct. 21.

"Dance, Fools, Dance," starting Monday (27) with Harry Beaumont directing, is to be a special. Joan Crawford was picked for the main role last week, but she may be switched because of new plans.

This is a story by Aurania Rouveral. Richard Shires is doing the continuity. Following its production Beaumont is planning a trip to New York.

Tom Thumb Lobby Feature

Easton, Pa., Oct. 21.

The State Theatre here, Wilmer & Vincent, has opened a miniature golf course in the ballroom on the second floor and finds it a paying proposition.

While film fans are waiting for the feature to start, they visit the golf course.

McLAGLEN'S 'LAND RUSH'

Hollywood, Oct. 21.

Vic McLaglen gets the lead in "Land Rush," which Ben Stoloff will direct for Fox.

Emmett Flynn and Hayden Talbot are writing the continuity, dialog by Dudley Nichols.

Just for the Trip

Hollywood, Oct. 21.

Greta Garbo almost made her first personal appearance at the opening of the new Fox theatre in Stockton. When the p.a. suggested it to her, she said she would go.

Later her secretary stated Miss Garbo would not make the appearance. She has mistaken Stockton for Stockholm.

Conspiracy Alleged by Ind. Indie Who Demands $1,800,000 in Damages

Indianapolis, Oct. 21.

Damages of $1,800,000 is asked of six picture concerns by Harry Muller, Anderson, Ind., theatre man. He charges in a suit in Federal court a conspiracy to put him out of business.

Fox, Universal, R-K-O, Tiffany and E. R. P. I. are defendants.

Muller alleges he was blacklisted and that picture firms, "except perhaps one," refused to sell him in a conspiracy to put him out of business. The suit alleges he contracted for talking pictures, and after installing equipment the company refused to place sound film attachment.

Indie Activity

Hollywood, Oct. 21.

First sign of activity among the independents for some time is the announcement that four features will go into work at Tec-Art next week. Studio has been inactive in the feature line for the past four months, with only two pictures made.

Pictures to start are "Phantom of the West," serial, for Mascot; "The Midnight Special," Chesterfield, and two untitled features, one by Willis Kent and the other by Russell Birdwell.

All sound channels at the studio will be occupied for the next four weeks.

N. Y. to L. A.

George Middleton.
Mrs. Arthur Kober.
Henry Duffy.
Ned Marin.
Edward Small.

L. A. to N. Y.

J. L. Warner.
William Koenig.
William Guthrie.
Roy del Ruth.
Fred J. McIsaac.
Ona Munson.
Inez Courtenay.
Max Hart.
J. Carlo Bavetta.
Clayton Sheehan.
Graham Baker.
Eddie Resnick.
Erno Rapee.

'INGAGI' IN B. C.

Ottawa, Can., Oct. 21.

"Ingagi," the jungle film, has made an appearance in Canada at last, having been passed by the British Columbia Board of Censors. Its Canadian premiere was presented at the Beacon theatre, Vancouver.

Other Canadian censors are thumbs down on the picture.

STARR IN CHICAGO

Herman Starr, in charge of the music and Brunwick-Balke interests for Warners, is in Chicago this week giving factories the once over.

Starr's mission is to give production a greater impetus.

SHEARER OR CRAWFORD?

It's a toss-up between Norma Shearer and Joan Crawford as the lead for Metro's "Torch Song."

Metro dropped consideration of Mayo Methot, playing in the stage version, for the talker part.

Fox's Lone Musical Film Is Gershwins' for Gaynor

Hollywood, Oct. 21.

Only prospective musical Fox has in mind is the one the Gershwins are to turn out for Janet Gaynor.

This spikes the report that Fifi Dorsay was to do "Charmaine," supposedly a tuneful interpretation of "What Price Glory." Miss Dorsay's next film is as yet unselected with the studio on a search for a suitable yarn.

WB-PAR PEACE NOT IN SIGHT

Peace between Warners and Paramount is not in sight. Nor is there any hope expressed of an agreement.

About two weeks ago reports were that an amicable settlement would be reached between the two distributors on their product distributing disturbance. It did not eventuate.

What overtures, if any, were made for an adjustment of the trouble or what became of them is not reported.

Kent-Goetz in Court Over Their 'Ten Nights'

Chicago, Oct. 21.

Litigation has arisen here between Willis Kent and L. E. Goetz, promoters of the picture "Ten Nights in a Bar Room" which was originally made for the Allied Exhibitors Organization.

Goetz has applied in Chancery Court for an injunction restraining Kent, in New York, from disposing of the foreign or other rights pending an adjustment of a private squabble as to who is to pay the production costs over $75,000. This is the sum Goetz, as financier, was alleged to have put up.

In making the picture at the Tec Art studio, Hollywood, Kent is said to have exceeded the budget with the quarrel then ensuing. Picture was previewed a few weeks ago at the Westlake, Los Angeles, and since has been cut from 13 to seven reels.

Hughes Offers $100,000 For 'Greeks'—Rejected

Howard Hughes is reported bidding for the picture rights to several Broadway attractions. He offered $100,000 for "The Greeks Had a Word for It," this being the biggest price for a recently opened show.

William Harris, Jr., who produced, did not accept, as he was unable to agree upon a release date. The manager figures that until some line on the show's probable length of run is obtained, the sale of the film rights might materially affect its profit possobilities here and out of town.

"Greeks" jumped into the hit division last week.

U CUTS SCENARISTS

Leon Abrams Resigns—Nan Cochrane New Dept. Head

Hollywood, Oct. 21.

Leon Abrams has resigned as story editor at Universal following a general shake-up in that department in which four readers were let out.

U has decided to cut down its scenario department, retaining but two readers and elevating Nan Cochrane, niece of R. H. Cochrane, U vice-president, from reader to head of the department.

Let outs were Ruth Todd, Ronald McCaskill, Jack Butler and Gladys Collins. The readers remaining are Hazel Jamieson and Ardell Ray. Changes followed a studio decision to permit New York to handle most of the story reading in the future.

WB'S COAST COMMERCIALS

Hollywood, Oct. 21.

Warners is endeavoring to break into the industrial film business on the Coast with Davis S. Bailou, formerly of Christie's industrial department, engaged to canvass the territory.

Warners is the third producer to go after commercial accounts. Others are Christie and Sennett.

No Remodeling—All New—In 20 Towns—B. & K. Building Terms

Chicago, Oct. 21.

Publix-B. & K. have just secured a loan of $12,000,000 for the erection of 20 theatres in towns throughout the midwest, exclusive of Chicago. These states are Illinois, Iowa, Michigan, Ohio and Wisconsin. The two terms of the loan are that the circuit must not take over old houses but must build new theatres, and that the new spots must be outside of Chicago.

Meanwhile, R-K-O has completed its plans for new houses in Iowa and Wisconsin, having recently acquired houses in several Wisconsin towns. In Iowa, R-K-O will pursue a policy of having outside money build new houses in accordance with plans drawn by R-K-O architects and with R-K-O taking the lease under long term agreements. R-K-O policy of building new spots in Iowa is due to the fact that all available theatres in the corn state are of the opery house era.

1st Runs on Broadway

(Subject to Change)

Week Oct. 24

Paramount—"Virtuous Sin" (Par).
Globe — "The Silver Horde" (Radio).
Roxy—"Big Trail" (Fox).
Capitol — "Billy the Kid" (M-G-M).
Rivoli—"Whoopee" (UA).
Strand — "Girl of Golden West" (WB).
Winter Garden — "Office Wife" (WB).
Rialto—"Feet First" (Par).

Week Oct. 31

Paramount — "Playboy of Paris" (Par).
Globe—"East Is West" (U).
Roxy—"Big Trail" (Fox).
Capitol—"Way of a Sailor" (M-G-M).
Rivoli—"Laughter" (Par).
Strand — "Scarlet Pages" (WB).
Winter Garden — "Life of Party" (WB).
Rialto—"Feet First" (Par).

$2 Pictures

"Hell's Angels (UA) Criterion).
"Hell's Angels" (UA) Gaiety.
"The Big House" (M-G-M) (Astor).
"Old English" (WB) (Warners).
"Abraham Lincoln" (UA) (Central).
"Outward Bound" (WB) (Hollywood).

"Kismet" (WB) (Hollywood) (30).
"Outward Bound" (WB) (Warners) (30).
"War Nurse" (M-G-M) (Astor) (30).

$180,000 3-DAY SPLASH FOR AMOS-ANDY FILM

Lord, Thomas & Logan, advertising agents, are understood to have been authorized by R-K-O to spend $180,000 in advertising the Amos 'n' Andy picture, which opens in 300 R-K-O houses outside of New York Oct. 25. The money is to be spent in three days, two days prior to the picture's opening and on the day of the opening.

This advertising splurge in the daily newspapers will be in addition to the regular individual theatre advertisements which mention other phases of the theatres' program. Ads placed by the ad agency will deal only with the picture.

Entire Studio P. A. Staff North for Film Premiere

Hollywood, Oct. 21.

For the first time in the memory of studios, First National is sending its entire publicity staff to San Francisco next week to exploit the opening of "Girl of the Golden West" at the California (Publix) theatre. Publix is splitting 50-50 on the cost which is estimated around $4,000.

Ann Harding, femme lead in the picture, will also go north for the campaign.

PAR'S COAST ARRIVALS

Hollywood, Oct. 21.

Herbert Asbury, novelist, arrived here Monday under contract to Paramount. Coming in today (Tuesday), and also for Paramount, is Edward Goodman, New York stage director, who will co-direct with Louis Gasnier on William Powell's next. Picture is tentatively titled, "Buy Your Woman."

No work scheduled for Asbury, yet.

Weisenthal, Agent

Hollywood, Oct. 21.

Sammy Weisenthal, who recently left the Sam Goldwyn production staff, is about to embark on an agenting career in Hollywood.

Weisenthal at one time was assistant to Carl Laemmle, Jr., at Universal.

'Office Wife' Gags as Turmoil in Syracuse

Syracuse, N. Y., Oct. 21.

Syracuse isn't Broadway.

Leo Rosen, managing director of Warners' Strand, found that out, but it took W. W. Wiard, Commissioner of Public Safety; Martin L. Cadin, chief of police, and Charles Wilkes, Inspector of Public Assemblies, to convince him. Rosen, whose long suit is exploitation, outdid himself in behalf of "Office Wife" (FN).

Local dailies, in advance of the opening, carried a series of teaser ads in which Rosen asked such questions as:

"Must every wife in Syracuse share her husband with an office wife?"

"Somewhere in Syracuse an office wife is in love with another woman's husband."

Those were enough to start something here. Stenographers protested. So did husband-employers. And

(Continued on page 52)

Tiffany Layoffs

Hollywood, Oct. 21.

Layoff at Tiffany has the following heads of studio departments out:

Lou Myers, head of sound and electrical divisions; Bud Myers, chief recorder; Al Kane, chief electrician; Ira Seidel, auditor, and Val Burton, musical director.

The let-outs are in the nature of suspensions with the men understanding that they will be recalled when production picks up.

Stays for Foreigns

Hollywood, Oct. 21.

Grace Moore has called off her trip to New York and Europe to do the French versions of "Jenny Lind" and "Romance" for Metro. In the latter case Miss Moore will sing where her part calls for it. "Romance" was Greta Garbo's last release.

Miss Moore is due to start a concert tour in January.

Nat Starts 2d Serial

Hollywood, Oct. 21.

Nat Levine will start his second serial, "Phantom of the West," for Mascot Thursday.

Tom Tyler, Dorothy Gulliver, Tom Santchi, Philo McCullough and Joe Bonomo have been cast. Ross Lederman will meg. Shooting at Tec-Art.

MARSHALL ON SHORTS

Hollywood, Oct. 21.

George Marshall has been engaged by Radio to direct "Nick and Tony" shorts.

Marshall was formerly a supervisor of shorts for Fox. He has been out of pictures for the past year.

CORMACK ON "FRONT PAGE"

Bartlett Cormack, writer, has been loaned by Paramount to Caddo to do the adaptation on "Front Page," which Lewis Milestone will direct.

4 BIG HITS

Opening Friday at the ROXY

Raoul Walsh's

THE BIG TRAIL

with

John WAYNE • Marguerite CHURCHILL • El BRENDEL

The picture all America has been waiting for. In drama, romance and thrills; in beauty, magnitude and magnificence, it surpasses anything before attempted on the audible screen. By far most important and most thrilling picture ever produced.

Tomorrow begins 3rd Week at Carthay Circle, Los Angeles

DeSYLVA, BROWN and HENDERSON'S

Successor to "Sunny Side Up"

JUST IMAGINE

with **EL BRENDEL**

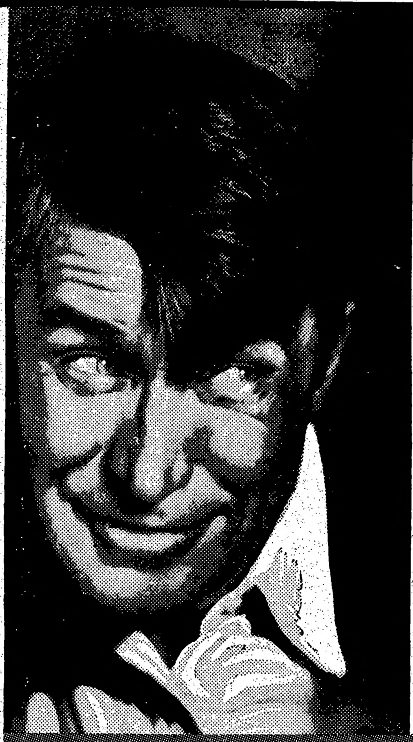
MAUREEN O'SULLIVAN **JOHN GARRICK**
MARJORIE WHITE **FRANK ALBERTSON**

Directed by **DAVID BUTLER**

If you thought "Sunny Side" was big, *Just Imagine* what this one's going to be—the liveliest, latest and best from those masters of mirth and melody. Fads and fashions of fifty years from now—merriest feast of comedy you ever sat down to. Lavish production and rich in song hits. Box office from every angle.

FOX HIT after HIT

MAKING B.O. HISTORY



Christmas Gold From America's Favorite

WILL ROGERS

in **Henry King's Production**

LIGHTNIN'

A Fox Movietone adapted from the stage success produced by

JOHN GOLDEN

with

LOUISE DRESSER

Joel McCrea **Helen Cohan** **Sharon Lynn**

Play by Winchell Smith *and* Frank Bacon

Speedy Reno-vation for beautiful dames who want a change of meal-tickets and know how to get it. And the clown prince of entertainers doing his stuff. Rogers at his best—funnier than in "They Had to See Paris" or "So This Is London." Completed, previewed and hailed with cheers! Now in all exchanges, ready for December release.

A Happy New Year with

JANET GAYNOR

and

CHARLES FARRELL

in

THE MAN WHO CAME BACK

Directed by **Raoul Walsh** *Play by* **Jules Eckert Goodman**

They're together again, king and queen of talking screen, in drama that eclipses "Seventh Heaven" and "Street Angel." Full measure of romance in story with universal appeal. Directed by Raoul Walsh, who made "The Big Trail" and "The Cock Eyed World." A box office gold bond.

FOX HIT after HIT

EVERYBODY'S TALKING ABOUT UNIVERSAL NOW!

*(No. 701 Straight from the Shoulder Talk by Carl Laemmle,
President of the Universal Pictures Corporation)*

EVERYBODY LOVES A WINNER!

EVERYBODY LOVES TO RIDE WITH THE PRODUCER WHO IS PRODUCING THE real stuff!

EVERYBODY SEEMS TO GET A KICK OUT OF THE FACT THAT UNIVERSAL pictures are the season's one outstanding sensation.

WITH "ALL QUIET ON THE WESTERN FRONT" GETTING INTO ITS FULL STRIDE and with "King of Jazz" clicking like a machine gun to the surprise of everyone who thought "musicals" were not wanted—

WITH "LITTLE ACCIDENT" AND "OUTSIDE THE LAW" MAKING MORE PROFIT for exhibitors than they thought they'd ever make again;

WITH THE SENSATIONAL RESULTS FROM "A LADY SURRENDERS";

WITH THE ADVANCE REPORTS FROM PREVIEWS ON "EAST IS WEST", "SEE America Thirst" and "The Cat Creeps" predicting sensational business;

WITH "RESURRECTION" AND "DRACULA" LOOMING UP AS TWO OF THE biggest and finest pictures ever produced;

WITH UNIVERSAL'S TOTALLY DIFFERENT NEWSREEL, USING GRAHAM McNamee as our Talking Reporter, growing with leaps and bounds;

WITH THE CRITICS AND FANS DESCRIBING "PARLAY VOO" AND "WE WE Marie" as two of the funniest two-reelers ever made;

WITH OUR SIDNEY-MURRAY TWO-REELERS AND OUR "LEATHER PUSHERS" series and our "Indians Are Coming" serial booking into the finest theatres in the world and bowling the crowds over;

WITH ALL THESE SUPERB HITS (AND MORE TO COME) HITTING THE BULLSEYE smack in the bullseye, one after another, and with the buyers everywhere calling our salesmen by their maiden names—

IT'S NO WONDER UNIVERSAL HAS UPSET THE INDUSTRY'S APPLECART AND is setting a pace that we defy anybody to follow even as a fairly close second.

CLIMB ABOARD, BOYS. THE RIDING'S GREAT!

UNIVERSAL - - FIRST IN FEATURES — FIRST IN SHORTS
FIRST IN FIRST RUNS EVERYWHERE

Inside Stuff—Pictures

Leadership in the matter of box office releases is reported shortly due for another abrupt shift. This leadership frequently changes, usually by seasons. Last season Metro sprang to the fore toward the end of it, after a dull period for Metro pictures in the early portion. When Metro went into its streak, it hung on, right through the summer, but without immediate prospects to retain that leadership on its first product output reports for 30-31.

No one is named as the new season's leader. It will have to develop. Just now the feeling of a percentage crop of new money pictures to keep the business spurt going is not as high as it was in August.

Studio producers are falling back on the ever ready cry of scarcity of picture making material, even after the horde of writers engaged from all over for talkers and located in the coast studios.

The tremendous need which America has for stories for both stage and talker production, and which sends agents to Europe to buy new material, is making the French author and producer cautious. This is evidenced by the fact that it is almost impossible for anyone—especially an American—to get the story of a new play before it is released to the public in Paris.

One well known French author, Felix Gandera, whose new play "Quick" is about to open there, refused definitely to give out any information concerning the plot of his opus.

He excused himself by saying that the American producer is so avid for new material he no longer waits to buy it, but is perfectly willing to get it by hook or crook.

Because J. J. Franklin, former Los Angeles division manager for Fox West Coast, engaged the musicians for the run of "The Big Trail" at Grauman's Chinese, L. A., a "name" band could not be added as was planned. Instead, Seymour Felix's line of 42 girls which he used in "Just Imagine" (Fox), opened Monday (20) at the Chinese, with the Grandeur "Trail" feature. Patronage comment and loss of trade through the Grauman house being so closely identified with presentations prompted addition of the girls.

George Olsen's band was being flirted with at $3,000 to $3,500, Olsen holding out for the latter, but the musicians' union's refusal to accept a compromise settlement for the already contracted pit men called everything off. William S. Hart was also spoken of as a personal appearance guest star.

Fox is out to build a big gross for "Trail" regardless, splurging heavy on advertising, billboards, etc. House already has a $6,000 weekly advertising nut for that picture alone, with business averaging around $20,000, although slowly building.

Original idea of bringing in the stage band and Hart was to put the overplus adv money into the acts.

A motion picture, soon to be released by the New York State Conservation Department, showing a hike over Mt. Marcy (state's highest peak) with side trips to Lake Colden, Avalanche Lake and other Adirondack fastnesses, was "shot" by Fred J. McGuirk, who for some years was associated with his brother in the operation of a dance orchestra in the Capitol District (N. Y.). McGuirk, an employee of the Conservation Department, started in a small way to take photos for the commission, gradually working up to a point where he did nothing else. He now has a complete motion picture equipment and is the department's official photographer.

In the shooting of films for the Conservation Department, McGuirk has undergone all kinds of hardship, been exposed to countless dangers, and experienced numerous thrills. Five employees of the commission were his companions in the hike over Mt. Marcy. The group spent four days in the heart of the wilderness near the summit of the state's highest mountain, while McGuirk ground out footage for the film. They slept in open camps provided by the state for the accommodation of hikers.

Murray W. Dodge of the Chase National (Securities Co.) Bank, officially named as on the Fox Films directorate, merely brings out what the banking fraternity has been aware of, the extensive interest of Chase in the Fox companies, as represented by Harley L. Clarke. That W. S. Ingold of Pychon & Company, the Clarke banking house, went on the same board at the same time, brings nearer the reasonableness that between the two bankers. Fox and Clarke utility holdings have their financial sponsoring and benefit.

It has been reported for some time Dodge has been largely directing the Fox financial movements. As a matter of fact, when bankers spoke of the Fox situation, Dodge always has been mentioned.

Charles H. Stuart, announced as now on the Fox board, is of Halsey, Stuart & Company, who continues to be associated on the Fox financing. Dryden Kuser, the other and fourth new Fox director announced, is said to represent the Newark, N. J., large and original block of Fox stockholders.

Present-day War of the Roses is between Spanish talker talent from Spain and talent from below the Rio Grande. The imports from over the water are wearing the high hat aplenty, looking upon the Spanish speaking talent from this hemisphere as chaff. What they think of the new-country Spanish is about equivalent to the legit producers attitude toward burlesque.

Latest jam at one of the majors was when a femme legit star from Spain refused to appear at a theatre fiesta downtown because she was "above trash," referring to the Mexican colony here.

She was reminded there'd be no Spanish production were it not for the Spanish speakers in Central and South America, as business in Spain alone wouldn't warrant talker production. This, plus the execs, gentle reminder that option time was on its way, brought the gal to change her mind.

An answer, either way, from Hollywood on an eastern screen test now takes from 12 to 15 days. That includes the time for air mailing the test print to the Coast, rendering of an opinion out there and made known by wire or mail. Until recently the same process sometimes consumed two months.

Hollywood's former out-and-out stalling on the eastern tests caused much of the prospective New York talent to refuse to make a test in the east. Inferior equipment in New York was one of the early reasons, but later the only angle was politics. It has been common for eastern stage actors to make half a dozen screen tests in the east and flunk every time when the Hollywood opinion was finally delivered, then go to Hollywood on their own and pass on the first test at a different studio.

Reported new orders to the Hollywood studios are to pass on eastern tests immediately and answer as soon as opinions are reached.

W. R. Hearst has been in many reports of late connecting him with the Fox companies, also Louis B. Mayer. Most that can be gleaned is that Mayer, close friend of Hearst, intervened with the publisher upon the request of Harley Clarke, Fox pres., to throw such support of the Hearst papers and money as Hearst might be agreeable to, to the Fox benefit.

Hearst is reported having acquiesced in part. One story says Hearst would be prepared to pick up a large number of shares of Fox stock, while the Hearst papers of late appear to be trying to overdo the Fox plug thing.

Having completed a war picture, a major studio figured to get some of its money back by renting the battlefield to other producers. Trenches were particularly elaborate and built at considerable cost.

Studio finally made a deal with another studio to work in the trenches for a week.

When the director who made the first war picture heard of the deal he burned, because the trenches had been designed by him. He hired a powder man who went with him to the location and blew up the trenches.

Studio tried to do something about it but meanwhile the director hopped a boat for Europe.

Ralph Hefferson, a boy of 14, has converted the garage of his home into a picture theatre, charging 5 and 10c for children and 15c for adults, in Grand Rapids. Hefferson calls his theatre the Owl. It contains about 30 opera chairs, pipe organ, two portable projectors, non-synchronous attachment which he made himself and stage and lighting effects. Hefferson is the manager of the home-made theatre with different boys acting as staff. Hefferson gets out special handbills for each of the pictures which he shows at his theatre.

Although the boy puts enough effort into his tasks to put over any first class theatre, he has never once taken in enough money to pay for the cost of renting his pictures. He is of a well to do family.

A bright extra in Hollywood, out to put the big impression on with the girl friend, bought an old Dusenberg town car, which still looks good, for about $300. He then bought a chauffeur's uniform and called up a pal, asking him to put on the liveried togs and drive him around that night.

Pal said okay and the actor went a-calling on the lady in a big way.

A few nights later the pal requested his friend to do the same thing for him. The other guy squawked plenty but finally did it, and it looks like a mutual arrangement from now on. Evidently it's not the same lady in both cases.

Although not generally known, Harley L. Clarke has installed in Chicago and his New York offices a set of desks reputed to cost $10,000 each. Two of the work benches, one in Chi and N. Y. C., are equipped with concealed mechanism that, when a button is pushed, causes part of the desk to rise and exposes a complete set of loose leaf ledgers. They are kept up to date and cover all Clarke's enterprises. One of the most peculiar things about the desk in Chicago is that all office lights are handled from a desk drawer, housing a raft of push bottons. One of Clarke's hobbies is collecting clocks. He keeps plenty in his office.

Rumored that there is some thought on the Fox Coast lot of making Spencer Tracy and Warren Hymer a team for at least a couple of more pictures. Idea is the outgrowth of their work in "Up the River."

Fox gave young Hymer his contract under peculiar circumstances. Especially interested in John B. Hymer, the boy's dad and of "Tom Walker and the Devil" fame. The elder Hymer made a screen test for Fox in the east but slipped in some footage for his son as well. When the tests got to the Coast the studio turned down the parent but signed the boy.

John Miljan was set by Metro to play the English Eddie part in "Within the Law." Testing a chap for another part, the studio asked Miljan to read the inspector's lines.

When execs saw the test the tested one didn't get the job but Miljan was graduated to the inspector part.

Paramount claims that its Spanish version of "The Sea God" is much better than the English edition with Richard Arlen-Fay Wray. Par is of the belief that many a foreign version of a talker will prove superior to the original.

Not so much indie film making around New York. Some of the studios are declared unavailable through not conforming with fire laws.

Several have yet to install sound equipment and perhaps won't owing to the cost and lack of studio calls.

By January the Fox theatre organization expects its fan publication, "Screen Mirror," being placed in all of its theatres, will have a circulation of 500,000 copies weekly, which, at the rate of a dime each, will meet all salaries and expenses of the theatre publicity departments on both Coasts.

During the making of the barroom brawl in Pathe's "Her Man" nine ex-pugs and ex-bartenders, working in the picture, had to receive hospital treatment. It came about when E. B. Derr, Pathe producer, gathered the men around him and said:

"We're going to have a fight in this picture and it's got to be a good

(Continued on page 63)

TECH'S NEW PROCESS

Developing Print and Sound Track Separately—Wide Film Color

Hollywood, Oct. 21.

Technicolor's research department has evolved new developing and printing process called Gamaunity. System permits separate development of the picture and sound track. This, it is claimed, will better reproduction of sound eliminating over-development which brings up the density of the picture and often destroys high frequencies on the sound track.

Optical research end is also working on a lens for color on large screens. This has been tested with "Whoopee" prints and pronounced satisfactory by the Tech people. Company's officials, however, say they are not interested in wide film and that they will stick to 35 millimeters.

Futter Follows "Africa" With South Seas at Col

Hollywood, Oct. 21.

Walter Futter, who made "Africa Speaks" for Columbia, is working on another yarn of the same type for the same company.

New one will have as its locale the South Seas.

CASTLESS "AXELLE"

Hollywood, Oct. 21.

"Axelle," French play by Pierre Benoit, which Fox purchased, has everything set but a cast.

Director is William K. Howard, who will be under supervision of John Considine. Adaptation is by Phillip Klein.

Sirloin for Extras

Hollywood, Oct. 21.

Radio studio was the extra's paradise last week. Herbert Brenon and Eddie Sutherland used mobs so lavishly that the week's placements through Central Casting rocketed to 6,951. That's 39% above the 1929 average for extras. With the exception of one week last May it's the biggest week of the year.

Monday had 1,485 day workers scattered among the studios, and every subsequent day topped 1,000. The week petered out on Saturday with jobs for only 374.

Biggest set under other auspices than Radio was the railroad depot crowd of 208 assembled at Metro Tuesday for Chuck Reisner's "Reducing."

Metro's 'Among the Married'

Metro has acquired the rights to "Among the Married," a play by Vincent Lawrence, which fluttered mildly on Broadway about three years ago.

No production plans definite.

Myrna Loy in "Yankee"

Hollywood, Oct. 21.

Myrna Loy, under an option termer to Fox, will be in "Connecticut Yankee" as her first at that studio.

Halting Fox Retrenchment, Oldknow In Favor of Buying More Houses

Los Angeles, Oct. 21.

Oscar S. Oldknow, vice president in charge of Fox West Coast Theatres, doesn't believe it's good policy for the circuit to dispose of any more of its theatres, regardless of how bleak the outlook.

In a recent "heart to heart" talk with other West Coast execs, Oldknow expressed his opinion that it would be best to "fight it out" rather than break up a territory by dropping a house here and there.

Oldknow is even inclined to go out after additional theatres where and when they can be purchased conveniently.

In line with that thought a deal is now on for the Pantages, Kansas City, which is being independently operated on a 99-year lease. Alexander Pantages turned this house over about the same time he disposed of his other holdings on the Coast. Fox is already represented in the theatre through the Fanchon & Marco units playing there.

Meanwhile Oldknow is trying to get back the Strand, Pasadena, which was turned over to an indie exhib in that town on a 90-day option.

6 MEN ARRESTED IN COAST BOMBING PLOT

San Francisco, Oct. 21.

Six men were arrested in Sacramento, Cal., last week and held incommunicado by the police for alleged connection with a dynamite plot involving the Mission theatre, a picture house.

One of the men in custody is supposed to have been caught in the act of lighting a stick of dynamite placed in the theatre. The cap had been set and the fuse was in the hand of the accused men, the police say. He gave his name as Joe Apathy, 28. Others in custory are Harold Freitas, 32; George Dalton, 45; Leo Smith, 32; W. R. Federoff, 40, and H. W. Reynolds, 47.

Reynolds is named as the man who directed the proposed dynamiting. Federaff is said to be a business agent of the motion picture operators' union and, according to District Attorney McAllister, the dynamite plot came as a climax to a long and bitter fight between Sacramento theatre owners and the operators' union. McAllister further charged that Federoff directed the planting of phosphorus in the California theatre, Oak Park, suburb of Sacramento, and an attempt to dynamite the home of Emell Heber, owner of the Mission and Sequoia theatres.

Sept. 15, the owners of seven theatres in Sacramento and Roseville notified the union that thereafter only one man would be employed in the projection roms instead of two. The union called a strike and picketing followed.

"Print's" Cast

Hollywood, Oct. 21.

Clive Brook is being spotted by Par for George Bancroft's next, "Unfit to Print" (title to be changed), along with Kay Francis. Regis Toomey is also cast for the picture.

Scheduled to start production Friday (24).

GRANDEUR MAN SUES

William E. Waddell, hired a year ago by William Fox as technical engineer in the development and exploitation of wide films, was discharged and is now suing for $1,000 in salary.

When Waddell filed suit, Mr. Fox answered that Waddell had been giving services to others. Plaintiff denies this allegation.

To Shoot Chicago

Hollywood, Oct. 21.

Sidney Lanfield, Fox director, left Saturday (18) for Chicago to confer with Robert Andrews, reporter on the "Chicago Daily News," whose story, "Those Three Girls," has been accepted by Fox.

Assigned to direct it, Lanfield also will take some silent shots of the Chicago skyline, lake, etc., before returning here.

Andrews is not budging out to write for Fox, it is said.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Norman Foster and his wife, Claudette Colbert, allegedly violated immigration requirements after their arrival in Boston aboard the British ship Chinese Prince.

Immigration officials said they rushed off ship as soon as it docked without subjecting themselves to examination by immigration inspectors and boarded a train for New York. Customs authorities said they would be liable to a $1,000 fine unless undergoing the necessary examination in New York.

Dora Lee, former actress, and her new husband, Stuart Malcolmson, were nearly held on a civil order at the completion of their wedding trip. It's all about a certain $900 bar pin which she says was a present from the Roumanian ambassador, Carol Davils, which hasn't been paid for yet.

Davils denied giving her the present or knowing anything about it. Miss Lee said he paid her a great deal of attention while she was in "Street Scene," and told her to go to a jeweler's and pick anything she wanted. She chose the bar pin and signed a memorandum, thinking it was a receipt. It proved to be a promise to pay.

When Miss Lee and her husband returned to the U. S. last week they were greeted by the jeweler's demand for money. They would not accept the return of the bar pin, saying it had decreased in value. Jeweler's consented to her leaving town when she gave the bar pin to her attorney for keeping until her return.

Zelma O'Neal is being sued by Martin Sampter, booking agent, for $3,500 for alleged breach of contract. Sampter claims that he got Miss O'Neal the job in "Good News," in which she made her first Broadway legit success, and numerous other shows, after he had picked her out of vaudeville.

Kitty LaRue, dancer, has withdrawn her $100,000 breach of promise suit against Ricardo Sodero, orchestra conductor. They will be married instead.

"I'd rather be a bride than a prosecutor," said Miss LaRue.

An effort to establish the right of the author of a folksong to collect royalties, even though he never put the song on paper, was made at Camden, N. J., by attorneys for David Graves George, self-styled hill-billy and former railroad brakeman.

George is suing the Victor Talking Machine Co., which sold 5,000,000 phonograph records of the song, "The Wreck of the Old 97." He declared he derived his inspiration for the song on Sept. 27, 1903, when the crack mail train No. 97 of the Southern Railway sped past Franklin Junction, Va., and jumped off a 200-foot trestle. Victor claims that in 1922 both Frederick Lewey, of Lynchburg, Va., and Carl Noel, of Danville, Va., claimed authorship of "The Wreck," and that it compensated both.

Harry Rosenthal, pianist, started suit against Al Jolson for $5,000. Rosenthal claims Jolson promised to take him to Europe with him, Jolson to sing, and Rosenthal to accompany him on the piano.

They were to sail last July 5, he alleges, when on July 4 Jolson changed his mind. A week later Jolson called the whole affair off and went to the coast.

Jere Grady, booking agent, who brought Rosenthal and Jolson together, also is named in the suit.

Two plainclothes men attached to Inspector McCormick's vice squad are facing perjury charges after being accused by five night club girls of trying to frame them on a vice charge. Girls who accuse the policemen are Rose Davis, hostess at the Club River; Estelle Frankel, and three colored girls, Mary White, Gertrude Cook and Florence Mitchell.

Police raided a smoker held in an auditorium in Newark early Saturday morning (18), arrested 450 men and seven young women, seized a picture camera and two rolls of films.

All those arrested were held in jail over night. Twenty-one vans were required to transport the prisoners. Police allege that when they broke into the auditorium the young women, scantily clad, were dancing.

After a conference with Harlow D. Savage, executive secretary of the League of New York Theatres, Alex A. Aarons and Vinton Freedley issued a statement denying that they would secede from the managerial group which is attempting to control ticket speculation. Mr. Freedley had previously admitted that the firm was considering the possibility of withdrawing from the league.

Aarons & Freedley's statement said the difference had been "over certain mechanical and clerical regulations" of the league, but had been adjusted after a "most satisfactory interview."

After District Attorney Crain and the foreman of the special grand jury, investigating the disappearance of Supreme Court Justice Joseph F. Crater, had questioned Elaine Dawn, night club dancer, at the Polyclinic Hospital, where she is under treatment, Crain announced that her examination had suggested four or five new lines of inquiry. Miss Dawn told of having met Judge Crater at the Majestic through William Klein, attorney, to whom she repeatedly referred as "Judge Klein."

Miss Dawn said that she met Justice Crater when he attended a show in which she was appearing in July. She asserted that Klein arranged the first meeting and that every other time when she saw Justice Crater he was with Klein.

Mayor Walker refused to permit Ruggiero Ricci, 10-year-old violin virtuoso, to play at Carnegie Hall Friday night (17). Original order allowing the child to play was signed by Justice Louis Valente.

About 3,200 music fans were disappointed at the Mayor's refusal to okay the permit and the box office returned $10,000 which it took in.

Valerie Taylor, British actress who played in "Berkeley Square," said she would take legal steps to challenge the right of Actors' Equity to prohibit foreign players from signing new contracts before the lapse of six months after their previous engagement.

Sid White, actor, it is charged, fell asleep at the wheel of his car while passing through Westport, Conn., and ran smack into a truck. He was arrested for reckless driving and posted a $50 bond. No injuries.

New evidence which seeks to discredit the testimony of Marcia Estardus, night club hostess, who obtained a $75,000 verdict (later reduced to $25,000) against Harry K. Thaw last November on an assault charge, has been presented to the Appellate Division.

Location of the Metropolitan Opera Co., as a unit of the $250,000,000 radio and amusement center projected by John D. Rockefeller, Jr., hinges on a question of space, it was learned. Engineers who are drawing plans said discussions had been under way between opera officials and the Radio Corp. of American for several days. The only difficulty seems to be finding space to meet the Metropolitan's requirements.

Three men who attempted to break open the safe in the Lincoln, picture house in Union City, N. J., were trapped Monday (20), when a watchman heard them at work and called the police. Two were captured.

Walter Pearson, former m.c. in "Peaches" Browning's act, lost his suit against Peaches. Pearson claimed that the girl owed him money for work in the act. Peaches' attorneys declared Edgar Allen, who is himself suing her for $15,000, was the instigator of Pearson's suit. Allen appeared as a Pearson witness.

Suit was dismissed.

LOS ANGELES

A bench warrant for the appearance in court of Al St. John was issued by Judge Walter Hanby on a plea of St. John's divorced wife that he was $1,400 in arrears on alimony.

Mrs. Doris Kenyon Sills will receive an allowance of $1,500 a month for three months and then $1,000 monthly from the estate of the late Milton Sills under an order from Probate Judge Stephens. Estate is valued at $100,000.

Jeanette Loff was granted final decree of divorce from Harry K. Roseboom. Doris Dean Arbuckle received her final decree from Roscoe Arbuckle.

Mahdeen Ransdell, former chorus girl, filed a breach of promise suit against John Duncan, sportsman, asking $50,000. She says he showed her a $75,000 house which was to be their home and then refused to marry her.

John P. Medbury, writer, was sued by Scoop Scandals, Ltd., who charge him with refusing to return $500 which was made as partial payment for a story afterward refused as unsatisfactory.

Bernard Ephraim, theatre owner, was arrested for looting a theatre of motion picture projection apparatus. He was held in lieu of $15,000 bail.

Cedric Gibbons denied in court he owed his former wife, Mrs. Gwendolyn Gibbons, back alimony. He claims he promised to settle $6,000 a year on her and was giving her twice that much.

Ann Christy has filed suit against the Herbert Baruch Corp. for $100,000 damages. Her car crashed into a steam roller parked on a dark street.

Helen Oakes Ames filed suit against Robert Ames, stage, for divorce on charge of cruelty.

Damage estimated at $10,000 was done by fire which swept the Hollywood Reclaiming Co., a film reclaiming lab, and an adjacent building occupied by the Lillian Albertson Studio. Two persons were slightly injured.

An attempt to reopen the Harry Langdon-Thomas O'Brien alienation of affection case failed when Superior Judge Blake denied O'Brien's plea for a new trial.

Having lost its fight for the affirmation of the conviction of Alexander Pantages in the Appelate Court, the state has carried the fight to the State Supreme Court, filing a petition for a review of the recent Appelate decision granting Pantages a new trial.

Ferris Hartman and Lou Jacobs, promoters of the defunct Ferris Hartman Comic Opera Company, must pay their former cashier, Jeanne Moore, $120 back wages or spend 30 days in jail.

John Harron, father of Johnny Harron, actor, was found dead in an incinerator in the rear of a gas station he operated. Police say suicide. Relatives say murder.

CHICAGO

Daisy Deising, entertainer at the Frolics nite club, was to be questioned by the prosecutors who are checking up on alibi of Frank Emmett, whose brother, Dave, was shot and killed last week. According to Frank Emmett, he was with Miss Deising at the time the gambler was murdered.

Lee Gage, former sports star at the U. of Wis., and associate editor of "College Humor," was sued for divorce last week by his wife, Kathryn K. Gage. Charges cruelty.

Federal court continued the permanent injunction against Ralph Capone's Cotton Club and Montmartre Cafe on charges of prohibition violation.

Mrs. Frederic McLaughlin (Irene Castle) was painfully injured last week when her horse threw her. Her collarbone was broken.

Fraud charges were made in a creditors' bill against the Parthay Theatre company last week, with bill filed in behalf of 450 stockholders, said to have lost money in the corporation. Among 14 defendants listed are Joseph C. Klenha, mayor of Cicero, and Bohumir Kryl, band leader.

According to bill, defendants acquired stock in corporation for which they have never paid. Bill states corporation ceased to do business in August, 1928.

Matt Foley, formerly asst. circulation manager of Herald and Examiner, charged with operating fraudulent lottery on last year's Kentucky Derby, was released from county jail last week on $1,000 bond.

LONDON

London, Oct. 10.

"The Tiger," new play by Reginald Berkeley, refers to the late Georges Clemenceau.

Probability the first play under the Cochran-Gordon Craig banner will be Purcell's "Fairy Queen."

Archie de Bear and R. H. Gillespie will stage a revue, "Chelsea Follies," based on London's alleged Bohemian quarter, next month. Theatre not fixed.

"Knave and Queen," of American origin, produced at the Ambassadors Oct. 1, closes Oct. 11. It will be followed by a revival of H. M. Harwood's "Grain of Mustard Seed," to be presented by the author.

The run of "The Silent Witness" ends at the Comedy Oct. 18. It started April 30.

Major Cecil Dudgeon, Member of Parliament, married to Gladys Marsh, actress.

Two thousand film extras rushed a casting bureau in Regent street when news was around there was a chance for work. Supers, through the current British craze of adapting stage farces, have had an even leaner time than usual lately.

Beatrix Renwick, actress, got 30 days for obtaining a drink under false pretenses. She posed as the wife of a rich man.

Croydon, big London suburb, voted against the Sunday opening of cinemas by a council majority of one vote. This margin was the same as last year, despite 50,000 signatures to a petition asking for Sunday amusements.

The voluntary winding up of Blunt & McCormack, exploiteers of a daylight screen process, involving the formation of a new company, was voted by shareholders.

British Movietone News was screening shots of the R-101 disaster on Sunday in London key theatres, 12 hours after the news broke.

The Dominion's first 1930 panto will be "Aladdin," to be presented by Julian Wylie.

The new Cambridge theatre has started off with a policy of advance booking the whole house.

The British Broadcasting Corporation's idea of converting a warehouse near the river for studio purposes was turned down by Jack Payne, who refused to broadcast from it.

'Skippy' Put Off

Hollywood, Oct. 21.

Paramount has temporarily suspended production on "Skippy," based on the comic strip. Studio will now use Norman Taurog, David Golden, and Sam Mintz, writer of the filmization, on Donald Ogden Stewart's "Mr. and Mrs. Haddock in Paris."

This will be made under the title of "The Haddocks in Europe." Leon Errol and Mitzi Green are to be featured.

"Stage" Before "Sin"

Hollywood, Oct. 21.

Before starting on "Single Sin" for Tiffany, Bill Nigh will direct "Midnight Stage" for the same studio.

This is the first of Ken Maynard's series of westerns for Tiffany.

Haines' British Script

Hollywood, Oct. 21.

Metro has bought "Man in Possession," English play by H. Haddock, for William Haines.

F-M DROPS PLAN OF PRODUCING IN N. Y.

Chances of Fanchon and Marco spotting a production centre in New York have been officially called off for at least a year. The plan of having a two-way starting point for units, on the Coast and in New York, talked about by Fox execs during the summer, is given as undesirable at the present.

From the angle as discussed it looks like F. and M.'s chances of producing in the east will depend on whether Loew gives up its presentation stuff. Latter circuit has been steadily reducing and info is given that eventually F. & M. may move into Loew time to fill the gaps and 52 weeks of time. This is looked for in view of the impending merger of Fox and Loew theatres for operation.

YOUNG DOUG'S 'CHANCES'

Hollywood, Oct. 21.

Doug Fairbanks, Jr., will get his first starring assignment from First National in "Chances," novel by Hamilton Gibbs.

This story precedes the French air picture F. N. had lined up for Fairbanks. Howard Hawks will direct both.

GELSEY SUPING 'SEED'

Hollywood, Oct. 21.

Erwin Gelsey, newly appointed associate producer at Universal, will supervise "Seed," based on the Charles Norris novel.

Production will not get under way for some time. Edward Laemmle will direct.

FINE COLUMBIA EXEC.

Joe Fine is Columbia's new advertising director, having resigned a berth in the Fox organization which he held for the past nine years. Prior to the Fox job Fine had been with Universal for five years.

Barry Norton in English

Hollywood, Oct. 21.

Barry Norton, on Spanish versions exclusively since talkies arrived, will get his first chance in English at Paramount.

Norton will play in "Dishonored." He's from South America.

Picture Possibilities

"London Calling"—Unfavorable

"LONDON CALLING" (Comedy, John Golden, Little).

A full length picture, doubtful. Might be sufficient for two-reeler.

"Blind Mice"—Unfavorable

"BLIND MICE" (Comedy, Crosby Gaige, Times Square).

An all-feminine cast affair with the "I'm going to have a baby" situation. Girls clubhouse idea may mean something, but not the rest. *Ibee.*

"Solid South"—Unfavorable

"SOLID SOUTH" (Comedy, Alexander McKaig, Lyceum).

Southerners likely to resent this piece as is. That cuts out the South for distribution. Never mind the other reasons.

"Marigold"—Unfavorable

"MARIGOLD" (Comedy, Simon Nord, 49th Street).

A Scotch trifle. Period comedy with too little story substance. Has a run to its credit in London, however. *Ibee.*

"Nine to Six"—Unfavorable

"NINE TO SIX" (Comedy, Lee Shubert, Ritz).

All-female cast. Behind the scene in an English modiste's. Too light for pictures. *Ibee.*

"Mr. Gilhooley"—Unfavorable

"MR. GILHOOLEY" (Drama, Jed Harris, Broadhurst).

Drama of Irish school with tragic ending. General theme of mature man with young mistress. N. g. *Ibee.*

"Mr. Gilhooley"—Unfavorable

"MR. GILHOOLEY" (Drama, Jed Harris, Broadhurst).

Ending in tragedy, general idea of Irish drama hardly suitable for screen. *Ibee.*

"Stepdaughters of War"—Unfavorable

"STEPDAUGHTERS OF WAR" (Drama, Frohman Office, Empire).

Paramount bought picture rights from novel but what it will do about it a problem. Hard to understand how such a war story can be toned down for the screen. *Ibee.*

"Mrs. Moonlight"—Favorable

"MRS. MOONLIGHT" (Drama, Charles Hopkins, Hopkins).

Mostly periodic in films, the motivating dialog here plus diligent photographic art and cast would bring almost distinctly modern in vein. Allegorical vein of a woman "cursed" with beauty might be more effective in pictures while the situation of a mother winning her daughter's lover to save the latter from a bad match is mass material.

"Canaries Sometimes Sing"—Unfavorable

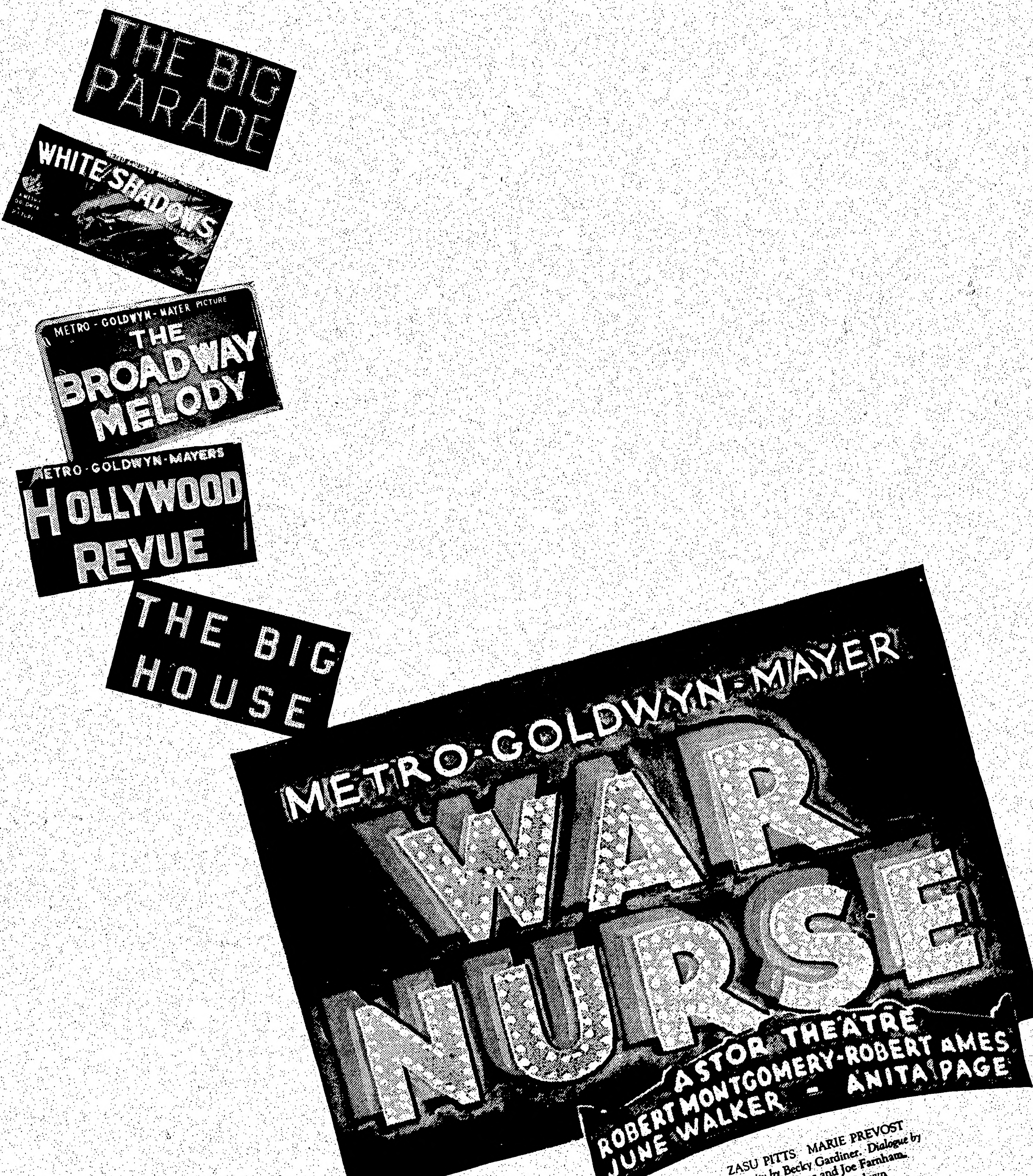
"CANARIES SOMETIMES SING" (Comedy, Dillingham, Fulton).

Marriage and divorce problem treated jauntily. Much of the dialog is either airy or blunt. Four characters and most the time in closeup.

"Pagan Lady"—Unfavorable

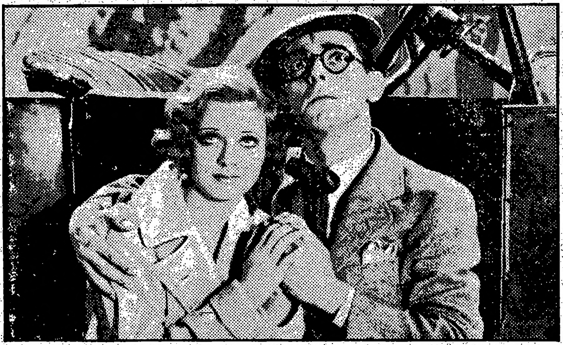
"PAGAN LADY" (Drama, Green and Gensler, 48th Street).

A play on the type of "Rain" but not nearly as good. If Miss Ulric would appear in the picture it might do, otherwise not. *Ibee.*

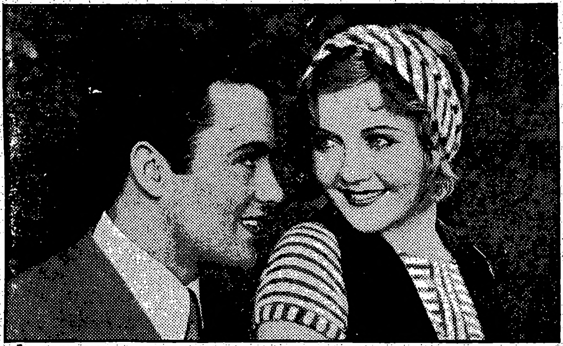

THE BIG PARADE
WHITE SHADOWS
METRO-GOLDWYN-MAYER PICTURE
THE BROADWAY MELODY
METRO-GOLDWYN-MAYERS
HOLLYWOOD REVUE
THE BIG HOUSE
METRO-GOLDWYN-MAYER
WAR NURSE
ASTOR THEATRE
ROBERT MONTGOMERY - ROBERT AMES
JUNE WALKER - ANITA PAGE
ZASU PITTS MARIE PREVOST
Continuity by Becky Gardiner. Dialogue by Becky Gardiner and Joe Farnham.
Directed by Edgar Selwyn

YEAR IN AND YEAR OUT THE BIG $2 BROADWAY HITS are METRO-GOLDWYN-MAYER

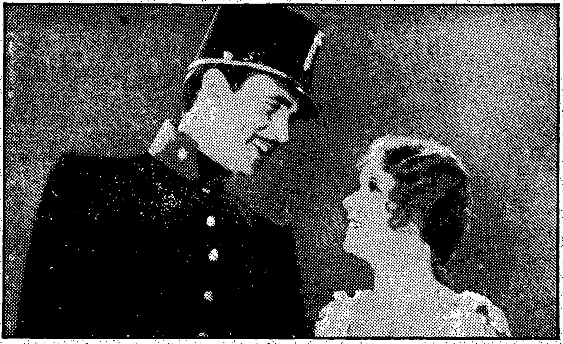
"Dixiana." Radio Pictures Presentation. Bebe Daniels, Everett Marshall, Bert Wheeler and Robert Woolsey.



"Whoopee," presented by Florenz Ziegfeld and Samuel Goldwyn. Eddie Cantor in one of his biggest laughs.



"Follow Thru." A Paramount Production again brings the popular Charles Rogers and Nancy Carroll together.



"Viennese Nights," Warner Brothers. Alexander Gray, Vivienne Segal, Jean Hersholt and Walter Pidgeon.

●

A 700% business increase . . . . .

means something

JUNE 1929
JUNE 1930

TECHNICOLOR RECORD

June 1930 *seven hundred per cent* greater than June 1929.

In a year when any business could justly be satisfied to hold its own—Technicolor is establishing records like the above.

There's just one answer. Color keeps the B. O. busy.

Such an increase brought its problems, too. Print orders increased way out of proportion to original plans. Last minute orders coming in all the time.

But now, in addition to our Boston plant, running three shifts, there is a big, new Hollywood plant, going full tilt, to meet the ever-increasing demand for color.

The future of the pictures is bright with color.

It means bigger B. O. for all of us.

●

If you are interested in more business, *get interested in*

TECHNICOLOR

LOOSE ENDS

(Conitnued from page 23)

sion merely includes in the dialog the shooting by Malcolm Ferres of the betrayer of his sister, the consequent 15 years spent in penal servitude, and a score of other incidents that have always provided showmen with a wide edge on the screen over the stage.

People, most of whom, including Edna Best, are always conscious of their performance, persistently walk in and out of the Grant drawing room with the precision and clockwork of an amateur group going through dress rehearsal. There is, however, a real find in the cast. She is Adrianne Allen. Ability to wear clothes, an excellent voice and an outstanding personality, Miss Allen is a bet for Hollywood. Her ease and sincerity in the midst of such concise English, heavy, and often exaggerated mannerisms minimizes those surrounding her here. Miss Best, a London stage fav, is a distinct disappointment. Although perhaps Miss Allen's superior playing made Miss Best look so silly in her role.

Owen Nares occasionally forgets himself, and then his emoting is gripping. More often does he work a large mouth with effort and clinch hands too obviously for an audience not to interpret a strict adherence to the formula of early grades in some institution for dramatic art.

Donald Calthrop plays a newspaper editor of the old screen school. His dramatic expose is obsolete.

The print used at the Cohan is rainy in parts. Trouble, however, seems to be in the lighting since there are many shadings of the one scene in the course of the running time. Sound recording and reproduction okay. *Waly.*

CASCARRABIAS

("Grumpy")
SPANISH MADE—PAR)
(Dialog)

Buenos Aires, Oct. 2.

"Cascarrabias," Spanish version of "Grumpy," was released at the Ideal by Paramount. It is the first picture to be seen here with Ernesto Vilches, justly famed Spanish artist, who is so well known in this city in the flesh.

Seconding Vilches are Carmen Guerrero, Delia Magana, Barry Norton, Ramon Pereda and Andres de Segurola, about as strong a Spanish combination as has yet been seen on the local screen.

There is much to admire and little to cavil at in this production. It is presented with the luxury and good taste characteristic of the Paramount studios. Local audiences have been quick to respond to what constitutes a laudable effort on behalf of Spanish-American people.

Little by little American producers are learning to avoid the pitfalls into which they fell when making their initial foreign versions—talking, that is. We must be thankful that Mexicans and Central Americans no longer offend our ears, however lucid their offerings may be in their own countries. Paramount has been well advised in seeking the services of such a consummate artist as Vilches, pax to the fact that in this instance the story was not such as to give him full play.

Nor was Vilches happy in his role, for Barry Norton failed to produce the kind of hero one expects of the person entrusted with a diamond valued at a fabulous sum, and Carmen Guerrero is not the type to enthral audiences used to the subtleties of American artists.

Norton and Guerrero are too weak to carry the romantic sequences in "Cascarrabias" or to enthuse audiences accustomed to finer delineations through the medium of the all-American picture.

No adverse criticism can be leveled at the work of Vilches. He is today probably the foremost Spanish actor. He achieved wonders in this film, stagey to a degree and falling far short of the type of play Vilches has accustomed us to, but succeeding films by him will no doubt remedy this, and also contain a cast that will prove more worthy of his lead. As it is, local audiences are going strong for the picture, while the press has been freely praising it, even the more conservative organs admitting the excellence of the effort while reserving opinion on the merits of the play itself.

Paramount is to be complimented in all sincerity for "Cascarrabias," which is hailed here as the forerunner of genuinely good Spanish language films. *Goldflam.*

OLIMPIA

(Spanish)
(COAST MADE)

Los Angeles, Oct. 15.

M-G-M production and release of Spanish version of Ferenc Molnar's "Olympia," adapted by Miguel de Zarraga. At the California-Internacional, week of Oct. 11.

Kovacs	Jose Crespo
Princesa Olimpia	Maria Alba
Princesa Ettingen	Elvira Morla
Condesa Lina	Carmen Rodriguez
Conde Alberto	Juan de Homs
Coronel Krehl	Luis Llaneza
Gral. Principe Ettingen	Juan Eulate Aristi
Burgomaestro	Gabriel Rivas
Embajador de Francia	Mario Dominici

This is Metro's first Spanish-make from the west coast, with a cast recruited from Mexicans, Spaniards and South Americans.

Based on the Molnar comedy which Ernesto Vilches, in play form, has popularized throughout Spain and Latin America, whatever appeal this Austrian piece might have had for the Spanish stage is not in evidence on the screen.

Like most of Molnar's stuff it is slow, polite, drawing-room repartee, with situation predicated more on the dialog than the action. Whether a piece like this is conducive for the Latin market is problematical, for the simple reason that the one thing the Latins do want and insist upon is pictures that are motion; not just a parade of characters exercising their larynxes.

It's a type of play obviously which the studios prefer for multi-lingual transition for easily discerned economical reasons. Few sets and just a matter of shifting the languages.

Maria Alba is the titular Olympia (or Olimpia, as the Spanish spell it). Joe Crespo, quite good, opposite her, is the aspiring lover whom Olympia's mother (played by Elvira Morla) frowns upon. This trio is featured.

Senorita Alba brings to the screen a new kind of rear-end s. a. which the Latins are said to go for; otherwise facially she's okay. Crespo is the best individual performer.

Rather curious to see a Viennese locale and characters but done in Spanish although the same old-world charm obtains in the royal court stuff.

A type of Spanish that is most conducive to the locale is spoken. There is no such thing as Castillian or any other dialect of Spanish being universally adopted, just like a Texas cowboy wouldn't speak an Oxford English. The lingo is cast in accordance with locale, and when it's royal court stuff, like this Viennese comedy, what is known as the "pure Spanish" (equivalent to polite English) is used.

As a production, the superiority of the Hollywood touch is immediately apparent. On production value alone it is bound to impress internationally as being far superior to anything in Spanish not made on the west coast. *Abel.*

THE SANTA FE TRAIL

Paramount production and release. Features Richard Arlen. Adapted from Hal Evarts' novel, "Spanish Acres," by Sam Mintz. Directed by Otto Brower and Edwin H. Knopf. Dialog by E. E. Paramore, Jr. Photographer, David Abel. W. E. recorded. At Paramount, N. Y., week of Oct. 17. Running time, 65 mins.

Stan Hollister	Richard Arlen
Maria Castinado	Rosita Moreno
"Doc" Brady	Eugene Palette
Emily	Mitzi Green
"Old Timer"	Junior Durkin
Marc Collard	Hooper Atchley
Juan Castinado	Luis Alberni
Slaven	Lee Shumway
Chief Sutanek	Standing Bear
Eagle Feather	Blue Cloud
Brown Beaver	Yowlache
Webber	Jack Byron

Just a shadow of Hal Evarts' novel with modern trimmings. Where Evarts' story brimmed with characters of the old cattle country and the '70's, this goes sprightly with modern talk. Most of it is indirect action on how Arlen, as a sheepman, wins the girl plus grazing ground after clearing New Mexico of a land thief. Enough action, however, plus Mitzi Green and Eugene Pallette, to hook onto the b.o. for fair biz where they like westerns.

Something to consider is the Spanish included here. That may be troublesome inland, but not such a hindrance in the big centres. It's mostly an obstacle where father and daughter talk to each other. Elsewhere the action calls for a translation almost each time for the gringo sheepmen. One spot is where the heroine sings for Arlen. Rosita Moreno, as the girl, has an s. a. voice.

One character, that of Slavin, is pictured as might have been imagined in the yarn. Arlen fits for the schoolgirl's diary.

Maybe the Indians were cultivated in those days, but here a couple are takeoff of Carlisle graduates. Where the film errs, however, is in general motif. Too many good hombres in the film for a wild country.

Miss Moreno is a stately type and dark. She spots a dance in one sequence which recalls her stage work before going in for Pars' Spanish versions. This is her first talker in English. On the stage and in vaude, she also appeared in a Shubert musical. Luis Alberni is the other Spanish tongue atmosphere. Also from the stage. Otherwise Eugene Pallette and the two kids grab the honors. That's Junior Durkin and Mitzi Green.

One or two photographic shots are good. Notably where the kids view the killing of the Indian chief by Coulard.

Robertson Out

Hollywood, Oct. 21.

Fox has dropped Willard Robertson, writer.

Robertson wrote and starred in "This Man's Town," produced in New York by George Jessel last year, since which he has been on the Fox lot.

How Do I Become Rich and Happy

("Wie werde ich reich und glucklich?")
(GERMAN MADE)
(All Dialog)
(With Songs)

Berlin, Oct. 10.

Richard Tonfilm production and Emelka release. Directed by Max Reichmann after the stage operetta of same name by Felix Joachimson. Music and music management by Mischa Spoliansky. Production management, Manfred Liebenau. Manuscript Walter Reisch. Choreographic arrangements MacArley. Recorded on Tobis. Starring Georgia Lind, Ilse Korseck, Paul Hoerbiger, Willi Stettner and Hugo Schrader. At Capitol, Berlin. Running time, 82 minutes.

This charming operetta appeared last season on the stage under the direction of Max Reinhardt with success.

The difference is between stage and talker, if two persons do the same thing, each differently. The screen director, Max Reichmann, lacks the graceful ease, the fine touch with which to handle this charming stuff as it was Reinhardt done. Despite this, film will be a financial success because of its topic and the extremely graceful and spirited music of Mischa Spoliansky, one of the few in Germany who knows how to compose jazz music and who has constantly new musical ideas.

Georgia Lind and Paul Hoerbiger were natural and graceful as their roles demand. Hugo Schrader unsuitable as the lover, but he seems talented. Rest of the cast played like amateurs.

American producers should not let this charming subject slip away from them. *Magnus.*

SOIL

(RUSSIAN MADE)
(Silent)

Wufku (Russian) production and Amkino release. Directed by Alexander Dovzhenko. S. Savshenko, starred. D. Demutsky, cameraman. At the Eighth Street Playhouse, N. Y., beginning Oct. 17. Running time, 75 mins.

An obvious and deliberate slur on religion is "Soil." Heretofore, in most of the Russian-mades, the Soviet has been satisfied with inculcating the political angle. This time they make their boldest attempt to preach atheism. But, so unusually crude is the handling and technical end of the production, even for a Russian production, that it's all just tedious and annoying. Will appeal only to the lowest class of foreign illiterates in this country, along with the customary handful of self-dubbed "intellectuals."

How much longer dogma of the kind of "Soil" will be allowed beyond port authorities is one matter. The other is a certainty—that Russia will realize even a cut in its handful of American arty show-windows if it goes in for much more stuff like "Soil." English titles have abetted the atheistic status of the picture.

"There is no God," says the peasant father, when his son dies.

"Where is the priest?" asks a woman of the dead lad's uncle.

"Inside, searching for the truth," is the reply.

Then the priest is shown alone in the temple frantically weaving before the altar and proclaiming that only he and God remain.

A more repetitious film probably has never been seen, even in a sure-seater like the Eighth Street, where a score of patrons shouted Saturday afternoon when someone translated for them the title: "There is no God."

Yards of film devoted to close-ups of apples. The picture opens with apples and closes with apples. An apple a day should keep pictures like these away.

Months ago the Russian newsreel showed a tractor passing through a village for the first time, and the natives flocking around it.

A tractor does the same thing in "Soil." Only here, the boy who brings it in and uses it is killed by an envious member of the oxen school. *Waly.*

Last of the Lone Wolf

Columbia production and release. Directed by Richard Boleslavsky. Story by Louis Joseph Vance. Dialog and continuity by James Whittaker and Dorothy Howell. Featuring Bert Lytell, Patsy Ruth Miller, Lucien Prival and Otto Matieson. At Loew's New York one day, Oct. 14. Running time, 70 minutes.

The Lone Wolf now makes a comeback in talking pictures. Practically every one of the Lone Wolf series of stories, written by Louis Vance, were converted into silent pictures, with Bert Lytell starring in each of the Columbias. This talker is a much drawn out affair.

Plot of the story appears to be a modernized version of an excerpt from "Three Musketeers." Prime Minister tells the King the Queen has given her ring, which the King gave her as a gift, to a military attache. King orders that the Queen appear at a ball on a certain night wearing the ring. To secure the ring a lady-in-waiting ventures forth to the military attache.

Meanwhile the Prime Minister has captured a thief, but will pardon him if he will get the ring from the safe in the attache's home.

The thief meets the lady-in-waiting, who is a countess. They travel together until they both find they are on the same quest. Thief then aligns himself with the countess. After a few adventures and after the girl thinks the thief has turned traitor to her, he returns the ring at the crucial moment.

Instead of D'Artagnan, there's the Lone Wolf, and instead of France, a mythical Balkan autocracy.

Bert Lytell gives his customary good performance, but the Lone Wolf here is limited. It is a cut-and-dried role, without much of the suavity and adventures the predecessors possessed.

Under Montana Skies

(With Songs)

Tiffany production and release. Directed by Richard Thorpe from an original story by James H. Aubrey. Features Kenneth Harlan and Dorothy Gulliver. Cast includes Slim Summerville, K. Todd, Ethel Wales. At the Stanley, N. Y., one day, Oct. 20. Running time, 60 mins.

Cowboys and show girls with an always winning sure-shooting rider in Kenneth Harlan. It's his first western in some time. Of all the shots fired not a man is hit. Director couldn't get his mind off the girls, and the spot to slip in one of those theme songs. Okay for the cheaper grinds.

Between watching out for a bad man and keeping a traveling show he has befriended in and out of jail, Harlan is kept plenty busy. Dialog among the cowboys is just what the audience used to imagine it would be in the silent days. They talk just the way they act in this one.

First song is crooned by a blonde behind bars. When Harlan comes to the rescue a brunette he picks, Miss Gulliver, waits until their horses have hit the river before she opens in fortissimo. Blonde in the meantime gets a stingy hotel keeper stewed and lets him have another blast of her blues. After that lots of foul play, but no one seriously hurt, and the stage show goes on for more dancing than yodeling.

Slim Summerville does plenty of tumbling with the blonde. Lots of laughs of the familiar slapstick variety. *Waly.*

The Social Side of Filmdon

(Continued from page 12)

tomat....Cecile Haber is going to be Our Blushing Bridesmaid in two weeks...Anne Rokash back in Metro's midst...Irene Rothchild and Frances Bloom take the horses in Pelham out every Sunday.... Harold Postman and Morris Alin are keeping the Sales Dept. posted on what the well dressed executive is wearing...Charlie Aaron has a yen for an airplane ride...Rose Klein is risking her slender figure by trying all the new desserts...Petite Charlotte Sachs has a cameraman all her own.... New office boy's name is Felix.... Dorothy Prendigast has returned from vacation...Hild Lesser celebrated her skeenteenth birthday last week by lunching at the Ritz ...Arthur Lacks is going in for stronger and more deadly cigars.... Nat Hammerstein anticipating getting her locks shorn.

Fox

Elsie Boland is a strong booster for the N. Y. U. football team. Dotty Mirman says Columbia has the good eleven....Deon De Titta is all smiles over the magnificent new 500-seat theatre situated on the sixth floor of the 56th street building....R. B. Simonson, who copped high honors among Fox bowlers last year, is already ahead of his score. ....Laboratory has so many beautiful girls the fellows there are saying "I do!" at the rate of three monthly....Milt Rosenfeld of the Still section is paradoxically always on the jump....Abe Goodman, George Eisele and Harold Gutman, Publicity bowlers, got off to a great start in the tournament, winning two games from the Auditing No. 2 team....Al Levy, who sprints like Charlie Paddock, is running for a place on the basketball team. Harry Buxbaum will defend his title as handball champ in the Fox tournament....Fred Bullock has been appointed captain of the American Red Cross membership drive at Fox Films....Mary Rosenthal doesn't care if "Variety" prints her name, because she'll show it to her friends as proof she's in the picture business....Next big Fox A. C. party will be a Thanksgiving fun frolic.

Tiffany

Manny Lee has written two mystery stories....Joe Rivkin was once the leader of the Pathe Orchestra. ....Helen Werner, Al Selig's secretary, has toured the world.... Charles Steele was the biggest loser in the World Series....George Gray was editor on the Cleveland "Plain Dealer"....Percy Grossberg is thinking of purchasing a chimp for his kid....Sam Citron doesn't know what holidays mean....Stapleton, the cashier, is very popular....Carl Coe, who could pose for Arrow collars, has moved into his new palatial home....Eve Leven has a smile for everyone, and everyone has a smile for her....Jay Gould is the newest member of Jack Savage's ace Art Department....Nan Rees is singing the stock market blues.... Clara Broner knows her [illegible] business backwards.

Hollywood Bulletin

(Continued from page 12)

men's Fate," to be all-star instead of starring William Haines.

J. L. Warner left Monday for the northwest to make a round of the Warner exchanges. William Koenig is headed for New York for home office contacts, and William Guthrie goes east to arrange locations for Warner's balloon corps story which William Wellman will direct.

George Whiting, of the vaude team of Whiting and Burt, has been engaged by Hal Roach to write originals.

Victor Schertzinger has been engaged by Radio on a three years' directorial contract. He will do one more Paramount before switching.

Franklin Warner's "Temptations" revue will carry on for another week on a 10% cut basis. Questionable if Solly Ward will continue after this week despite a run-of-the-play contract. Guest star idea goes into effect next week, with Jack Oakie, Charles Murray, Eddie Quillan, Marjorie White and others promising to appear for one night each.

After three changes, latest George Bancroft picture goes out under the title of "Derelict."

Universal won't combine "Many a Slip" and "Apron Strings" as a sequel to "Little Accident." Innovation wouldn't work. Instead plays will be made independently. "Many a Slip" under its new title, "Babies Won't Tell," goes into work in two weeks with William Craft directing.

"Oh for a Man" is Fox's latest tag for "Stolen Thunder." "Broken Dishes" will be sent out as "Too Young to Marry" by FN.

David Golden, brother of John, will direct the dialog of "Skippy" in collaboration with Norman Taurog. He will also sit in on the dialog writing with Sam Mintz.

Darmour studio will resume activity Oct. 27 after a shutdown of one month. "Mickey McGuire" unit with Al Herman directing will be first up.

Marshall Neilan may direct one for Columbia. He's on the lot with the office trying to locate a story.

E. B. Brown, actor, is a bankrupt, with $21,500 liabilities against $50 assets.

Ditta Parlo, Ufa star, heads the new WB-FN imports and will play in WB's German "Kismet." Others for same picture are Gustav Froehlich, Ufa star; Wladimar Sokoloff, Reinhart stage player, and Hans H. Von Twardowski, also from the Berlin stage. "Kismet," fourth in German for WB, will be followed by "Sacred Flame." Next French version will be aviation yarn by Humphrey Pearson, with Douglas Fairbanks, Jr., starred and William Seiter directing. Will be done ahead of French "Show Girl in Hollywood." Fourth Spanish version is to be "The Lady Who Dares," William McGann directing.

Returning east this week, Al Jolson may blow to Europe before starting production on "Sons o' Guns" for UA, with that trip to Europe still looking good. So far the mammy singer has turned down an offer for Earl Carroll's new show, "Personalities," at $15,000 a week, and a bid from F-WC for four weeks on the Coast at $100,000 for a month.

With French censors approving "Big House," Metro has assigned Yves Mirande to write the French adaptation. Andre Berlay will do the Wallace Beery part. Mirande will probably direct.

"Cactus Kid," scheduled as Buster Keaton's next, will be held up so comic can do filmization of a play for which Metro is now negotiating. "Kid" will get a new title.

Betty Compson will lead in Radio's "Children of the Moon," by Robert Milton, recently purchased and originally scheduled as a legit candidate for the Mason.

Reports that Dick Green, former exec secretary of the IATSE, would head local stage hands' union went cold with election of Frank Murphy as business head of Local 33.

WB has placed Donn Cook, New York stage juve, under a term contract as studio's first move in lining up new faces for next year's product. Cook's front handle will be changed to Donald. Part of J. L. Warner's visit east this week will take in combing Broadway stage for additional talent.

George Brown has been made general assistant director of publicity and advertising to Frank Whitbeck at F-WC. He previously handled exploitation for the Chi-[illegible]

Joliet, Sewed Up for 10 Years, Faces Warner—R-K-O Invasion

Chicago, Oct. 21.

Warners is planning a new house at Joliet, Ill., on the site of the old Monroe Hotel which is directly in the town's center.

Several scouts have been working on the deal which is being kept in the dark. At the same time R-K-O is trying for the site with the real estate gang all agog. Location would spot the new theatre one block from the de luxe Publix-Great States Rialto, which at present is the costliest house on the Great States circuit. Rubens-Publix have controlled Joliet for over 10 years without opposition.

Same time Warners are spending some $30,000 on a new front for their house in Hammond, Ind., the Pantheon. Publix-Paramount is the only other house in the town.

At Aurora, Ill., Publix-Great States will build a new de luxe house on the site of the old Rialto. One of Publix sites here has been turned into a commercial building, with two Publix houses burning down the past year in this city.

Warner likewise has men in Aurora who are casting about for a site, with the promise of immediate erection if they can get what they wish.

Fox Drops Indoor Links When Kew Gardens Flops

Miniature golf course which Fox has been operating in its Kew Garden's theatre has proven so costly that plans to construct similar links in other Fox theatre buildings have been abandoned.

Aside from the original cost of the baby links, Fox found that average business in the Kew Gardens did not warrant keeping it open. Not only did the game fail to yield a reasonable return, but it also failed to draw sufficiently to meet the overhead.

Kew Gardens was considered an ideal spot for the experiment, being a high type residential section.

Publix Closes One

Macon, Ga., Oct. 21.

Announcement was made here of the closing of the Rialto theatre in a reduction of overhead which has been instituted by Publix in an effort to get its local theatres out of the red.

First run pictures will be shown at the Capitol at a top of 50 cents as against 60 cents charged at the Rialto.

The Swiss Juggler

FELOVIS

Now Playing "PUBLIX"

THIS WEEK, PARAMOUNT, NEW YORK

A Few Press Opinions While Playing the Picture Houses

". . . Felovis, with his vaude act considerably shortened, was a show-stopper. . . ."—(Oriental, Chicago.) "VARIETY."

" this week's stage show was somewhat better than the average due to the fact that the B. & K. office brought back Felovis, the juggler. To watch this artist doing the impossible with ball and sticks is a treat, and, once seen, is never forgotten. . . "—(Oriental, Chicago.) J. J. K.

" One of the neatest turns seen in many a day. Felovis had to take two encores and three bows. ."—(Tivoli, Chicago.) "VARIETY."

Atmospheric

Portland, Me., Oct. 21.

Speaking of atmosphere, there is a theatre located in North Conway, N. H., where the audience witnessing a rural talker not only hears the "moo" of the cows but also gets the aroma therefrom.

Theatre was built last summer in one half of a huge barn, with the other half still used by the cattle.

ANNUAL FALL SQUAWK ON RELEASE DATES

Chicago, Oct. 21.

Exhibitors are uttering their annual squawk about the exchanges holding up old product past the year's release date, and shoving the new season's product a few weeks ahead. This situation leaves the exhibitor who has not signed for next year's catalogue with a lot of empty play-dates without available pictures.

According to exhibs, the holding back of this year's product and pushing up the new films is a ruse on the part of the exchanges to panic the exhibs and frighten them into a quick signature on the new contract.

Exhibs like to talk and argue about prices, but if, they state, the distribs leave them without pictures, the exhibs are forced to sign up in order to keep their houses open, and often at terms unfavorable to the exhibitor.

According to release sheets as issued by the exchanges, it appears that several distribs are releasing their new product before clearing away the old. Paramount released "Grumpy" and "Queen High," new product for the week of Oct. 19, while they held back the old film, "Sap From Syracuse," to the week of Oct. 16. Columbia released "Rain or Shine," new, in the week of Oct. 5, holding the old product, "Love o' Lil," for week of Oct. 26. First National released the new "Way of All Men," week of Oct. 12, while holding "Dawn Patrol" until Oct. 26.

TEXAS INDIES BUILDING

Counting On Biz Pick-Up After New Year's—Mostly Neighbs

Dallas, Oct. 21.

Texas indies are in midst of heavy expansion program in spite of an otherwise dull year. Many are gambling on a pick-up after New Year's, or perhaps taking advantage of low real estate, etc.

In Dallas, Oak Lawn Amusement Co. is putting up a new suburban 1,000-seater with another large suburban already under construction by Robb & Rowley. Both class houses with chances of furnishing downtown competish. In Fort Worth the new Liberty, recently opened, is also a suburban.

Other new houses in Texas are the R. & H. house at Palestine, the Palace at Anson, new house at Kingsville, by Hall Industries, Inc., another for Victoria, by Frels Theatres, Inc. (both south Texas indie wheels), and one in Oklahoma City by Eddie Brewer, former F. N. rep. there.

Publix After Cost Sheet For Coast Unit Houses

Los Angeles, Oct. 21.

A. H. Ahlsog, coast control expert with the Publix Coast division in San Francisco here, is to figure out a cost control sheet on the stage shows playing the four Publix unit houses out here. This follows the arrival here of Jack Partington as Coast unit producer.

There is also the probability of Ben Black going in shortly as an m. c.

Dropping Ass't Mgrs.

Omaha, Octo. 21.

Publix is cutting expenses by letting some assistant house managers go.

Work of treasurer and minor reports are being handled by the head ushers.

Film Storage

Hollywood, Oct. 21.

Paramount-Publix is putting $6,500 into a new concrete film storage building at 1546 Argyle avenue, part of the old Lasky lot.

Labor Troubles

With the Philadelphia union mess cleared up, only two bad spots from the stage labor angle were considered as still muddy, St. Louis and Newark, N. J.

The St. Louis committee of stage hands and operators which came to New York last week for a conference with the I. A. office, returned home with the matter still at a standstill.

One labor man said: "Anyway, the condition in St. Louis is no worse."

The St. Louis trouble isn't regarded as so serious that it can't be settled. A committee of the stage hands and operators from Newark were in session with President William F. Canavan of the I. A. Monday (20) afternoon.

Unless the theatre operators in Newark effect some sort of settlement before Oct. 29, the stage hands and m.p. operators will all go out in sympathy with the musicians Oct. 29.

Albany N. Y., Oct. 21.

Theatre managers have signed a three year contract with the picture operators, after a long controversy. Under terms of the new contract, apprentices at the Strand, Ritz and Proctor, R-K-O theatres, become full fledged operators, which means an increase of from $18 a week to about $45, $50 and $60. This puts four full time operators in each of these three houses. The Leland and Harmanus Bleecker hall have had four full time operators right along, while the Strand, Ritz and R-K-O had been carrying three and an apprentice.

At the same time the operators were given an increase of $1.25 a week.

Dallas, Tex., Oct. 21.

Publix has reopened the Queen, at Austin, after a four week's shutdown due to union troubles. Settlement was made with projectionists with Gilbert Higgins replacing Fred Patterson as house manager. Latter goes to Strand, Wichita Falls (Tex.).

The Austin settlement quieted the Texas labor situation.

New Bedford, Mass., Oct. 21.

Thomas Burke, union operator who was dismissed by the management of the Rialto, New Bedford, Mass., will be given his former job. The I. A. T. S. E. union had brought a bill in equity against Oze Tessier and Joseph E. Rogers, owners of the Rialto, alleging they had contracted last Jan. 1 to employ union members only and the terms of the agreement had been violated.

Newark, Oct. 21.

All stage hands and operators here have orders. They go on strike Oct. 29. Most exhibitors maintain they have received no notice.

Warners, the biggest here, have received theirs. All exhibits confident there will be no walkout.

The musicians have continued their free concerts, apparently making no dent on the theatres' biz, although they have brought in names to help them.

Philadelphia, Oct. 21.

An agreement between the striking local musicians union and the heads of the Stanley-Warner and Fox groups has been effected following several conferences here and in New York. By its terms the musicians lose about 75 men in the houses of the two companies. The circuits wanted 180 stricken off their payrolls while the musicians were asking for the taking on of 100.

On the subject of the right of the film managers to a two-weeks' dismissal clause a compromise was finally effected. The musicians asked for a 30 weeks' dismissal clause. This was reduced to six weeks with a final all-round okay.

Under the new arrangement the Mastbaum theatre will have a symphony orchestra, under Fabian Sevitsky, of 80 members, with the Earle getting the majority of the other musicians. The Stanley will have no orchestra while the Fox will have 30 men as against 45 formerly employed.

Fined $25 for Selling N. Y. Unlicensed Film

Morris Kleinman, who described himself a a film exporter connected with the Exhibitors' Film Exchange, 630 9th avenue, pleaded guilty to selling an unlicensed film to an exhibitor and was fined $25 in Special Sessions.

According to the agents of the Motion Picture Division of the State Education Department a picture entitled "Across the Border" was shown at the Comet theatre on 3d avenue Aug. 4. The film bore a license number that had been issued to a serial, "Fighting For Fame."

L. A. Film Row Changes

Los Angeles, Oct. 21.

For the second time in a week Film Row has seen a shakeup. Following Joe Stout's departure from the Pathe Exchange, Dave Bershon of United Artists withdrew from his job and was replaced by Jack Schlafer of the United Artists' New York distribution office.

Before going with U. A. about four years ago Bershon was head of the Metro branch and before that was in an executive position with West Coast Theatres. Schlafer was connected with Universal exchanges and theatres for several years.

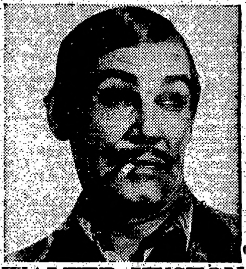
BLAIR L. A. PUBLIX MGR.

Los Angeles, Oct. 21.

Through the switches being made by Publix out here Bob Blair, former northwest district manager, becomes city manager of Los Angeles.

Stanley Brown will be moved from the managership of the local Paramount to United Artists, replacing Leon Levy who goes north in Blair's place.

Latter will supervise both local houses.



WALTER HUSTON

IN

"The Bad Man"

A First National Vitaphone Picture

Make-Up Artist, PURC Westmore

Uses

MAX FACTOR'S MAKE-UP

●

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MAKE-UP for the screen

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The subtle touch of smartness. The *chic* dash of color—the *finesse* of whimsical novelty that spices the well arranged programs of clever showmen.

* * *

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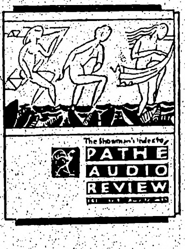


Catalogue and index of all AUDIO REVIEW subjects will be sent to managers on request.

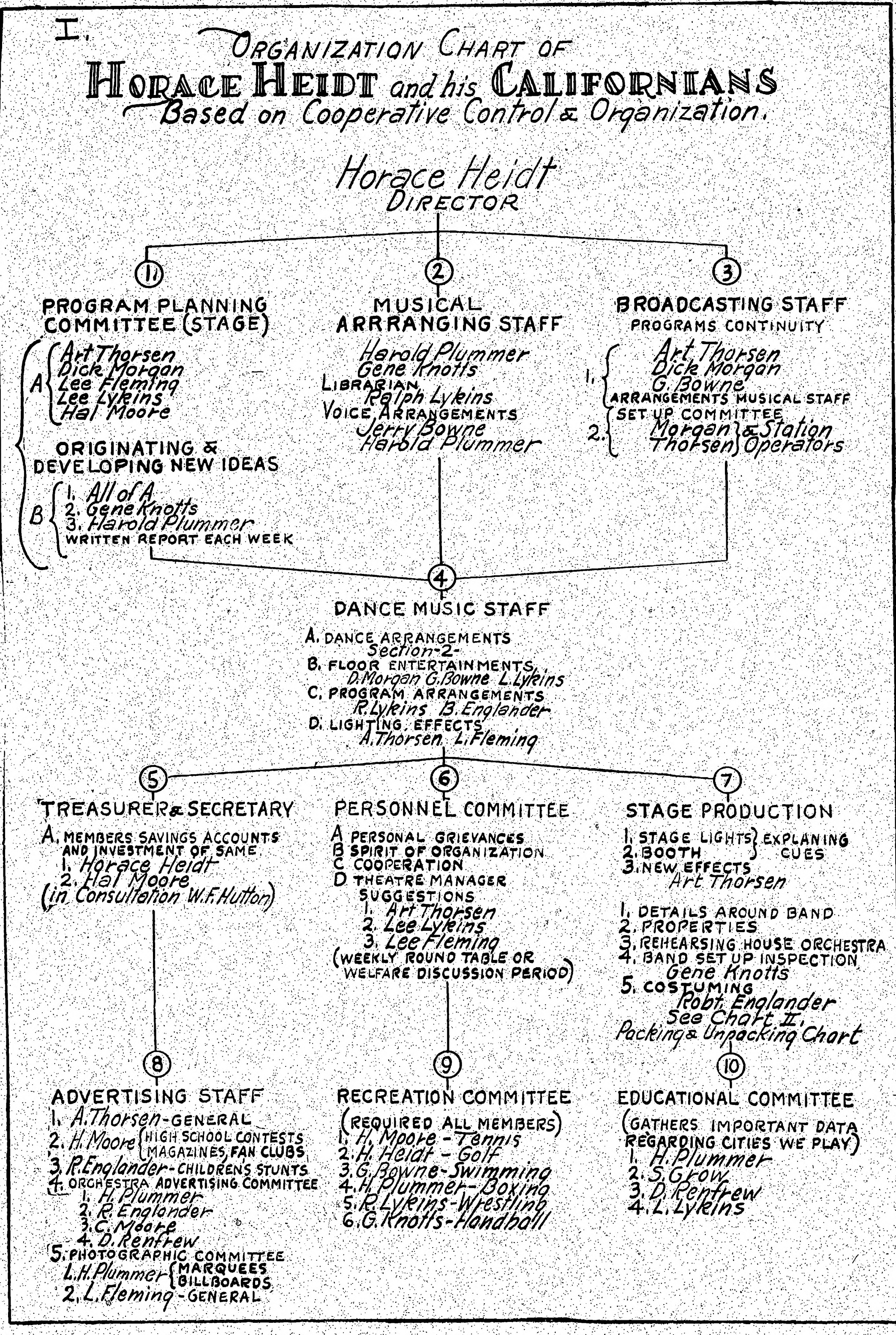
AUDIO
REVIEW

PATHÉ *Audio* REVIEW

EDITED BY TERRY RAMSAYE

HORACE HEIDT AND HIS CALIFORNIANS

Are Not Only The Outstanding Sensational Entertainment Success Of To-day, But Also, Why They Will Continue To Be On Top To-morrow



I.

ORGANIZATION CHART OF HORACE HEIDT and his CALIFORNIANS Based on Cooperative Control & Organization.

Horace Heidt
DIRECTOR

① **PROGRAM PLANNING COMMITTEE (STAGE)**

A
- *Art Thorsen*
- *Dick Morgan*
- *Lee Fleming*
- *Lee Lykins*
- *Hal Moore*

ORIGINATING & DEVELOPING NEW IDEAS

B
1. *All of A*
2. *Gene Knotts*
3. *Harold Plummer*

WRITTEN REPORT EACH WEEK

② **MUSICAL ARRRANGING STAFF**

Harold Plummer
Gene Knotts
LIBRARIAN
Ralph Lykins
VOICE ARRANGEMENTS
Jerry Bowne
Harold Plummer

③ **BROADCASTING STAFF**
PROGRAMS CONTINUITY

1. *Art Thorsen*, *Dick Morgan*, *G. Bowne*
ARRANGEMENTS MUSICAL STAFF

SET UP COMMITTEE

2. *Morgan*, *Thorsen* & *Station Operators*

④ **DANCE MUSIC STAFF**

A. DANCE ARRANGEMENTS
Section-2-
B. FLOOR ENTERTAINMENTS
D. Morgan G. Bowne L. Lykins
C. PROGRAM ARRANGEMENTS
R. Lykins B. Englander
D. LIGHTING EFFECTS
A. Thorsen L. Fleming

⑤ **TREASURER & SECRETARY**

A. MEMBERS SAVINGS ACCOUNTS AND INVESTMENT OF SAME
1. *Horace Heidt*
2. *Hal Moore*

(in Consultation W.F. Hutton)

⑥ **PERSONNEL COMMITTEE**

A PERSONAL GRIEVANCES
B SPIRIT OF ORGANIZATION
C COOPERATION
D THEATRE MANAGER SUGGESTIONS
1. *Art Thorsen*
2. *Lee Lykins*
3. *Lee Fleming*

(WEEKLY ROUND TABLE OR WELFARE DISCUSSION PERIOD)

⑦ **STAGE PRODUCTION**

1. STAGE LIGHTS } EXPLANING CUES
2. BOOTH } EXPLANING CUES
3. NEW EFFECTS

Art Thorsen

1. DETAILS AROUND BAND
2. PROPERTIES
3. REHEARSING HOUSE ORCHESTRA
4. BAND SET UP INSPECTION
Gene Knotts
5. COSTUMING
Robt. Englander

See Chart II, Packing & Unpacking Chart

⑧ **ADVERTISING STAFF**

1. *A. Thorsen*-GENERAL
2. *H. Moore* { HIGH SCHOOL CONTESTS, MAGAZINES, FAN CLUBS
3. *R. Englander*-CHILDREN'S STUNTS
4. ORCHESTRA ADVERTISING COMMITTEE
    1. *H. Plummer*
    2. *R. Englander*
    3. *C. Moore*
    4. *D. Renfrew*
5. PHOTOGRAPHIC COMMITTEE
    1. *H. Plummer* { MARQUEES, BILLBOARDS
    2. *L. Fleming*-GENERAL

⑨ **RECREATION COMMITTEE**

(REQUIRED ALL MEMBERS)
1. *H. Moore - Tennis*
2. *H. Heidt - Golf*
3. *G. Bowne - Swimming*
4. *H. Plummer - Boxing*
5. *R. Lykins - Wrestling*
6. *G. Knotts - Handball*

⑩ **EDUCATIONAL COMMITTEE**

(GATHERS IMPORTANT DATA REGARDING CITIES WE PLAY)
1. *H. Plummer*
2. *S. Grow*
3. *D. Renfrew*
4. *L. Lykins*

Passes and 2 for 1s With Marcels Are New Inducements for Business in Birmingham's Picture Theatres

Birmingham.

Ritz coming to realize that office girls rush to the theatre every afternoon to get in at 35c before 6 p. m. boosted the price to 60c after 6. Office girls as a usual thing don't get off until five.

Two-for-one books all over town and the theatres getting them by the bushels.

Amateur stock company throwing out "complimentary passes" the town over with wording: "service charge, 10 cents."

Condensed golf course giving passes for acing holes. Single passes. Catch is that a pair rarely ace the same hole and that a person receiving a single pass will take someone along.

Alabama giving free marcels to ladies attending shows during three different hours. Hook-up with beauty parlor whereby the beauty shoppe gets the break.

Single passes given away at hosiery counters with each pair of hosiery. A corset department recently gave passes to Empire to each woman coming to the department, getting one whether she bought anything or not.

Theatre in a tie-up like this gets a break by getting free advertising space in the stort's large advertisements.

At opening of felt hat season free admissions were given to Alabama on the gents' old straws in hopes that paid admissions would accompany them.

Dorothy Players, opening at Lyric two weeks ago, lasted two weeks.

Ritz, doing the business of the town, is grossing lows. Good crowds but half in on two-for-ones. Alabama is, as usual thing, breaking even every week and giving thanks for that.

Newspapers during the summer cut out baseball extras because the two papers were losing money on them. Fans interested in baseball, but didn't feel like digging up 3c just to read about it.

ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
COSTUMES
143 W. 40th ST. N. Y. C.

Jo Swerling
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE,"
Adaptation and dialogue, "MADONNA OF THE STREETS."

CUT SCREEN CREDITS

(Continued from page 2)

jected the minute finished, yet that writer begins taking credit for doing the picture. Same happens with the second called in and down the line.

Under new Fox plan no publicity or mention officially of any writer credits and assignments will be made until story is approved for production.

One writer on a Hollywood lot adapted stage dialog from a play and wanted all the credits.

Par Chopping Most

Of national producer-distribs, Par has chopped credits farther than others. When Paramount Publix Corp. was formed, the corporation was credited with presenting pictures, names of Adolph Zukor and Jesse L. Lasky coming off.

Par has long wanted to minimize credits for many reasons, this including difficulties which arise in advertising of product, with squawks resulting the minute any credits are left out. Cost also figures from that "difficulty" channel.

As sound marched in, credits increased until some titles carried story writers, play authors, adaptors, dialog writers, continuity writers, photographers, recorders, etc.

Crowding Names

WB, FN and Fox, realizing too many credits were being thrown on the screen, began trying to put it all in one "frame," with no one in an audience then able to read half of it.

Par started giving recorders credits, then cut that out but still give photographers a break.

Main fear of studios in elimination of "supporting" credits to story title, director and cast is trouble with authors who demand proper credits on signing contracts. Practically all writers, it is claimed, whether important or not demand credits on picture, in pblicity and advertising, with most contracts specifying this.

Meanwhile, some action on credit cutting, it is admitted, is being forced on the producers themselves.

Standard Leader Marks Go Into Effect Nov. 1

Hollywood, Oct. 21.

Standard film leader and change over markings for both operators go into effect by all studios Nov. 1.

Standardization follows a campaign on the pa. . of the M. P. Academy of Arts and Sciences to get the studios to mark the leaders at the beginning and end of each reel uniformly.

Heretofore each concern has had its own system, which has caused plenty confusion to the theatre projectionists.

Quits Sunday Fight

Abilene, Tex., Oct. 21.

After a vigorous fight Publix has withdrawn from the contest, dropped all court contests and there will be no more Sunday shows here from now on.

Par, Chicago Starts

Chicago, Oct. 21.

Two more houses for Publix-B. & K. in Chicago are under way.

Work starts this week on the de luxe Paramount on the south side at 63d and Halstead. Ground will be broken and foundation laid, although the plans for the entire structure have not yet been completed. This is being done in an effort to get the steel construction under roof before the heavy winter sets in.

Steel is up on the new house at Devon and Western, and gala opening expected by spring.

2 New in Albany

Albany, N. Y., Oct. 21.

Reports Warners is to build a theatre in Albany renewed with the visit of Harry M. Warner, Spyros Skouras, and Dan Michaeloff. The three were making a tour of the chain in the state.

The Warner people, a short time ago, obtained an option on a plant in North Pearl street soon after R-K-O had announced it had purchased a site about a block away. This option has expired, but it is understood efforts are being made to renew it.

R-K-O already has started building operations on its new house.

WB IN N. O. PALACE

New Orleans, Oct. 21.

R-K-O Palace here opens shortly with pictures with local belief the house will play Warner product. This is considered all the more feasible through WB having no local outlet at present.

The theatre, closed for about a year, is being wired.

Fast Sprint Saves Erlich From Bullet in Texas

Dallas, Tex., Oct. 21.

A couple of light heels saved Harry Erlich, head of the Saenger-Erlich string, at Shreveport, La., from a bullet recently.

Bandit held up and gagged four employees of the Strand, then waited for Erlich an hour. Erlich claimed he didn't know safe's combination, so the thief led him out of his office, with Erlich taking the sprint as soon as he got out. Gunman fired, missed, and beat it. Erlich saved two days' receipts.

Unpaved Street Suit

Dallas, Oct. 21.

A. L. Deguire, owner of the Bison, neighborhood house, filed suit against the city for $16,570, claiming failure to pave the street in front of his house ruined his biz.

Deguire wants $2,400 loss in rentals and $12,900 in lost leases. One of the first instances of a theatre suing city government here.

UNLIGHTED DYNAMITE BOMB NEAR THEATRE

San Francisco, Oct. 21.

Gang terrorists are directing activities against some of the theatres here. Saturday a bomb made of several sticks of dynamite was discovered planted near the box office of the Alhambra, large neighborhood house. This theatre is owned by Nasser Brothers who for months have been waging legal war with the musicians' local.

The bomb had a long fuse but was unlighted when found by the janitor.

Residents in the vicinity of the Alhambra reported they had received phone warnings not to attend the house as it was to be blown up Sunday night, (19).

Charles V. Taylor, manager of the Castro theatre, also owned by the Nassers, was waylaid on his way home on another evening and slugged by two men.

Foul air hurts business

PEOPLE shun the theatre that is stuffy, smelly and oppressive. You can keep your air fresh and untainted—changed completely every few minutes—washed free of dust and soot, with the Kooler-Aire Cooling and Air Conditioning System.

Powerful, quiet, low cost. Write today for complete details.

HEALTHFUL
Kooler-Aire
NATURE'S REFRIGERATION

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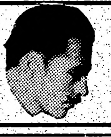
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco



FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA

SIX ORELLYS
SKILL—SPEED—STRENGTH
This Week (Oct. 18)—Publix-Balaban & Katz MARBRO THEATRE, Chicago
Direction: WILLIAM MORRIS OFFICE

ANN GREENWAY
CAPITOL, NEW YORK, NOW (WEEK OCTOBER 17)

"Ann Greenway......who sings as nicely as she looks......Miss Greenway paces her numbers, handling each well, with a couple of pips lyrically." *Sime.*

FRANK JEFFERSON at the piano

Dir.: LOUIS SHURR

THE PRINCE OF PERSONALITY
BERT FROHMAN
NOW AT CAPITOL, NEW YORK
Personal Representative CHARLES YATES

coming
'VIENNESE NIGHTS'
The Greatest Love Story Ever Told

Any way you look at her—she's the funniest girl on the screen . . .

WARNER BROS. Present

"The LIFE of the PARTY"

with

WINNIE LIGHTNER

Scenario by Arthur Caesar

Directed by Roy Del Ruth

She's a wild baby who makes old men act childish! A Gold-Digger of Broadway in Havana, working playful millionaires!

Opening soon for an extended New York run at the Winter Garden. AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY!

A WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURE

Wide Screen Contest On

(Continued from page 5)

eliminates the "grain" in the film. They also point out that where Grandeur means special projector heads at from $3,000 to $4,000 apiece, Realife's portable lenses can be procured for around $125 with the only other additional cost, and that nominal, being for an enlarged screen.

Too Costly?

The Realife lenses are being manufactured by the Bausch and Lomb Company of Rochester, N. Y., and Metro confidentally expects that they will become standard equipment in all film house booths of the future. The M-G angle is that Grandeur is doubtful of reaching universal usage due to its cost even outside of theatre installation. The engineers figure that on 1,000 installations of Grandeur the cost would run around $4,000,000 and adding another 1,000 houses yearly, thereafter, would run in the neighborhood of $2,000,000. This, it is pointed out, would be due to the use of the double sized films, extra equipment necessary, freight charges, etc.

It is known that the major producing firms have long had an agreement amongst themselves on the subject of wide film. This carries into the experimenting results Metro, Radio, and Warners are now launching. Fox has already twice shown its Grandeur on both Coasts, first via its mammoth newsreel and then on "Happy Days" (musical). With "Big Trail" already showing in Hollywood, and due to open at the Roxy this week, this picture will mark Fox's third display of its giant film. Radio is ready to debut with its Spoor process in Chicago.

Par Holds Off

However, the agreement stipulates that none of the companies can screen their wide film processes outside of the prescribed 10 key cities. Paramount is said to be remaining aloof from the race and will bide its time until the industry decides which method is to become standard.

When this decision is reached, Par will then go in for some oversized product on its own. But how such an outcome is to be reached continues one of the mysteries of the trade. Nothing is known as to how or who will judge the so-called contest.

And so long as the other companies continue to experiment with their various processes, there is nothing definite on whether Metro will allow the opposition firms to use its Realife. It is probable that should Realife prove the solution, Metro will lease the process to the other studios. Meanwhile, M-G labs are being equipped with the special reducing device the patents for which are all controlled by this company.

Warners will give New York its first flash at the WB Vitascope (65 mm.) when "Kismet" comes into the Hollywood here Oct. 30.

On the other hand producers refuse to acknowledge that the flood of multi wide-screen methods on Broadway is in the nature of a contest. By way of proving it Warners has abandoned advertising plans to play up the Vitascope end of the "Kismet" opening. Also, in the case of the Warner method, no other theatres in its circuit are planning to show this film in the 65 mm. size. As it is said the Vitascope projection machine attachment can be made in a half hour, it is understood. WB figures it can afford to await the reaction of this picture before making the move to introduce it in the other big towns.

From the ballyhoo slant, Fox, too, is not playing up Grandeur in the same terms that it did on its two previous occasions.

Indies' Outlook

In indie exhib circles few proprietors are startled, let alone interested, in the wide measure. Inquiries have been made by some of those who have heard of Metro's low figure (the lowest of the wide methods). They report being told that "Billy" will not be available to them until shortly after the first of the year.

Broadway, so far, is taking the wide film innovation with much nonchalance and, in fact, with the usual grain of salt.

Chi Sees Spoor Process

Chicago, Oct. 21.

R-K-O's Spoor system went on display here Sunday morning at 9:15 a. m. in the State-Lake theatre, the circuit officials present.

That the wide screen will be as revolutionary as sound to the industry is discounted here 100%. Opinion also is that the majority of independent and smaller houses will not even touch the giant film for some time. As it stands, the new sized picture is strictly a key city proposition according to the ideas of Chicago picture men.

On the Spoor system the cost of equipment, so far, is prohibitive except for the largest theatres. Tap is $12,000 for each projector and two are, of course, necessary to a booth. Spoor has 24 machines ready for installation immediately, with spotting of these machines possible in 12 key R-K-O theatres by the first of the year if ordered.

As for the picture itself, the illusion of third dimension, or depth, is there. But some months ago Thomas Bedding, Fellow of the Royal Photographic Society of England, stated flatly through Variety, that third dimension could not be. Bedding presented all arguments but the logical one, calling up the age-old doctrine that man cannot improve on nature. Bedding missed the one obvious refutation of third dimension for the screen. And that argument is this: that it is physically impossible to present a three dimensional figure on a two-dimensional medium, which is the screen.

However, Spoor clearly states that his invention is not third dimension, nor is it a portrayal of third dimension. Spoor calls it, and rightly, "natural vision." It is an illusion of relief and depth. As such it is successful.

63½ Millometers

The Spoor wide film in two-and-one-half inches wide, or 63½ mm. The screen itself as used here is 46 ft. by 27 ft., as against the 24 foot width of the regulation sheet.

The sound is upon a separate film, and is synchronized by chain drive to the motors. The fact that there is a separate sound track brings back the possibility of sound and picture failing to synchronize, such as in the case of disk sound.

Early fear that the wide film would cut out too much light, resulting in dark projection, does not show itself in the results. If any, the natural vision pictures are clearer than the smaller flickers.

Color processes are applicable to the wide screen, mechanically, and artistically. While the cost would naturally be increased, it would not be prohibitive. The wide screen in color is a cinch for musical productions with their large chorus routines.

As far as the public and the box office are concerned, the big screen should make money, novelty money, for a period.

First picture on Spoor's method is "Danger Lights," railroad story.

Dunning Back at U. A.

Hollywood, Oct. 21.

Phil Dunning, borrowed from United Artists by Metro, has been released after four weeks, Metro deciding not to use the story he was working on.

FANCHON AND MARCO
IDEAS

FOX
West Coast
Theatres
Unit

Best of
the Stage

INTIMATE USHERS

(Continued from page 2)

his seat in the dark house and he sits under forced silence, and tries to enjoy himself."

Too Much Silence

As for this silence, many theatres which, when first going sound, planted signs demanding silence on the part of the patrons, are now taking them down. Some of these houses, large and small, had such silence signs spotted even in the lobby, demanding that even the holdouts refrain from conversation.

Some managers are of the opinion that vaudeville is due for its comeback primarily because the theatres must come back to life. Show business, they state, depends on the theatre, and the theatre must have lights and flesh and some sense of life. The present deadness and flat darkness must eventually, they believe, be relieved by the return of humanness.

Still Going Strong
5th Consecutive Year
Benny MEROFF

COMING NOV. 7

Oriental PUBLIX Theatres Indefienitely

Form 1206 A

CLASS OF SERVICE DESIRED
TELEGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER
Patrons should mark an X opposite the class of service desired: OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL RATE TELEGRAM

WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NO.
CASH OR CHG.
CHECK
78 DL
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

RALPH SPENCE
AMBASSADOR HOTEL
LOS ANGELES, CALIF.

WE WANT TO CONGRATULATE YOU ON THE EXCELLENCE OF YOUR DIALOGUE IN HALF SHOT AT SUNRISE STOP IT CLICKS 100 PERCENT STOP WE HAVE JUST LEARNED THAT YOU ARE TO WRITE FOR ALL OUR PICTURES WHICH TAKES A BIG LOAD OFF OUR MINDS STOP GET BUSY AND TOP HALF SHOT AT SUNRISE REGARDS

BERT WHEELER AND ROBERT WOOLSEY

KIDS' CONCERT HEARTACHES

How the Wives Squawk at "Office" Hint "You're O.K., but the Wife"—

Quite a few man and wife teams are having internal battles these days due to word being passed to the male members that the booking office will not buy them any longer with the wife in the act.

Various excuses are being handed the worried males, the most prominent being "the wife is not as young as she used to be." Another is that said wife has become a little careless about her figure.

In some cases the edict has made it plenty tough. Especially where the man does comedy and the wife, through years of hard work, has developed into a peculiar feeder that he cannot replace. The wives cannot understand it, and how they squawk.

Several standard acts of the type have refused to split. Result has been that with no takers among the bigger booking offices, they have fooled around with other angles of show business—legit, pictures or the indies, or quit the stage for good.

Circuit Heads Visit Saranac—NVA Patients Perform for 'Mike'

Saranac Lake, N. Y., Oct. 21.

The heads of the nation's theatres were here to inspect the N. V. A. sanatorium. Among the executives were Hiram S. Brown, Harley S. Clark, Sam Katz, Nicholas Schenck, Harry M. Warner and Pat Casey.

Pathe and Paramount took pictures of the group, and during the afternoon rest period pictures were made of the patients. Among those who went before the "mike" were George Harmon, Constance Reeves and Andreas Erving, Hans Meyers, Kick Kuni and Eddie Voss, Allie Bagley and Lawrence McCarthy.

Marie DeComo Bankrupt, Owes $1,135—No Assets

Marie DeComo, actress, now playing for R-K-O, has filed a petition in bankruptcy listing her liabilities as $1,135 and no assets. Among her creditors is the N. V. A., for $300.

The N. V. A. loaned Miss DeComo the $300 a few years ago.

Miss DeComo, who is the wife of Joe Jackson, lists as other creditors Louis Spielman, agent, for $580, and Belle, Brooks, actress, for $100.

Frisco Auto Show Now After Ted Lewis for Wk.

Hollywood, Oct. 21.

Because Amos and Andy are stalling on an offer of $40,000 for a week's appearance at the San Francisco Auto Show, the management is now after Ted Lewis.

Last year the Frisco auto promoters paid Chevalier $25,000 for his week's appearance.

Marco In and Out

Hollywood, Oct. 21.

Mike Marco will go east again Oct. 27. He returned from New York Sunday (19) to look over some local affairs.

Marco will take in the 'Frisco situation before going to New York for the Roxy's new show following opening of "Big Trail."

Vincent Nixes Brokerage

Los Angeles, Oct. 21.

Frank Vincent is back from New York with no set plans.

Former Coast head of R-K-O (theatres) denies he is interested in a brokerage career in the east, as reported in Variety last week.

SAM SILVERS WANTED

B. Brown Slipped Author $100—Now Can't Locate Him

Sam Silvers, vaude author, is wanted on phone. Or anywhere else he can be found.

Bartlett Brown, vaude actor, who states he is speaking for other alleged victims besides himself, wants to see Silvers to get either a new act or his money back.

Brown has complained for himself and the others to the V. M. A. and "Variety." Silvers, Brown charges, accepted a $100 down payment on a vaude script but failed to deliver. Brown says he now wants to see the script, the coin or the author.

Either will do.

NEW TOUCH RACKET VIA COUPLE JAILBIRDS

At Loew's Orpheum, New York, last week, a bird stepped in the stage door with an envelope and asked for Lewis of Lewis and Ames. The stage doorman called Lewis and he opened the envelope to find a card which read: "This boy was in jail with me and needs help. Fix him up with any little dough you can spare and I'll see you when I get out." The name signed to the card is that of an actor who is now spending a little time up the river, Lewis came through with a little and the jailbird scrammed.

The tip-off to the gag is reported by another act on the bill with Lewis and Ames. This actor followed the fellow to the front of the house, where he met his confederate and evidently the one who wrote the message on the card. Said confederate, when shown the amount collected back stage, burned and took the collector over to photos in a frame and pointed out another face and said, "There's the guy you should have asked for; now don't make any more false passes like that." And they started up 86th street towards the R-K-O theatre, where they probably worked the same racket again.

TRUCK DRIVER ROUGH; CABARET GIRL SUES

Chicago, Oct. 21.

Everything George Belzac, truck driver, ever said to his wife, Eileen Bell, entertainer at the Pleasure Club here, is being held against him.

In the separate maintenance suit brought against the truck driver, through attorney Leo Weisskopf, Mrs. Belzac charges that he threatened to throw her out of the second story window, threatened to kick her teeth down her throat, and even threatened to choke her. In fact, he did choke her.

The threats started shortly after their marriage on Jan. 11 of this year, and ended with their separation on July 25 of the same year.

Wm. Ritter's Accident

William Ritter was injured painfully while riding in a car with friends a short while back. Bill was sitting in the back seat. While crossing Brooklyn Bridge, a milk truck forced the car into the bridge structure, cutting off all the fingers of Ritter's right hand.

Wells-Brady Separation

Gil Wells and Florence Brady, standard vaude team and man and wife off stage, have separated commercially and maritally.

Wells is going to do a new act with a Miss Murray, while Flo Brady has gone back to her single act.

ANNUAL INFLUX OF HOPEFULS IN CHI.

Small Towns Send Chicago Estimated 8,000 Music-Ambitious Students Yearly — 99% Haven't a Chance — Most of 'Coaches' Strictly Phoney —Debut Costs Students From $1,000 Up

GIRLS LOSE S. A.

Chicago, Oct. 21.

Annually, about this time of year, between 5,000 and 8,000 music students, from the small burgs in the midwest, trek to Chicago determined to be the world's greatest musical artists in a year. They include young boys and girls who are either singers, violinists or pianists.

Their disappointment, and their return to their home towns, broken in spirit and heart, form one of the most forlorn and heart-ripping dramas in the City of Rackets.

One out of about every 300 sometimes amounts to something. The rest just disappear, with Chautauquas and Lyceums gobbling up a lot of them who are too proud to hit back to the old fireside and gossipy neighbors.

Between 2,500 and 3,000 music teachers and several hundred schools are on tap to eat up the influx and take what little bankroll the pupils arrive with. While some of the teachers and schools are on the level, many are in the racket for what they can squeeze out. The way they take the horde is nobody's biz.

Subsidized

As a rule this mob of boys and girls, about evenly divided, leave home because back in the little city they have been able to fiddle, sing or play the piano better than anyone else. Because of this talent, much magnified at home, many are subsidized by Chambers of Commerce, some wealthy patrons, passing the hat in church for a year, or by the hard earned dough of their parents.

First month all looks rosy. All the teachers say they have talent and they get by on little dough. Suddenly they are advised to study with a teacher who possibly charges $10 a half hour. "You will advance so much faster" is the stock phrase hauled out for this. If the pupil can stand it he can get a pedagog who charges as high as $75 a half hour.

Much of the success of many of the so-called successful teachers in Chi has been due to excellent detective work, and ability to figure how much tariff a yokel will stand. Once get them going on the idea they are soon to be great they will sell their shirts to meet the bills.

Buying Audition

After five or six months' study the student is generally told he is ready for a recital. This costs him, immediately, an outlay of $500, given to an artists' bureau, which agrees, for the sum, to stage the concert or recital. Most of these have one or two big names in their catalog, used as a feeler and to attract the young embryo artists. As a matter of record few of these artists' bureaus make a dime on their big names, as they have to guarantee them from $2,000 to $5,000 a recital, so the bureaus make theirs from the young hopefuls.

From this point on it's a game of chiseling. The artist pays for all advertising; he takes ads in second string music mags, of which the bureau receives commission; he often pays the theatre or hall rent for his debut, as well as standing the cost of printing the ducats. He's doubled and tripled until he's about as clean as possible. Then the concert, with a handful of invited

(Continued on page 50)

Sunday Night for Extra Look at Palace and Maybe More Free Show

R-K-O will use m. c.'s chiefly for the purpose of exploiting the Sunday "professional night" idea at the straight vaude Palace on Broadway. Lou Holtz goes in next week for a four weeks' stay.

Requirements for m. c.'s at the Palace, with the house attempting to revive the old Winter Garden Sunday night concert atmosphere, are that they must be of sufficient importance themselves to be able to induce celebs to take a bow or come upon the stage without offending them, and do the introducing as though ad lib.

Staged introductions are not wanted. Although it is held probable that numerous theatrical personalities will hit the Palace on Sunday nights for the purpose of getting an informal knock-down to the audiences. The Palace thing on Sunday nights is a chance for exploitation, besides the bows and guaranteed applause for the price of a ticket. That those who will shy away from the Palace that night because of not liking the pointing out will be in the majority is held unlikely.

Palace ran into the Winter Garden revival thought accidentally. It was noticed that on Sunday nights a large number of stars with nothing else to do patronize the only straight vaude house. On that night there are no other stage shows downtown excepting the picture house presentations at the Paramount, Capitol and Roxy, but these usually have waiting lines on Sunday nights, and the pros don't enjoy waiting. Palace's reserved policy gets them, also the New York legits not giving shows on Sundays.

Not So Good

Last Sunday night (19) the audience introductions flopped because of an under average number of stage celebs in the house or spotted and through improper handling from the stage. Emile Boreo, smash single in his own spot on the bill, was not at home as the house introducer.

Dave Apollon came up to help out with his possibly wider knowledge of names and faces, making it a dialect turn by the two comics instead of the original idea. Joe E. Brown, Bill Robinson, Nan Halperin and Borah Minnevitch stepped out of their seats to say a word on the stage and Jack Benny took a bend from an aisle chair. Numerous others in the audience were not seen by the two m. c.'s.

Guy Robertson probably was spotted coming in, for they introduced him. But after the introduction Apollon looked around for Robertson without finding the singer. Audience applauded for Robertson during the search, to indicate why many of them were there Sunday night.

BILLY HOUSE RELEASED

Shuberts Turn Back Comic's 3-Yr. Contract to Harry Rogers

Long standing in-and-out of court battle between Harry Rogers and the Shuberts over Billy House has been terminated by the Shuberts releasing the comedian from his three-year contract.

Shuberts are reported without a show spot for House and rather than pay off on the contract without playing him, granted the requested release.

House reverts to Rogers' management.

COLLAPSES IN WINGS, AL SIEGAL AT SARANAC

Al Siegal, pianist, and former husband of Bee Palmer, opened with "Girl Crazy," at the Alvin last week with his new partner Ethel Merman, collapsed, and was removed to the hospital for Joint Diseases at once. Siegal was practically in a state of collapse when the show closed in Philly Saturday (11) and was forbidden to work by his doctor. But extreme anxiety over the debut in fast company of his new protegee, Miss Merman, made Siegal take an ambulance to the Alvin for the N. Y. opening where he played her first number.

Siegal and Miss Merman were scheduled to double at the Club Richman on its opening Oct. 16 but Miss Merman canceled the engagement. She appeared at the opening as a guest, singing two songs accompanied by George Gershwin at the piano. Grayce Hayes replaced her in the floor show.

Siegal was taken to Saranac Lake Friday (17).

INEZ SELDEN BADLY HURT BY FALL AT FAIR

Winston-Salem, N. C., Oct. 21.

Inez Selden, 34, of the Flying Seldens, is in City hospital here with a broken back and punctured lung, resulting from a fall at the fair grounds while going through her turn. Physicians hold little hope for her recovery and say she will be an invalid if recovering. Her husband, Arenzo Selden, is with her.

The Seldens were with the Champion attractions for the county fair. Mrs. Selden fell about 30 feet to the ground when the leather mouthpiece she used to suspend herself from her husband's neck, slipped from her teeth. She landed on her shoulder. Several bones were removed from her spine.

Servace LeRoy Injured

Servace Le Roy, formerly of Le Roy, Talma and Bosco, vaudeville magical act, was struck by a motor car Sunday (19) at Keansburg, N. J., his home. He was reported in grave condition Tuesday morning, still unconscious, doctors unable to say whether he would recover.

Le Roy was about to join a road show of magicians.

Eva Fay Ill

White Plains, N. Y. Oct. 21.

Eva Fay, "mind reader" well known on the big time vaude a generation ago in a mind reading act, is ill and under a doctor's care here.

To add to her troubles a real estate agent has a suit pending against her claiming commission on a real estate sale he alleges he made for her in Hastings-on-Hudson five years ago.

EVA WON'T WORK TO L. A. AUDIENCE OF 200

Los Angeles, Oct. 21.

When less than 200 people showed up, Eva Tanguay refused to do a scheduled performance at the Shrine Auditorium Saturday night.

Miss Tanguay explained across the footlights that she could not work to such a meagre audience and stated that money would be refunded at the b. o. She left for San Francisco continuing her tour.

Similarity of Voices Kills Hearn's Air Chance

Sam Hearn, who tore out last week for Chicago with a four weeks' contract to broadcast with Al Shaw and Phil Baker on the Sinclair Oil hour, is back in N. Y. again. The whole thing flivvered for Hearn when it was found that his voice was exactly the same on the air as Al Shaw's.

Sinclair people will probably settle with Hearn on his guarantee.

In December, 1905, there were 290 copies sold of the first issue of 'Variety' at 5c per copy and in 1905, too, the weather was a bit chilly, 'Variety' making the third frost so far that '05-'06 season with the boys saying that instead of giving that new paper 'Variety' three months to live, let's give it 3 weeks and probably next week will be enough to wash it up and the 2nd week sold 175 copies, but there was a 3d week . . . .

◆

And in December, next, will happen the 25th Special Issue of this weekly runaround, and that issue will be called for dignity purposes the 25th Silver Anniversary Number of 'Variety' with no alibies for the other twenty-four years

◆

December—Remember!

LOEW'S DECIDING ON VAUDE—YES OR NO

Loew execs are meeting this week to settle the vaude problem either way. From discussion thus far, return of vaude to several Loew theatres, following the same procedure by Fox, looks hot.

Eight former Loew New York vaudefilm houses, now in straight pictures, are reported as likely to resume vaude by or around Nov. 15 if settlement is in favor of stage shows.

Loew's dropped vaude in most of its theatres this summer in belief that a strong picture line-up would return more profits if played straight, without the stage costs of crew, musicians' and acts' salaries. Straight pictures failed to stand up in several spots, from accounts, with Loew's figuring lost variety patronage as a result in others. Loew's decision now hinges upon what it sees in immediate future for its picture supply.

'Liza Lands

Hollywood, Oct. 21.

Elizabeth Murray, formerly in legit and vaude and out here for some time without the break expected, has finally been engaged by Metro.

She'll do as her first important role in Marion Davies' next Cosmo, "Bachelor Father."

Quillan's Personals

Hollywood, Oct. 21.

Pathe is sending out Eddie Quillan on personal appearance trips to the Golden Gate, Frisco, and the R-K-O here, with "Big Money."

He opens Oct. 22 in Frisco, and a week later here.

ASH FOR LOEW

Opens in Cleveland Nov. 14—Dave Schooler Back at Capitol, N. Y.

Paul Ash goes Loew for six weeks with an option.

Ash will m. c. at the State, Cleveland, beginning Nov. 14. The signing of the former P-P band leader is in line with the previously announced plan by Loew of spotting permanent m. c.'s in its deluxers.

Capitol, Broadway, will have Dave Schooler again. Latter is tentatively slated to begin his return appearance the week of Oct. 31.

Doc Raymond Now Exhib, But Still Doing Magic

St. John, N. B., Oct. 21.

Having retired from the stage as a mental telepathist and soothsayer, "Dr." Raymond, formerly of Boston, has chosen to become owner-manager of a theatre in a small town about 665 miles from where he formerly made his base. At Parrsboro, N. S., a small seaport on the Bay of Fundy, Raymond has acquired the local Opera House from A. J. Mason, who had been in charge for about 20 years.

Raymond will resume talkers after he has renovated the old theatre and will also play traveling dramatic rep and tab companies. To keep his own routine in trim, he will present magic entertainments as an accessory between the fact for the sound films.

MARY LEWIS' WEEK

Mary Lewis, opera singer, will play a week in vaude for R-K-O at the Palace, Cleveland, Oct. 25.

Ghosted

Hollywood, Oct. 21.

An actor, waiting in an agent's office for the bad news, was looking over a current route sheet.

"Well," he drawled, "I see we're in Detroit this week."

FRIEDLAND SAYS FILM OPENING INFRINGES

Anatole Friedland complained to Paramount-Publix Monday (20) through the V. M. A. about alleged violation of copyright by Nancy Carroll at the Paramount theatre, New York, this week, to restrain the picture star from using a mechanical stage bit similar to one in his "20th Century Revue," and which he claims is his property.

The piece of stage business in question, as used by Miss Carroll at the Brooklyn Paramount last week and in New York currently, has the girl crash through the paper screen to the stage following the talking film introduction and preliminaries.

In "20th Century Revue" a line of girls crashes through similarly, following duplicated picture action.

Friedland is the former song writer and vaude headliner. He retired from the stage recently to devote his time to vaude act producing. He has the talking picture bit copyrighted, Friedland states.

No Coin for Legit So "Francis" Becomes a Tab

Frances Renault, femme impersonator, will tab his proposed legit revue, "Hello, Francis" for vaude. Tab version will be in three scenes and enlist a support cast of nine.

"Hello, Francis" had been in rehearsal as a legit vehicle for Renault but was pulled by Equity when those behind it had been unable to post bond.

Peace Over Costumes

Ritz Brothers' complaint against the Carlton Brothers' purported lifting of their style of stage dressing was satisfied when Publix advised the Carltons, playing in the "Birds of a Feather" unit, to change their costumes.

Ritzes' application to Publix for protection for the dress idea, which they contend is their own, was made following a claim by the Carltons that they were threatened with violence because of the alleged confliction in stage attire.

Irving Yates, producer and owner of the Carlton turn, complied with the Publix and Ritz request and changed the boys' costumes in Brooklyn this week. Yates previously declared he was the original producer of the Ritz Brothers' act and the creator of their mode of dressing for the stage.

Ann Suter's Return

Ann Suter, away from the U. S. for three years, opens for R-K-O at the Fordham, Nov. 1, following at the Palace, Nov. 15.

Miss Suter recently returned from a trip around the world.

Ex-White Rat Now Successful Floor Walker Advises Idle Actors

Chicago, Oct. 21.

After 15 years of floor walking in big department stores, against 14 years of show biz, David M. Henderson feels he has a vital message for actors who are trotting into agents' offices and coming out empty handed.

Mr. Henderson recommends treading department store lanes in a frock coat, striped pants and a boutonnier. "If actors would only realize it," says Mr. Henderson, "they are all qualified to walk floors. The bonhommie each actor is endowed with, from the very nature of his calling, makes him very acceptable to department stores, who are always looking for this type man.

"One meets some very nice people and is much more certain of eating regular," further states Mr. Henderson, who ought to know.

He was one of the first White Rats in Chi, and one of the first at heart, so he claims, to realize he couldn't be a Booth or an Arliss. When he got this thought he marched right up to Marshall Field and took a walk-around job for $15 weekly. He now works in Stevens' department store.

Actors Qualified

Mr. Henderson is amazed at the number of actors unemployed.

"If these people would only realize it, they are more than qualified to walk department store floors, directing charming girls to the notion section and rubbing shoulders with others, fully as charming, while o. k.ing charge accounts.

"The actor is polite, meets people easily and knows how to talk to ladies," the main requisites in the great walking trade.

Today Henderson drives to work in his own car, arriving at 8:45 a. m. and departing at 6.15 p. m., an hour out for lunch. In his off hours, has a dramatic school. He coaches ambitious clerks and youngsters.

For coaching he jumps in with his make-up on. It is called the Henderson Dramatic Studio, with Mr. Henderson also using the place as his home. All the pupils under Mr. Henderson's training are made-up by him.

"I like the smell of grease paint and still have my old make-up box."

Loew's M. C.'s Set

Loew's policy of permanent m. c.'s in all presentation houses is set. M. c.'s, houses, assigned and opening dates are:

Allan Rogers, Palace, Washington, Nov. 15; Bob Gillette, Valencia, Jamaica, Nov. 1; Bert Frohman, Paradise, Bronx, Oct. 25; Ted Claire, Penn, Pittsburgh, Nov. 21; Dave Schooler, Capitol, New York, Nov. 7; Wesley Eddy, Loew's, Jersey City, Nov. 8, previous to which Eddy will be at the Capitol, New York the weeks of Oct. 24 and 31, and Paul Ash, State, Cleveland, Nov. 14.

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AFTER A SUCCESSFUL TOUR OF
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The Only Act of Its Kind
in the World
AN IDEAL UNIT IDEA
DIRECTION
BILLY JACKSON
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SECOND RETURN ENGAGEMENT WITHIN EIGHT WEEKS
JESSE BLOCK AND SULLY EVE
R-K-O PALACE, NEW YORK, NOW
MATERIAL BY AL BOASBERG
Just Returned from Four Weeks' Engagement in London, Where We Played
TWO WEEKS PALLADIUM ONE WEEK BRIGHTON ONE WEEK HOLBORN EMPIRE
Direction MARTY FORKINS

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Managers Help N. V. A. Cause

(Continued from page 3)

enough in action since starting to afford an accurate gauge for its overhead.

In Saranac

Among the managerial delegation visiting Saranac were Harry M. Warner, Hiram S. Brown, Sam Katz, Will H. Hays and Casey. Other than Casey, it was the first Saranac call for any of the heads. As expected, all were enthused after surveying the sanatorium and its patients. Their decision the N. V. A. must be maintained was reached at once, and an executive meeting of the organization held, with Katz president, presiding. Resolutions were passed, insuring perpetual N. V. A. support from the show trade.

It's problematical what means will be taken up to obtain annual funds for the support. The managers will agree upon that. Nothing is reported having been discussed on the subject while in Saranac.

The matter of the Variety Managers' Association, over which Casey also presides, was left in a similar state. Meanwhile the V. M. A. will continue to function, with Casey supervising. Heretofore the V. M. A. has been maintained by weekly dues of $5 from the theatres amongst its chain members and some independents. That may be continued without the independents.

The V. M. A. is a welfare organization for the variety show business. It has acted as a regulator and mediator between the theatre and actor, adjusting controversies, passing upon various claims of one against the other or of both against one another, with its main objects to relieve the managers from minor aggravating details in their relations with actors, and to keep both out of court.

The N. V. A. clubhouse matter in New York also remains in abeyance.

It is understood that Casey since assuming the direction of the N. V. A. has not drawn a salary for that work, while his pay as gen. mgr. of the V. M. A. is owing to him for months. In addition to the N. V. A. and V. M. A., Casey is the coast studios' representative for all union affairs. He replaces the late Guy Currier in that position, which formerly was a part of the Hays organization. Casey is not drawing salary as yet for the new coast job.

Report in New York is that Casey informed the managers and producers he preferred not to set salary for himself at present, but to bring that up at some time in the future when the extent of his work in each department could be better viewed from actual accomplishment.

Relief for Actors

Decision of the chain execs to keep the N. V. A. going in its charitable pursuits will come as a great relief to the N. V. A. patients in Saranac. They have been in a sea of worry for months, while reports and counter reports of the future of the N. V. A. worried them.

The real inside of the somewhat belated announced support of the N. V. A. is that it has been obtained through the individual efforts of Casey and J. J. Murdock. Each has unceasingly worked for the perpetuation of the N. V. A. institutions, and they have been greatly aided by Will Hays. Hays became interested last spring when it seemed as though the picture managers and producers were about to abandon the N. V. A. Messrs. Murdock and Casey enlisted Hays' aid, on top of their own efforts.

Couldn't See "Monument"

The film industry's leaders at that time only saw the N. V. A. as a monument left by the late E. F. Albee to himself, the "monument" having been obtained by Albee through publicity for him in association with the N. V. A. and its charities. The picture people could not see why they should carry forward a work that Albee had promoted personally for years without consulting any of them, excepting when asking for more money.

The Murdock-Hays-Casey concerted effort was to convince the show business' leaders that while Albee had intended the N. V. A. as a "monument," the N. V. A. had become a part of the show business through the patients it cared for from the stage, and it devolved upon the show business as a whole to perpetuate it.

The variety heads and the producers were finally won over to the Murdock-Hays-Casey reasoning, but those three men had a tough time in many and lengthy talks, with the visit to Saranac, a Casey idea, the final convincer.

'Flesh' in Utica

Utica, N. Y., Oct. 21.

Another independent theatre, Olympic, is going in for a talker-flesh combination.

FEMME TEAM SPLITS

Chicago, Oct. 21.

Mildred Garon, chorus girl with "Fine Feathers," Publix unit, has stepped out of the line to replace Connie Almy, straight woman for Maude Hilton.

Miss Hilton and Almy's differences of opinion resulted in their agreement to separate. Miss Hilton owns the act and will play out the route with Miss Garon as her new partner.

ILL AND INJURED

Gus Edwards, after six weeks in bed with sciatic nerve in his left leg, up and around.

Carl Francis (vaude) had appendicitis operation in Jamaica hospital, Jamaica, L. I., last week.

Flo Lewis cancelled at Loew's State, New York, this week, throat trouble. Hoyt and Coots replaced.

Edna Pfister, secretary Film Board of Trade, in St. Luke's Hospital, Chicago, following foot operation.

John Driscoll, outdoor booker, ill in Seymour, Conn. His son is looking after his New York office.

William Charles Austin, assistant secretary of the Actors' Fund of America, has been ordered by his physician to take a rest of several months, owing to a nervous breakdown.

N. T. G. and Gals for Loew

N. T. G. and his Hollywood Revue, are booked with Loew's for six weeks in the metropolitan theatres, opening at the Gates, Brooklyn, Oct. 25.

Although the act will be billed as the Hollywood Revue, N. T. G. won't use the show now in the restaurant, but will travel with another troupe, while doubling.

Fred Pisano (formerly Pisano and Landauer) now doing a new act billed Fred Pisano and Co.

Blackface Act Switched

Moran and Mack's simultaneous dates in the R-K-O theatres with the Amos 'n' Andy picture, "Check and Double Check," have been switched from the midwest to New York. It was considered inadvisable to play the $5,000 stage act against or with the $600,000 picture.

Moran and Mack were booked for four weeks in the west, opening at Toledo Oct. 25. On that date "Check and Double Check" will be released in 200 R-K-O houses throughout the country, with exception of New York.

Moran and Mack open in New York at the Coliseum, Oct. 25, under the rerouting.

TAB BEAUTS' ACT

Twelve "Graphic" beauty contest winners who recently completed an F. & M. unit tour, opened Saturday (18) for Fox in an act with Mel Klee which will play Fox theatres.

Klee was signed for another year by F. & M. and will go into a unit when the vaude act washes up.

Resnick Returns East

Hollywood, Oct. 21.

Eddie Resnick, New York vaude agent for many years and out here several months as an associate of Johnny Collins, left Saturday (18) for the east.

He's making the trip by car.

JACK
ALLEN
AND
FRANK
KENT
Now Winging Thru the
"OFF SHORE" Revue
at the
CAPITOL, NEW YORK
(Week of Oct. 17)
With All Loew De Luxe Houses to Follow
Personal Dir. SAM LYONS

PAUL SAVOY Presents
"Whitey" Roberts
To Fanchon & Marco

NOTICE
INFORMATION giving the addresses of Emma Elida Morse and Lucretia Leone Morse, is needed in the settlement of an estate in which said parties are interested. Write Fulton & Huxman, Attorneys at Law, 401 First National Bank Building, Hutchinson, Kansas.

AMBASSADEURS, PARIS, 6 WEEKS
SCALA, BERLIN, 4 WEEKS
ENGLAND, 10 WEEKS (Consecutively)
Including 2 Weeks Palladium and
2 Weeks Coliseum, London
And Now
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P. S. Thanks for return dates in Europe for Next Year

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'ROUND THE WORLD

They never forgot *"Laugh, Clown, Laugh."*

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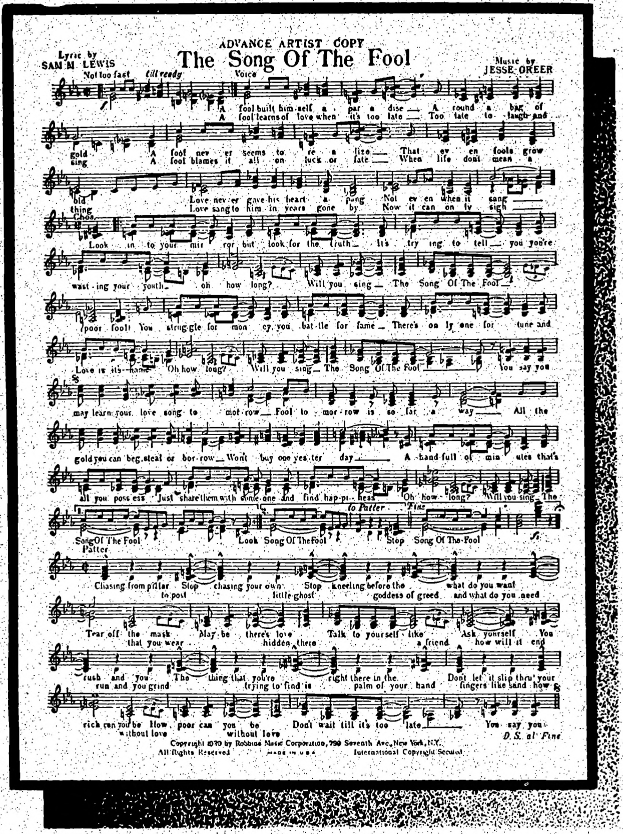
BUT NOW COMES THE BALLAD THAT WILL TOP THEM ALL

Never such excitement in song business as there is in advance of

The SONG of the FOOL


ADVANCE ARTIST COPY
The Song Of The Fool
Lyric by SAM M. LEWIS
Music by JESSE GREER
Not too fast
till ready
Voice
A fool built him-self a par-a-dise — A-round a bag of gold A fool nev-er seems to re-a-lize — That ev-en fools grow old
A fool learns of love when it's too late — Too late to laugh and sing A fool blames it all on luck or fate — When life don't mean a thing
Love nev-er gave his heart a pang Not ev-en when it sang
Love sang to him in years gone by Now it can on-ly sigh
Chos.
Look in-to your mir-ror but look for the truth — It's try-ing to tell — you you're wast-ing your youth — oh how long? Will you sing — The Song Of The Fool —
poor fool! You strug-gle for mon-ey, you bat-tle for fame — There's on-ly one for-tune and Love is its name — Oh how long? Will you sing — The Song Of The Fool — You say you
may learn your love song to-mor-row — Fool to-mor-row is so far a-way — All the gold you can beg, steal or bor-row — Won't buy one yes-ter-day — A hand-full of min-utes that's all you poss-ess Just share them with some-one and find hap-pi-ness Oh how long? Will you sing The
Song Of The Fool
Look Song Of The Fool
to Patter
Fine
Stop Song Of The Fool
Patter
Chasing from pillar to post Stop chasing your own little ghost Stop kneeling before the goddess of greed what do you want and what do you need
Tear off the mask that you wear May-be there's love hidden there Talk to yourself like a friend Ask yourself how will it end You
rush and you run and you grind The thing that you're trying to find is right there in the palm of your hand Don't let it slip thru' your fingers like sand how
rich can you be without love How poor can you be without love Don't wait till it's too late — You say you
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(who wrote "King *for a* Day" *and* "Laugh, Clown, Laugh")
Melody by **Jesse Greer**

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INDOOR GOLF USING ACTS TO ATTRACT BIZ

Chicago, Oct. 21.

With the cool weather having already shoved outdoor golfie into the ashcan, the indoor pee-wee golf outfits are putting on the de luxe for steady winter trade. One joint, just out of the loop, has facilities for dine and dance; two cabaret acts, and clown midgets on the course, are additional attractions.

Another indoor putt-putt has imported a psychic marvel who played around the minnie course, blindfolded in competition with several regular golf pros. The big angle, however, was that admission to the contest was absolutely free, the management figuring on the stunt purely as exploitation in bringing new faces to the course.

NEW ACTS

Beck and Stone, comedy act, reunited.

Harry Stanley and Co., formerly Stanley and Page, 3-act.

Julian Hall and band.

Frank Corbett and Jack Boyle.

Harry Ames and Co. (5), "Moonbeams."

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

Max Harts East

Hollywood, Oct. 21.

Max Hart, the agent, and his bride whom he married in Reno the day he was divorced from Madge Fox Hart, leave this Saturday (25) for New York.

Hart, one of the worst anti-Hollywood grouches, says he'll stay until after the holidays, resuming his legit agency business.

FOX SHOWS RESTORED UNDER UNION'S PACT

With the restoration of stage shows to the New York and Brooklyn Fox houses made definite under a new agreement with the stage unions and musicians, the Fanchon & Marco booking office had a heavy job lining up the opening shows. Phil Bloom worked early and late and had everything working smoothly for the Academy and Audubon, which got the stage bills launched last Friday (Oct. 17), and the Savoy, Walker, Star and Crotona on Saturday (18).

Opening Academy show was the F. & M. Idea, "Good Fellows," which switched to the Audubon (168th street) yesterday (21), the uptown vaude show going intact to the Academy.

A 12-piece band is engaged at the Academy, with a seven-man orchestrat in the other Fox houses.

At the Audubon and Academy the bands are on the stage, while at the Savoy, Star, Crotona and Walker they will play and accompany the acts from the pit.

The Republic in Brooklyn swings into stage show action next Saturday with a seven-piece band and five-act show.

There will be no Ideas played at the Savoy, Star, Crotona, Republic or Walker, the shows being entirely vaude with two changes weekly, Saturdays and Tuesdays.

The Savoy, Republic and Crotona will use four acts on each split and the Star and Walker five each.

Perlberg Takes 20 N. Y. Acts for F. & M. Units

Fanchon & Marco have opened a new outlet from New York for moderate salaried acts and specialty people, through commencing to cast in the east for the F. & M. presentation units.

Bill Perlberg, coast agent, has been in New York for the past three weeks, representing Fanchon & Marco in a material hunt. Perlberg is in the capacity of an indie agent with F. & M.'s special authorization and is doing his New York casting through an eastern agent, Charlie Morrison.

Perlberg will return to Los Angeles the end of this week. He will take back about 20 contracts for as many stage acts engaged during his New York stay.

Formerly most of the F. & M. act booking has been carried on at the home production office of the units in L. A. Perlberg's New York trip in the unit producer's behalf marks the first gross booking attempt by F. & M. in New York. In the past only the outstanders in the east were booked for coast units by F. & M.

Among acts taken by Perlberg through Morrison for F. & M. are Jean Carr, Bobby Henshaw, Ed and Morton Beck, Le Grohs, George Broadhurst, Earl Faber, Barry and Lancaster, Jack Pepper, all eastern vaude and presentation standards.

Perlberg will return to New York in about four months for the same purpose. Meanwhile, F. & M. will continue eastern booking of people for the western units through the F. & M.-Fox booking office in New York.

Indie Vaude Houses

Playhouse, Hudson, N. Y., opened Thursday (16) with five acts last half only.

Park Lane at Palisades, N. J., with five acts each half and five acts Sunday, opened same day; also Rialto, Poughkeepsie with five acts last half.

State, Newburgh, N. Y., opens Oct. 27 with five acts each split.

10 WKS. BOOKED OUT OF BOSTON BY LOCAL RKO

Boston is now the vaude actors' paradise. With a total playing time of 10 weeks and additions made constantly, it reminds the old standard acts of another day when Boston was good for 15 straight weeks at regular dough and practically no railroad fares. Today, the R-K-O Boston office, under the supervision of Doc Breed, has more actual playing time for vaude acts than any city in the country, outside of New York.

Vaude at Portland

Portland, Me., Oct. 21.

Beginning Oct. 25 a new policy of stage shows is announced for the Strand, bringing to Portland a stage program similar to the form used in Publix theatres.

"Loop" McGowan will be m. c., with Earle Hanson and His Publix Playboys engaged as permanent entertainers.

Each week a vaude unit will come in from New York.

Birge Peterson, present organist, will be retained.

R-K-O's Own Example Makes Vaude Selling Tougher in Midwest

Chicago, Oct. 21.

Scouts, bookers and other R-K-O officials trying to talk vaudeville to independent houses or other circuits are finding it tough to answer their own rebuttal in the shape of the State-Lake, cradle of present day midwestern pop vaudeville, now straight sound.

State-Lake is doing big business in its first couple of weeks of no acts, no orchestra and no stagehands. And the R-K-O execs are chortling gleefully over the easy remedy of their operation headaches.

Meanwhile another set of R-K-O officials is urging other managers and houses to assume the "headaches" of acts, orchestra and stagehands. So far this season the western R-K-O office has added exactly nine days time to their books over and above their summer quota.

Of the two groups within R-K-O itself, the picture men and the vaudeville men, the advantage seems definitely with the picture men. The chief source of vaudeville is seemingly not sold on it themselves. Added to the natural hostility and fear among the non-vaudeville outsiders, this is having a widespread psychological effect.

Weston and Lyons sailed Thursday (16) for England.

THEATRE WANTED
For high class, clean burlesque or tabloid stock by successful producer.
Confidential, Box 75, Variety, New York

CARLA TORNEY DANCERS
Outstanding Success of
Fanchon and Marco's Revues
UNDER PERSONAL DIRECTION OF
CARLA TORNEY
Third Unit "On the Set" Playing San Francisco
Fourth Unit "Way Back, When" Playing Loew's State

"A Breath From the Orient"
MATSUMOTO TROUPE
Novelty Act
Direction: BILLY JACKSON
R-K-O HIPPODROME, NEW YORK
(Week of Oct. 25)

ALL OVER THE WORLD
EMILE
BOREO
R-K-O
PALACE, NEW YORK
NOW
YOU KNOW BOREO
A HIT'S A HIT

SENSATIONAL EUROPEAN HIT!
COMMANDED TO APPEAR BEFORE A VAST ASSEMBLAGE OF ROYALTY AT
CLARIDGE HOTEL, LONDON, THIS WEEK (OCT. 20)
MAIDIE AND RAY
PLAYING LONDON, ENGLAND, NINE WEEKS AND THEN
EMPIRE, PARIS (NOV. 28) WITH ITALY AND GERMANY TO FOLLOW

KIDS' HEADACHES

(Continued from page 43)

friends, a few flowers, and back to the school grind, about a grand poorer and wiser. No handsome offers from other bureaus. No nothing. Just grief.

Afraid to write home, and short of dough, he tries to hang on. Most of the students stick close together, living in small colonies of cheap rooms, and seldom paying any attention to any passing event but music.

Girls Go Dowdy

Most of the girls are so engrossed in their music they drop everything womanly, go about in outlandish clothes, losing this s. a. and other inviting characteristics. Some occasionally marry wealthy music lovers, generally older than themselves, but for the most they sink back in ill kept quarters, content to talk, eat and sleep their life work, music. Some try for orchestras, but because they have allowed themselves to become so frumpy they generally lose out. A few, and very few, cut and run for home, after a year, content to let the folks say what they wish so long as life becomes normal again.

Striking example of the way some of these pupils are handled—one lad, who had a fair voice that netted him a bit of money on the musical comedy stage, was persuaded by an old teacher to change from one school to another. Each employed different methods. After a few months the lad realized he was losing his pipes, and on his own volition switched to another teacher and school. This went on for a year until today the lad can't sing a note, his voice ruined by so many different teaching methods, no two of which are alike.

Another case, of a boy who had fought the grade for three years, quit when he was told to make a try for the opera stage.

"What's the use?" he replied. "I'm out of dough and have no pull. I couldn't make it."

Getting Wise?

Notable fact this year that as many students as ever came to town, but most all the larger schools are slipping and sliding around, with many about on the point of closing. Reason given by heads is they can't get any biz. They admit the students are wise to them and are hitting for suburbs and the smaller teachers, who more or less try to play the game on level.

Funniest angle to the whole situation was one boy, who after two years' extensive voice study, switched to pop tunes and tried to make a vaude engagement. When the booker heard him he told him he should take a few singing lessons and then come back and try.

Stagers Deny

Los Angeles, Oct. 21.

Report that Bobby Connolly and Seymour Felix will stage units for Fanchon & Marco out here denied.

Felix, under contract to Fox, can't do it because he's about to direct. The closest F. & M. got to securing Connolly was a talk with the latter's agent.

Stagers now under contract to F. & M. are Sammy Lee, Leroy Printz and Larry Ceballos.

Goldberg's Sub-Div of 3

Lou Goldberg, manager of the Franklin, New York, will have three theatres as a new sub-division created in New York by R-K-O.

Goldberg will supervise the Regent and 125th Street, both uptown, New York, in addition to the Franklin.

Dark House Reopens

Louisville, Ky., Oct. 21.

National theatre, dark for years except for occasional attractions, will reopen Nov. 1 with stage presentations and such first run films as can be obtained. Abe Bass, owner, is negotiating with vaudeville circuits and tab producers.

R-K-O had a 50-year lease on the National, with 31 years to go. Transferring of this lease to the National Amusement Co. involved a sum of about $800,000.

The National is one of the most elaborate houses in town and seats 2,500. J. C. Johnson, formerly of Chicago, becomes manager.

FULTON'S NEW LINEUP

Jack Fulton, formerly Fulton and Parker, is readying a four people comedy act.

Fulton and Parker separated last week, Miss Parker going into retirement for the rest of this season.

Dyker All Sound

R-K-O Dyker, Brooklyn, drops vaude for straight pictures Oct. 25.

R-K-O recently purchased the former indie house, trying stage band presentations at first and then vaude.

R-K-O RADIOING PUT UP TO LOCAL HOUSE MGRS

In an effort to establish an average for its radio programs for the whole country, R-K-O has requested its theatre managers to suggest improvements on the present R-K-O weekly broadcast.

Each manager has received a questionnaire. From the replies, R-K-O will try to rearrange programs accordingly.

It is stated by R-K-O now it may not have the number of listeners it should, as what may please in New York City may displease in Columbus.

R-K-O is attempting to reach a medium that will satisfy all.

Long Beach Drops Intacts

Hollywood, Oct. 21.

Starting Oct. 25, vaude at the State, Long Beach, will be booked through the local R-K-O office.

R-K-O units which have been playing Long Beach after L. A. will travel intact to Salt Lake City.

THE ONE AND ONLY

BERNARDO DE PACE

"The Wizard of the Mandolin"

ASSISTED BY

CELINE LESCAR and ZARA LEE

Presenting a Sensational New Act

MUSIC

ACROBATICS
SINGING

TALKING
COMEDY

NOW

R-K-O 81ST STREET, NEW YORK

(Oct. 22—24)

Vaudeville
JACK CURTIS

Independent
WILLIAM MORRIS

Inside Stuff—Vaude

While four newsreel cameras were grinding away at Sidney Franklin, the Brooklyn bullfighter, after the latter stepped off the boat, a Loew p. a. stepped into the scene and got the name of Loew into the sound newsreel shots.

Franklin is booked for one week at Loew's Metropolitan, Brooklyn, Oct. 25, and the Loew p. a. went down to meet him. While the cameras were taking shots of Franklin standing on the steps of City Hall, the p. a. stepped forward and said, "How would you like to play for Loew?"

"No reply.

"We'll give you $3,000 a week," said the p. a., to which Franklin's brother answered, "We'll take it."

Entire conversation was caught by the newsreel cameras.

The Loew p. a. is H. A. Berg in Oscar Doob's department.

Ned "Clothes" Norton arrived in N. Y. after a few months in Hollywood. Ned left Broadway and his first love, vaude, to take a chance on the talkers. He is back to stay, and says the only one left out there is Solly Violinsky.

Along with the arrival of Norton, came Lew Pollock, song writer who scrammed for Hollywood several months ago with the rest of the tunesters. Lew says no more theme songs; no more musicals; no more soft snaps for the tin pan alley gang.

Willie Howard, comedian in "Girl Crazy," Aarons & Freedley musical, is drawing down 7½ per cent of the gross, against a weekly guarantee of $2,000. That figure is more than the salary formerly paid Willie and Eugene Howard by musical producers. Eugene Howard is set for "Passion Preferred," Crane Wilbur's satirical comedy on Hollywood, to be produced by George Choos.

Although a few theatrical engagements were offered to Coste and Bellone, the French flyers, both sailed for their homeland Friday (17) without accepting any.

Refusal was at the request of France, which asked its flying sons to refrain from accepting theatrical engagements lest their hop across the ocean appear as for commercial purposes instead of patriotic nature.

THE 'MASTER COMEDIAN'

LARRY RICH

and His Pests in (RICH) Moments

ROUTED THERE R-K-O HERE EVERYWHERE

1930
Oct. 4—Fordham
11—Coliseum
18—Schenectady and Troy
25—Albee
Nov. 15—Jefferson
22—86th St. and Dyker
29—Hamilton
Dec. 6—Newark
13—Yonkers & Royal
20—Flushing and 58th St.
27—Union Hill and Franklin
1931
Jan. 10—Hippodrome
Feb. 14—Cincinnati
21—Chicago
28—Cleveland
Mar. 14—Youngtown
21—Buffalo
28—Toronto
Apr. 4—Hamilton
18—Boston
25—Providence
May 2—81st St. and Kenmore
May 9—Madison and Chester
16—Syracuse
23—Rochester
30—105th St., Cleveland
June 6—Toledo
13—Milwaukee
20—Minneapolis
27—St. Paul
July 4—Winnipeg
18—Vancouver
25—Seattle
Aug. 1—Portland
15—San Francisco
22—Oakland
29—Los Angeles
Sept. 19—Salt Lake
26—Omaha
Oct. 3—Kansas City
10—St. Louis
24—Oklahoma City
31—Ft. Worth
Nov. 7—Dallas
14—San Antonio
21—Houston
28—New Orleans
Dec. 5—Birmingham
12—Atlanta
19—Charlotte

Dir. BLONDELL & MACK

1560 B'way, New York Bryant 2332

HAD TO LEAVE
LONDON
BUT

During Our LAST WEEK Over There
WE PLAYED

PALLADIUM THEATRE
TROCADERO RESTAURANT
EMBASSY ROOMS
CHEZ HENRI CLUB
BROADCAST B.B.C.
COLUMBIA RECORDS

Expressing Our Appreciation

¶ To Val Parnell for postponing two Palladium dates and two Holborn Empire dates.

¶ To B.B.C. for offering us four more broadcast dates.

¶ And to Jenie Jacobs, Henri Sherek and Tom Fitzpatrick for their co-operation.

CALLED BACK TO START OUR 54 WEEK TOUR FOR R-K-O

GEO. N. GRACE
BURNS AND ALLEN
IN
"LAMB CHOPS"
By AL BOASBERG

New Acts

NANCY CARROLL
Songs, Talk, Dances
18 Mins. (In Unit)
Paramount, New York

Nancy Carroll, a natural in films, goes the same on the stage. She'd kayo the box-office alone anywhere, but with Rudy Vallee playing straight, as he did here, the combo is a crusher. The Vallee angle repeats the arrangement of the week before at Brooklyn Par. That's smart showmanship. For Vallee it means 11 shows a day. Six of them are here.

Miss Carroll does four numbers, and all size up class, film connection or no. Two songs and two dances. In between is light comedy that has the benefit of her personality.

The rest of the unit was Boris Petroff's "Putt Putt." What Par could do by shooting the pair over one-week stands in the deluxers is nobody's imagination. But if anything the stage appearance of Miss Carroll helps accentuate her film potentiality rather than weaken it, which is the thought of most film stars.

Here Vallee spots her as "Par's loveliest star." The unit or most of it already has done its work and Vallee has sung one song, played on his sax and led the band in a number when he intros Miss Carroll. Stage closes to "one" against black velvet drop. Vallee in spot announces and then can't find Miss Carroll.

Screen flash shows Miss Carroll preparing toilet. Novelty bit follows where Miss Carroll talks from screen to Vallee. Chatter about keeping date. She might disappoint Vallee, but she couldn't the audience, so she comes plunging through paper screen in folds of curtain. Long gold gown and flaming red hair with a tiny face and willowy figure. Voice to match personality.

Miss Carroll's first song is from one of her films. It follows chatter with Vallee about being nervous. So she does the song in nervous fashion, Vallee helping with straight action. Not a strong voice, but sweet coloratura and over big. More chatter about comparative abilities of pair, and comedy follows when each attempts to do the other's best bits, Vallee does a fakery step while Miss Carroll leads band.

An imitation of Vallee's stance and meg singing by Miss Carroll is a pip. It precedes a tap dance with the six girls. Finale is a tap with two boys in toppers and afternoon dress.

Finale spots weakness by sudden finish that comes unexpectedly.

It's understood that Jack Kirkland, Miss Carroll's husband, supervised the staging.

KING and BARON
Acrobats
8 Mins.; Three
Jefferson

Two male acrobats. Mainstay of the act is the prodigious strength which the understander exhibits in handling the lighter partner. Does direct one hand body lifts off the floor and also supports the partner while the latter does a handstand on his outstretched arms.

For a bit of flash the smaller partner dives through a tissue paper frame into the arms of the other and later dives through two paper fans moving in opposite directions for the same catch.

Oke opener.

SAM LINFIELD and Co. (5)
Novelty Acro, Comedy
10 Mins.; Full (Special)
Hippodrome

Four men and two midgets in novelty setup. They come sliding out of huge shoe setup and down collapsible stairs to shoot off into tumbling. Takeoff on "Old Woman Who Lived in a Shoe." One of the men in white face and femme makeup. Sawdust comedy follows.

Finish is a burlesque boxing bout between two midgets. Others help for comedy. Everything done is fast with an Arab whirl breaking just before finish. Good on novelty angle for standard. Closed here to good results on eight-act layout.

Verna HAWORTH (3)
Dances and Songs
14 Mins.; Full (Special)
58th St.

Miss Haworth receives a New Act notice on the basis of new framing and different support. As for herself, she is doing mainly the same routines as heretofore, with an additional number thrown in. Miss Haworth is a splendid toe dancer, doing all her steps from that position. This includes her opening, a cane toe strut, followed by Russian hock steps and taps. All neatly done, with the toe hock steps and the taps appearing quite difficult.

A sister team supplants the male team which formerly supported Miss Haworth. They are the Lovejoy Twins, a personable pair of girls. Mix warbling and dancing, neither of which is above average, but both put personality into their work.

Fred Martin assists at the ivories.

BLACK and SILVER CREATION
Dances
16 Mins.; Full (Special)
Jefferson

Straight dancing turn that fails to lift itself out of the classification of ordinary. Perhaps because everything is done too much in machine-like manner, as first three girls dance, then two boys, then a mixed couple, and that's the way it's repeated throughout the act.

Best feature is the two numbers done by the mixed couple. The male half is unusually graceful for a boy, working on his toes along with the girl and exhibiting fine form with his leaps and whirls. Femme is also a clever dancer. First number is a doll dance and second a Dutch bit.

Three girls assist with dancing, working mostly in brassieres and shorts. One of the girls takes the spot for a contortion dance. The two boys are just hoofers with the usual routines, including military taps.

HOYT and COOTS
Songs and Talk
14 Mins.; One
State (V-P).

Waite Hoyt, big league pitcher and J. Fred Coots, composer of the score of "Sons o' Guns" qualify as a new act only because they are a new association. Hoyt, now with the Detroit American team, has made winter vaudeville tours for three years or so with other associates.

Coots presides at the piano, sings and feeds chatter to the moundsman, a personable young man with an altogether pleasing baritone voice and a modest, agreeable stage presence. They alternate gags of the mildest kind with song numbers, mostly pop hits by Coots, and for change of pace introduce a sparkling little brunette girl for a number and a comedy session of roughhousing Hoyt.

It would be parlor entertainment except for the fame of the two men. That gives them vaudeville interest and makes them highly acceptable one-timers. Placed here in next to closing of a five-act bill and suffered from that position. *Rush.*

RYAN and NOBLETTE
Chatter, Comedy, Songs
17 Mins.; One
58th St. (V-P)

W. k. pair now doing plain duet specialty instead of skit, Ryan playing the fresh straight and the girl comedy. Girl muggs and does a screech song showing Darwin was right.

Girl has class and a natural presence. Uses chatter verging on the suggestive. Ryan's straight and that's all. Neither has a voice that kills. No. 2 on five-act bill here, and that's where it fits.

"Office Wife" Gags

(Continued from page 27)

the clergy joined in. But it took the blotters that Rosen broadcast through the business offices to stir up the authorities. The blotters asked four questions:

"Do you love your Boss?

"What do you care about his wife?

"Are you his office wife?

"Are you like every girl in every office in Syracuse, an office wife?"

Some of the blotters reached the City Hall, others the police station. Rosen drew two sharp phone calls. One summoned him to the Commissioner's office, the second to Chief Cadin's. Both officials said plenty.

But Rosen still wasn't convinced. So the next day he built a platform on his marquee, engaged two actors to simulate the principal characters in "Office Wife," and sent them out to do a ballyhoo against an office setting with a full complement of props—typewriter, desk, chair and phone. An amplifier carried the voices of the pair across the square which the theatre faces. The dialog was rare and spicy—Rosen wrote it himself.

Inspector Wilkes, who mixes censorship with fire protection, listened in on the performance and promptly ruled it n. g.

"That's out," he informed Rosen.

The Strand manager couldn't believe his ears.

"Next show at 5.30 p.m.," he informed Wilkes and the crowd. Rosen was as good as his word. At 5.30 the marquee ballyhoo started anew.

Wilkes strode into the theatre, brushed past Rosen, stepped out on the platform and cut the performance short. "Get," he ordered. The actors "got."

Re-entering the theatre through a French window, Wilkes caught his hand on a catch, ripping it badly.

And not a word of all this appeared in the local Sunday papers.

PALACE, NEW YORK

(ST. VAUDE)

Good vaude layout all the way for current week at this R-K-O acer. No bell ringers or swiss yodelers but yet a good show. The kind that the late Ben Keith and Freddy Proctor would be proud of but Willie Hammerstein, also departed, might smirk at because of lack of sensational features. No torso twisting harem refugees or shooting twins but still a good show.

Marx Brothers, the four of them, holding over from last week, were the usual panic with their comicalities in closing spot flanked by two women who dressed and fed the boys for the usual rollicking results. Mrs. Marx's offspring were spotted in closer and held the rostrum for 25 minutes. Groucho copped the biggest results for comedy as the philandering monarch who trumps the Queen for Du Barry, and both gals are good. Remaining trimvirato of Marxes flit in and out for laughs, getting them. Despite a disconnected series of nonsensical stuff they go over big.

Falls, Reading and Boyce, two fellers and gal, opened with a nifty line of stepping and acrobatics which got them across for better results than usual opener, and deservedly.

Galla Rini and Sister also did well in follow-up, with instrumentals giving the male member of the duo plenty of fling to display versatility as a musician. Galla tosses around a dozen or more instruments and perfect with all.

Roye and Maye, mixed dancing team flanked by a support company of six, registered for class in a nifty dance revue which gave the featured members plenty of scope for spotting their dance twosomes to results and with the support build-up helpful in sending this one over for tops.

Block and Sully, mixed team, got first crack at comedy in next niche. And what a welcome relief. The fly gab kept them giggling throughout. Audience was hungry for comedy and went for this twosome in a big way.

Emile Boreo, spotted for next-to-closer, swapped spots with Rae Samuels and followed on and wowed them with his songs and clowning. Boreo's impresh of Maurice Chevalier and his dead pan wooden soldier dance would have been enough to smack him across for undisputed hit, but he insisted on the Sarah Bernhardt, which would have ordinarily let him down elsewhere but held him up here, with probably many of the outfronters remembering that Madam Sarah had been headliner at the house at $7,000 for the week away back in those days when such sums were never mentioned without kneeling. Boreo's showmanship did the trick for runner-up with the Marxes for hit of the show Saturday afternoon.

Rae Samuels, on after intermission, was another natural. With Milfred Land thumping the ivories, Miss Samuels trotted out and copped for plenty with her songs and comedy gab, mostly directed at the pianiste. Miss Samuels was in great shape and snapped across her numbers with a gusto that put her over as an undisputed hit.

Marx boys came next and just slayed them. *Edba.*

HIP

For the first time in weeks the Hip had a full floor and went more than half-way over the rest of the house Saturday matinee. Good weather helped, but more than that the vaude. Eight acts and a bargain. Alongside the film, "A Devil With Women" (Fox), the stage end was a royal flush.

Johnny Burke, soldier comic, spotted next to shut for the biggest laughs. Plenty of titters, however, were interspersed among the other seven, and novelty and dancing also. Only real lack was singing. An m.c. with the Miller and Marx flash tuned a couple of times, and the Indians in the Clifford Wayne act, too, but nothing really striking.

All familiar turns except Sam Linfield and Co. (New Acts), closing. Novol piece of buffoonery acro with one of the six men in the act made up as a woman clown. Sawdust comedy mostly, but the turn finished strong with laughs in a boxing match between two midgets who burlesqued to help the come-on into the film end. Stuff played in full has a novel setting that's effective immediately. It's a huge standup shoe with sliding stairs and a takeoff on the old woman who lived that way. The performers enter through the shoe and down the stairs.

Altogether looked like the old-time neighb show was back. That's something for this transient terminal located on Broadway's sad twin street—Sixth avenue.

James Evans and Co. opened. Evans appears with an unbilled woman. He starts off rather curiously, but winds up with a game foot juggling bit swinging a trick bed on his toes.

That act a good start for the bill and was followed by Gus and Will, pair of dancers in collegiate and military style of costumes. Pair managed a couple of light laughs and danced to please.

Interesting coincidence happened for customers, who quickly noticed it, when Ray Huling and his trained seal followed the Wayne Indian act. Seal spotted an Indian dance for his first number. That added to the show, and a break for the seal.

Sidney Page and his two girls took No. 3 and seemed to be getting better. Some new touches added. Comedy here, too, while Miller and Marx, starting off rather slowly, finished strong with their band act by the comedy falls and touch given at close. Looked like the band was just extra with this pair and the music end could be cut. Boys have enough in themselves by way of comedy and dancing for a good turn with the help of maybe a girl or the m.c. as here. Steele Sisters high-kicked and waltzed a couple of numbers in this flash, but the two boys are the act.

On the general layout the caboodle can be set down as the biggest bargain downtown for a half-buck in entertainment. Radio's "Humanettes" slot and Pathe reel filled. Vaude topped the film end, going 113 minutes with overture by pit. Film end 85, to give show running time of 198 minutes.

This is shorter than the usual run, but due to the feature, which went only 63 instead of the customary 90 minutes. That time alone spells the film quality. Looks plenty cut, but for the Hip most any kind of film has to go because of conditions. This house must take what it can get.

R-K-O

Los Angeles, Oct. 16.

Those magnetic stills of African coquettes, calling for cursory glances by attached gentlemen and frankly thorough study by vagrant stags, are displayed about the R-K-O theatre lobby this week in honor of "Africa Speaks" (Col). Male interest being what it is, the fact that R-K-O's intact coast vaude unit this week lacks a convincing pop-off windup will not influence business to any extent. The boys are buying tickets primarily to get a load of Africa unadorned.

Blossom Seeley and Benny Fields, getting more than half of the mazuma doled out to the four acts in the current unit, were to have provided a classy climax in the bill's end spot. But they didn't, and their applause was considerably less than the same act, worked in the same manner, receives in New York. Too fly and sassy for L. A. is the timeworn but true explanation.

But the bows were taken, anyway.

Openers were Larimer and Hudson, tramp cyclist with a girl partner, who helps out in everything, including doubling as understander. Nobody can blame the fall of vaudeville on a hard-working bike act, nor could a revival be credited to it. The idea seems to be that a bike act is okay in its place, and later on in the bill should come something else.

Deuce spot picked up the pace with Jean Carr and a gray-haired couple announced as her parents, the trio engaging individually and together in buck and taps on a mat. Gray-haired people tossing a ryhthmic leg always attract attention, and applause is never lacking. Miss Carr would be more attractive if her under dressing blended with her gown.

Chain and Conroy, a straight with a cap setting off his business suit and a comic dressed like an unfunny fashion plate, achieved little in third spot with gags, hoke mind reading and such. Maybe if the comic pulled his baggy clothes out of the trunk this act would be funnier again. The exit was quiet.

Seeley and Fields closed, doing fairly well but not getting much encouragement. It's like that sometimes.

Business quite nice. *Bang.*

58TH STREET

Two of the three acts were slapstick comedy turns that got laughs. A good stage balancer for the morbid "Western Front" (U), featured here all week. Vaude ran 38 minutes.

Verna Haworth (New Acts), song and dance turn, took off slowly, but pulled up fast with Miss Haworth's corking toe steps. A personable sister team lends assists with warbling and hoofing.

Eddie Cole and George Snyder are still tickling audiences with their Charles Chaplin film, which Cole directs as comedy from the stage. Boys' crossfire missed, but ensuing screen hoke made up for it. Cole and Snyder have about reached that stage where a few new gags would help the act. Using the same material so long that a number of their gags are now standing family jokes.

Jimmy Conlin and Myrtle Glass were on and off in 10 minutes, and crowded good amount of comedy into that time. Conlin is an experienced comedian, mostly kidding at the ivories for his laughs. Backstage crew lends a hand in promoting the giggles by echoing Conlin's shouts of "Whoa," and capering behind the curtain, making various noises and moving the scenery. Miss Glass foils, with not much to do except to shove off the action by breaking Conlin's suit.

Pathe Sound News.

PALACE, CHICAGO

Chicago, Oct. 18.

A spreading chill is affecting the Palace audiences. There is a perceptible and increasing hardboiliness about them. They laugh softly and applaud weakly. And some bills back there was even an outcropping of that low form of animal life, the balcony smartaleck. Already among actors the talk is that the Palace is "tough."

Of course on a first show and a Saturday afternoon it's difficult any place. Even headliners and standard comedy mop-ups feel it. All of which is a preface to the statement that a good bill did but fairly.

Dance Fables opened. This turn features the tossing about of a beautiful redhead among three men. The men wear one garment each, the girl covers the law with two and the lights in view of the nakedness ought to be artistically subdued.

Pressler and Klaiss took over the rostrum and struggled with the Saturday matinee lethargy. This is a hoke piano and vocal turn accustomed to more affable gatherings than greeted them. On the later shows they will unquestionably reestablish their average for it's a bright and diverting dido.

Richy Craig, Jr., proceeds on modern notions of humor. He is perhaps a trifle too smart, as he assuredly is a pitch too low in speech, for the generality of vaudeville audiences. He should speak louder. Otherwise he has no difficulty in ingratiating himself despite the ultra quality of his jesting.

Irene Bordoni, charming as always, is the current sample of the "internationally famous stars" promised the Palace patrons by the R-K-O exploiteers. Any detailed account of Miss Bordoni's turn would be needlessly repetitious in Variety.

Three Swifts brought the show to a close and the audience to a state of mid-afternoon alertness. These boys by the exercise of showmanly good sense and a feeling for comedy have elevated what might have been merely a juggling turn into an episode of natural and easy laughter.

They are an example of how an act without actually doing anything different but simply in the manner and style of presentation can advance their value, and presumably their honorarium. There's no better word in the trade vocabulary than "showmanship."

Bert Lytell's "Brothers" (Columbia) is the Palace feature, rather better than the Palace average. *Land.*

STATE

Indifferent picture in "Moby Dick" (WB), but the draw of John Barrymore's name, is backed with a so-so bill of specialties, apparently five in number, but in reality four. Difference in count comes in the doubling of Frank Conville into the mediocre dance flash "Carrying On," a booking trick he has been doing this long time back.

A program without special standout, but paced to make the most of the material. Rather better than just pop neighborhood fare, but still light entertainment for Times Square's next-to-busiest c o r n o r. Drop in house, the State, and the redeeming feature of the layout is the emphasis on comedy, always the saving grace of shows catering to the transient trade.

Opens with the Four Kadex, slightly gymnastic turn with a good deal of novelty. Three men and a stalwart woman, latter figuring as bearer in a number of unusual feats, hanging in a cradle and supporting the men in trapeze feats from an elaborate rigging. Finishing display is no great shakes as acrobatics, but a sensational idea from out front. The whole breakaway rigging is converted into a "pole" revolving vertically with the woman swinging on one end and the men on the other.

Frank Conville does his familiar single in the No. 2 niche, getting started with his comedy trick of a curious crooked head stand seemingly supported on his left ear and repeated for the new customers as they arrive. Chatter, playing on the sax, antics of an audience plant who comes up for a bit of eccentric stepping and Conville's own brisk and novel style of dancing, all conspire to fill in 14 minutes entertainingly.

However, with the enunciator flash of the next turn as "Carrying On," it comes as a surprise to find the same Conville in the comedy center of a dance flash turn, working through it to the finish with much low comedy knockabout. "Carrying On" runs 15 minutes, giving Conville nearly half an hour on the stage, which is a good deal even for this amusing, but over-confident youngster.

The flash itself is pretty poor, without any idea except to fill in 15 minutes with seven girls, a soubrette and a pair of dancing boys, none of them billed by name for this date and none of them especially deserving that distinction. It is Conville who makes the turn pos-

(Continued on page 54)

PARAMOUNT, N. Y.

New York, Oct. 17.

Anybody might withstand the shock of one redhead, but not even skeptic Broadway and environs could fail to bow before such an alluring stage combo of two, Nancy Carroll and Rudy Vallee. Before the halo of this sorrel topped pair the rest of the show sized up to the customers like a dime before Rockefeller. Only Jesse Crawford shone brighter than the rest. With rain on the destroy, the supper show Friday after opening was S. R. O. Good weather helping, biz should grow and the house expects to break its top with this film star on the stage.

Miss Carroll and Vallee do 18 minutes with the band on and some dancers. They come on after the Boris Petroff unit, "Putt Putt." With the unit the show runs 55 minutes, plenty long against the film's 65.

What Miss Carroll offered surprised the customers, mostly curious. It is the unusual routine of screen personage displaying ability plus charm and figure.

From a working standpoint it's a tough assignment for Vallee who is doubling here from the Brooklyn Par. For both houses it means 11 shows a day for the band leader and constant travel between the two theatres almost. Vallee and Miss Carroll must be costing the Par heavy, but this pair broke the house record last week in Brooklyn.

Vallee is supposed to be a last minute booking and the pair are doing the same act as over the bridge. One report is that the booking of Vallee here was on request from Miss Carroll.

Altogether Miss Carroll does four numbers and some amusing chatter and biz with Vallee. This includes a simulation of Vallee and comparison of their respective abilities. Vallee tries dancing and Miss Carroll leads the band. Then Miss Carroll also simulates Vallee in singing through a meg.

Miss Carroll's voice is tiny on the stage, but she's taking vocal. She also dances. First is with a group of six medium height girls, fully clothed and in different colored gowns. Finale is the weak point although it's good. Weakness is in the finish when Miss Carroll, after doing a classy tap in topper with two boys, makes the go-off while tapping. It catches audience on the surprise who expected bangup finish and leaves Vallee in the cold.

"Putt Putt," the unit, gets its handle from midget golf with that kind of a background and the band behind lattice work.

All of it is in full with one tee-off showing and the ticket office usual on such links that are atmospheric. Half-way over a "one" drop with cut-out legs of Scotch misses in golf socks is let down and the Dave Gould Girls do a snappy toe tap. Chatter and the songs that precede is the usual formula. That means Carroll and Vallee pulled it over. Show otherwise is more color than talent. Felovis, Chinese stick and ball juggler, Hunter and Pervical spotted for thrills and comedy. Merriel Abbott dancers also.

Crawford gives three songs and the stereopticons show their cleverness by making the colored backgrounds move. Crawford's "When the Organ Played at Twilight" was technique and music combo that mellowed with quality. Outside of that some trailer stuff preceded the Par newsreel and broke in the middle as per ordinary here. Whole show went 137 minutes.

ROXY

Not an especially noteworthy stage show this week, with a number of displays that seem to be old ideas worked over, and not with any great amount of inspiration. Presentation, however, saved from actual dullness by the one outstanding bit they always have at the Cathedral.

Even this is a repeat idea, but the only one that has behind it real enthusiasm. It occurs as a stage sidelight of the overture, and is a new edition of "American," first done at the same house two weeks ago. This one has the girls in futuristic costume, one bare leg and the other encased in a wide ankle-length trouser leg. Fantastic headdresses of Indian symbolism.

Overture is a medley of American music from Indian tomtom through Negro spirituals into jazzique and climaxing in a Sousa march, with the Roxyettes keeping up with the score in a medley of dances from Indian war steps through jazz routines, black bottom and finally with whirling arms to picture the future, mechanical age. Setting is a trick background of steel girders and skyscrapers that tower into the sky, and the whole makes a sprightly and arresting episode.

Dance threesome involving French china figures on a tinkling music box is one of those formal, prissy things that have been much overdone in the name of art, and here with no special accessories to give it punch. Helen Sada and John Gurney are programed as principals, without mention of the second man.

"Glow Worm" is another uninspired dance ensemble built out of the old number, pretty in a way, but with overdone electrical effects, including twinkling lights under the ballet girls' skirts that drew a giggle from the mob instead of a gasp of delighted surprise. Vocal chorus backgrounded this.

"Sewing Kit" is the dance finale, girls in ballet groups dressed to represent scissors, thimbles and pin cushions and tape measures doing group dance routines, mostly on their toes and always sightly. The 32 Roxyettes break into the finale for their precision display, all awkwardly dressed in crinolines and long pantalettes, color scheme being in dull white relieved by blue, and anything but graceful. Precision interlude is one of the best things in the Roxy program, but this costume scheme was the poorest to set it off observed in the house in months.

Newsreel all Fox Movietone, and with a couple of smashes, best being some pictorial shots of the Navy-day maneuvers at sea near New York, in the sky over the towering buildings and aboard the Navy dirigibles. More shots of destroyers laying smoke screens than which the camera has so far found nothing with a greater kick.

Feature for the week is "Scotland Yard" (Fox). *Rush.*

Paramount, Detroit

Detroit, Oct. 16.

Occasioned by the world premiere of "Billy the Kid" (Metro) and with Edison pressing the button to start things moving, this house had the first opener for Paramount-Publix since the "Vagabond King" gala premiere turned out to be not so "premier."

This time the reverse was true. Whether due to the liberal issuance of Oakleys or to no increase of prices, result was capacity or near it, meaning over 3,000 people present for entertainment and expressing approval of what they received.

Sound on disk in this instance gave a bad start to the picture. Out of synch for the six minutes of the first reel and necessitating rewinding and starting over again.

Sold as a living screen with depth and third dimension, the publicity dept. was plenty optimistic for "Billy." Rigged up like a Hollywood delicatessen, the front of the house was all lit up, electrically, and attracted hundreds. Roses were handed to the women guests in a tie-up with a local florist.

A great piece of comedy film was used before the feature started. "Detroit Times Topics," local sound news reel made by the Metropolitan Film Co., in conjunction with Detroit "Times," local Hearst newspaper, showed a clip of two giraffes recently presented to the town zoo. Giraffes have been filmed before. What made this one outstanding was the audible comment by Al Weels, in the Graham MacNamee manner for Universal. Weeks, formerly dramatic critic on the Detroit "News," is doing radio monolog work and writes his own material. Weeks' pleasant voice and gags added wonders to an otherwise stock newsreel clip.

Arthur Gutow, at the organ, had the high-brow audience singing before he worked on them three minutes.

Educational comedy with Charlottee Greenwood also on screen. Show ran two hours and 20 minutes. *Lee.*

LOEW'S STATE

Los Angeles, Oct. 16.

"Enchantment," second F. & M. Idea, supervised by Larry Ceballos, shows plenty of class and should rate high over the circuit. Theme is Oriental, with only one performer in the unit, Jack Lester, not Chinese.

Opening has a male singer in one singing "Persian Garden," with curtain going up on an attractive Moorish interior. Girls in appropriate costume go into a tap with Jack Lester, who displays a mean variety of off-rhythm tap.

Oriental dance follows, with Meyakos, man and woman, in Burmese tribal dances. At least novel for L. A.

Jue Fong and his two sisters next, in one, Jue singing "Road to Mandalay" with a lisp as a starter. Goes into pop number then, and fared better. Sisters come on for an acro dance, then into a tap. The latter finished fast, with Fong in on the hoofing. Girls are lookers.

Chorus in a mirror illusion dance on steps follows. Smartest bit of staging seen in these units for some time. With trick "spots," colors on the girls' dresses change continually. Presentation hits its top here.

Finale still had the girls on the steps, with the mirror scrim up. Jack Lester back for more tapping, and Sensational Togo, wire walker, does his slide for life from the balcony.

Fanchon & Marco's general production is improving greatly. More attention has been displayed on details, especially correction of haphazard lighting.

Band remains in the pit this week, with Rube Wolf handing out his customary wisecracks prior to the overture.

"So This Is London" (Fox), on its first pop run here, the feature, with news clips and fashion reel rounding out the bill. Business only fair at second show Thursday.

BEACON

New York, Oct. 17.

This house is being used by Warners for experimentation with an entirely new idea of flesh entertainment. Latest is a stage band working with no outside help and incorporating all its entertainers from within the ranks of the band. If it clicks it may be tried at additional Warner houses.

Aaronson's Commanders, 13 pieces besides Aaronson, holds forth with this policy. This is their second week at the house, and, judging from results, the boys will be able to stay quite a while. The band is in on a 10 weeks' booking, and 10 weeks with no outside help is a tough proposition.

Band is set around the stage and a stairway platform. Plenty warbling mixed with instrumentation. Latter phase is quite classy and neatly arranged. Phil Saxe is the chief solo artist of the crowd, having a nice voice and a good sense of comedy, though inclined to overdo. Most of his warbling is for giggles, and he gets them. Red Stanley is the other featured member. Stanley is doing a number titled "Afrocan Dance." It's hot-cha-cha, and Stanley is a mean torso twister for a male.

After a straight rendition, band takes to "What Is This Thing Called Love," with a chorus of nine boys semi-comeding over the song, with Saxe foiling for them. Latter has a good solo spot, with a gag femme impersonation of "10 Cents a Dance."

Two other members also soloed, one doing an imitash of Ted Lewis. Boy is okay, and they went for him. Another chap did an Italian vocal solo, with the instrumentation of the band for the background.

Band only uses 20 minutes, which is just about enough. It's a good band in a good house. The addition of stage fare for the first time since the house opened, about a year ago, seems to be a good move. House packed when caught.

Warners admits it will be stumped for bands on the type of Aaronson's if and when it intends to put the same policy in other houses. At the moment Warner could only think of two bands of the same type—Heidt and Waring.

"Sinners' Holiday" (FN) the screen feature.

ENRIGHT

Pittsburgh, Oct. 17.

Standard of presentations here since this neighborhood de luxer returned to stage shows a couple of months ago has improved greatly in quality and quantity, and it's being felt at the box office. This stand has been an in-and-outer ever since it opened but has pulled up consistently since late summer and now looks to be out of the woods.

Part of this can be attributed to increasing popularity of Dick Powell, m. c. Here for a year, Warners last summer moved him downtown to the Stanley for a few months, but quickly sent him back to East Liberty when things started to look down out there. He's a great fav at this spot and has just had his contract renewed for six months more. More dough being spent here, too, and settings, lighting, etc., show it. Jerry Mayhall is still in charge of production and getting in neat work.

This week's show labeled "Melody Lane" and topped by a couple of colored youngsters, Midnight and Daybreak. Both are miniature Bill Robinsons and goaled 'em with some of the niftiest hoofing seen in some time. Chorus opening followed by hoke band number of old "Tiger Rag," with Pall Mall, blackface single, next for some chatter and songs, his gagged medley a la Burns and Kissen for a finish was done exceptionally well.

Production number in one had chorines in an Oriental bit to introduce Geraldine, control dancer and over big with her jointless stuff. Sepia youngsters followed and then Powell next-to-shut with his crooning of "Here Comes the Sun," which he sold into two encores.

Finale a neat adagio by two girls, unbilled, with one doing plenty of strong arm stuff and bringing on a flash curtain for the chorus again, this time led by Midnight and Daybreak in fast dance.

Milton Slosser at the organ had another of his sure-fire songfests, with audience singing for this bird like they have for few ivory-pounders in this town. Picture, "Sinners Holiday" (WB) and biz Friday night good despite the sudden arrival of a cold spell. *Cohen.*

INTERNATIONAL

(California)

Los Angeles, Oct. 15.

The Teatro California-Internacional would, if a French picture policy obtained, probably be switched to read Theatre Internationale des Films, or any other linguistic paraphrase. Fundamentally known as the California, the International billing is now for the Spanish influence, since that is the talker language currently being exploited.

It's an 1,800-seater on South Main near 9th, downtown in Los Angeles, scaled at 35 to 65 cents, and relying on a drawing population of 200,000 Spanish-speaking people (Mexican, Spanish, South American, etc.) for patronage.

Operated by Fred Miller, the original builder who, in 1918, sold it to Sam Goldwyn (for whom he had operated) it has reverted to the original management, with Roy Miller, his brother, assisting on the publicity.

At the scale the house has been building nicely, being the only theatre of its type in L. A.

The Millers do not intend sticking to Spanish but plan, in near future, to run Spanish feature from Wednesday through Sunday, leaving Monday and Tuesday open for an Italian, French, German or Yiddish film. Hence the elastic International theatre name.

Next to the Spaniards, the 65,000 Germans, 35,000 Italians, and 15,000 French in L. A. give an idea of relative populations. Yiddish is elastic, being international and uncomputable, but, believed to command an important spot in the line-up. The Millers saw a Yiddish talker which had been made at Metropolitan and it gave 'em the idea for also slipping in a Semitic film.

New policy has been in effect only a few weeks. It is planned to educate the majority of Spaniards to crowd their patronage into five days instead of a full week, and thus leave two days open.

Chief problem is getting product, as the house must deal with the foreign departments of the American companies in New York and not out here. It's a risk to take a chance on prints until that's better systematized.

Metro's first Hollywood-made Spanish talker, "Olympia" was the feature, further fortified by a Laurel and Hardy comedy, "The Radio-Maniacs," which has also been released in French. The boys speak elementary French or Spanish with which they have been associated in their other comedies, but, of course, it's the good old knockabout, drag-'em-out panto and slapstickery that tickles the Latins' risibilities.

Every Friday night this house stages a good, old-fashioned Hollywood premiere with flood-lights and everything at $1 a head; thereafter it's a grind.

House gets a break from its educational tie-up with schools an! colleges, giving cut-rates on special student tickets which the faculties distribute as their endorsement that one can learn Spanish faster by becoming attuned to its oral intonations. *Abel.*

ORIENTAL, CHICAGO

Chicago, Oct. 17.

Affirmative evidence for vaudeville was given Saturday by Tex McCleod, the rope and gag-spinning entertainer. Entirely conversational despite the constant whirling lariats, he is vaudeville throughout and in no sense a regulation picture house act or type.

McCleod disarms everyone in advance by stating he has a bunch of old gags to tell and the sooner they laugh the sooner they can go home. This is humorous exaggeration as his jokes are exceptionally well-assorted, up-to-the-minute, and free from the thumb marks of usage.

Only for a moment upon his shuffling entrance is there any retardation of the unit's tempo and he is thereafter such a welcome variant from the customary monotonous succession of singers, hoofers and acrobats seen at the Oriental that the audience referendum was a wholehearted "yea."

His remarks on Mr. Hoover were particularly piquant and relished with laughter, then an echo. In laying out its programs the Oriental has never become more topical than a nod in the direction of some holiday, the football season, or Santa Claus. A topical monologist is quite revolutionary and a good idea.

Babe Kane, former Chicago picture house and cafe cutie is back after an extended absence on the coast. She has developed professionally into a very attractive ingenue-comedienne. There is perhaps occasional need for more forceful diction. Otherwise she has a lot of good ideas and might be well advised to ultimately try the larger markets of Manhattan. She has girlishness in person, voice, style, and stepping, a formidable combination.

Three Jacks resemble as closely as possible the better-known Three Kings. This latter turn is in fact the patriarchs of a mushroom tribe of triple tapping trios. Jacks did very nicely after a slow start.

Paul Oscard slipped in a Cuban Rumba dance, a la R-K-O's Don Azpiazu band. This works out very attractively with the Lambert en- [illegible] the girl's legs in rather sickly-colored yellow hose were not very fascinating.

Preston Sellers had the grade school graduates warbling the gridiron roundelays of dear old Michigan, Wisconsin, Illinois and other sheepskin-embossing institutions. A Paramount short, "The Fatal Card," newsreels and "Scotland Yard" (Fox) completed the bill.

Business was good Saturday with a fair quota of standouts for the second show. Edmund Lowe, Joan Bennett and Charlie Crafts were the only names in sight to account for this. *Land.*

CAPITOL

New York, Oct. 17.

Summing up the Capitol show together this week it looks as if Metro's Realife and the trailer on John Gilbert's next picture are the bouncing items. Realife is M-G's new wide film gadget, and the trailer guarantees that a new Gilbert is on the way. It even says "positively."

That trailer is a pip. There's much to be said on trailers. First item ought to be that it's about time the press departments got hep to the fact that the patrons around the country are laughing at the weekly splurge in adjectives. If they don't laugh the audience gets sore and has a grouch against the incoming feature before they even see it.

Because some houses are cheating with trailers, to take up the running time of a short, doesn't mean anything. The exhib is only kidding himself, as a bad trailer can annoy a house into deprecating the program as a whole, the same as the reaction to poor shorts. And one trailer in 100 serves its purpose concisely. As a matter of fact the trailers may explain why the public so readily understands "Once in a Lifetime." The laity sees no reason for the avalanche of superlatives in the first place. When they view some of the pictures which are supposed to live up to that advance billing—that's when the customer let's out a howl.

Something ought to be done about the trailer situation, and soon. They're not only ridiculous but out of proportion. Publix slips its trailer footage into the middle of its newsreel—thereby burning up that faction which likes its screen news. Loew's and Warners blast the magnitude of the coming production all over the screen, and don't know when to quit. Fox has the right idea in cutting its trailers to a minimum in the east, but lets them ride overtime on the Coast. Showing scenes in advance has kept as many people away from theatres as it has enticed. The trailers have become the standing joke of the industry to outsiders.

Which gets back to this preceding hurrah on Gilbert. The emphasis is on the star's change in personality. No longer the heavy lover, he's now rough and ready. So hard-boiled he can stare down a sun-arc. That's according to studio plans, and more power to Gilbert if he's found his voice. But the M-G press boys aren't making it any easier for him with trailers of this type. They snickered here and they read it, and there's no special reason why they won't do the same thing in other theatres. Meanwhile, Gilbert and his feature must overcome the embarrassing introduction. Trailers are tough on stars.

Added to the Capitol's current main contributions should be Mitchell and Durant. Just a rough-and-tumble surfire act in any theatre. The only thing that cuts down their laughs is the business in the house. A few hundred people laugh just as hard, but it doesn't sound so loud in a 5,200-seat house. If it's capacity you feel the vibration.

This week the boys are in "Off Shore," a Chester Hale unit of 24 girls, June Worth, Ann Greenway and Allen and Kent. Miss Worth and the latter team (male) dance. Miss Worth is of the school acrobatic, doing that well-known formula of low trajectory legmania which is great for splinters. The boys just hoof. Miss Greenway is on the pit elevator plus a piano and planiste for two songs. Meanwhile, Bert Frohman m.c.'s and warbles a tune as his bid for acceptance.

It's also of note that Ben Bernie's hot percussion specialist is back at this house, and they really should let him cut loose on his comedy xylophoning. It's also obvious that the Street's most artistic tympanist remains on the job. Bunchuk is taking the pit crew of 61 through a medley of pop airs.

Back to the unit. It's good looking and the girls routine nicely. Set is the deck of a brig with highly colored costumes the dressing for the aquatic motif. Nothing outstanding about the conglomeration, except Mitchell and Durant, but fair enough picture house material.

There is also the Fox-Hearst newsreel preceding the 43-minute stage show. News clips are four-to-one in favor of the Hearst cameras for which Movietone News was "ghost" contributing for some time, and still may be so doing. Then there's another trailer, one minute, introducing Realife and the screen feature, "Billy the Kid" (M-G). A brief stage wait after the presentation while the stage crew evidently places the horns across the opening behind the giant screen. This trailer explains Realife as introducing a new era in picture-taking. It also flashes a scene from the film as it would look on standard film—after which the booth machines change over for the actual start of the picture. Realife is on 35 mm. film with disk records.

Business was solid in the loge section at Friday's first show, good downstairs and light in the balcony. These filled loge sections don't always mean so much, however, on first shows. It's two to one that the home office staff is taking up half of the sector's capacity. *Sid.*

PARAMOUNT, L. A.

Los Angeles, Oct. 17.

This is Jack Partington's first unit, coming here following Harry Gourfain. It also inducts Ray Bolger as m.c. for four weeks with option for four more. But what is more important is that Maurice Chevalier's "Playboy of Paris" (Par) is the feature. House is doing business strictly on Chev, and Partington or some of the eastern talent in his show make little difference. At least out here.

They had Bow last week, and Angelenos wouldn't buy her. Chevalier will take the house to over $30,000 this week from indications.

They have some extra fancy trimmings currently, and it doesn't hurt. House is going after Rubinoff, finally awakening, after three or four weeks, to the fact that the dynamic maestro is box office. They could have seen that from the manner in which his trailers were greeted or his stuff applauded, because Rubinoff is an unquestionable draw all his own. So much so that the house this week gave orders to its press department to give the baton wielder a plug.

Partington, in his first show, has put too much into it. Doesn't matter much now with the eastern Publix units being routed through to the Coast, but Partington's first somehow was expected to start something.

Ditto goes for Ray Bolger. Here's a clever, funny fellow, memorable for his click with Gus Edwards as an Edwards protege, now doing just a fair m.c. Not his fault much either; seems to have been retarded by the general tempo of things.

Unit ran over 40 minutes and sluggish throughout. Titled "Anchors Aweigh" and—you guessed it—set on a battleship. Said battleship set later converts into the Little Church Around the Corner with steps and everything. What would a Publix (or a Shubert, for that matter) show be without the staircase and a wedding finale?

Besides Bolger, Frances Shelley warbles mildly. Girl could get better numbers; she has the background and delivery and needn't handicap herself with that first number. Second, the rhythmic "One Hour Tonight," much better.

Band starts in pit and comes on stage, seated in orthodox Publix fashion. Skeeter and Ray, 3 White Caps (nee the 3 Blazers), Buddy Roosevelt and 16 Middiettes complete the personnel.

Bolger's own dance specialty, once he got started, did okay.

Show otherwise was a good money's worth. Rubinoff's "Echoes of France" overture was a pip. Rubinoff is a card for rotation purposes. The many surefire arrangements he must have in his trunk can be dug up for sectional edification all over the map. Ushers also are giving Rubinoff a build-up by not seating anybody during musical rendition.

Flock of trailers on the screen, all institutional. Chief ballyhoo is that Paramount pictures, regardless of the stage shows, are also high-grade. A frank confession obviously that out here the picture's the thing. If the celluloid value is below par, nothing can overcome it.

Burns and Allen had a pip Paramount laff short. Mayor John C. Porter of L. A. plugged the Community Chest drive and got some untoward guffaws by referring to the "chest," minus the adjective, and sounding more like a biological discourse.

Metro's "Min and Bill," 3½-minute short, with Wallace Beery-Marie Dressler, was on behalf of the Anti-Daylight Saving referendum locally. With these extras came the newsreel, trailers for the overture, presentation, etc. *Abel.*

CAPITOL, CHICAGO

Chicago, Oct. 18.

Mr. Marco and Miss Fanchon made a personal visit to Mrs. Ella Herbert, widow of the late Victor, to gain her permission to use the words, "Fanchon & Marco Victor Herbert Idea," current stage presentation at the Capitol.

Both assured Mrs. Herbert they would attempt to build an "Idea" show worthy of the composer's name and fame.

They fulfilled their promise. It is perhaps the most colorful and beautiful presentation to play this Warner house and makes good the screen ad reading: "The Capitol is offering the largest and finest stage show on the Southside."

One thing stands out in this 30-minute offering that makes it all the more remarkable. It has no individual outstanding acts or actors. The thing depends solely on its gown creations, novelties, an exceptionally well trained and swell looking Ernest Belcher lineup of 10 girls and 5 men, mixed in with Victor Herbert's tunes.

It has been many moons since the Capitol customers looked over a line of 10 such lovely femmes. In addition to their comeliness they and the five lads dance with a precision and grace that make them unusual. The Southsiders, filling about half the house, because of the first touch of winter, gave them a rousing reception. The closing novelty, with three girls suspended inside whirling silver balls, was another gasp for the neighbors.

One set, in full, is used with Armind Hand's boys playing from the stage. Buddy Howe won a hand and did an applause turn of a military tap dance to a Herbert melody.

Girls from the line in gorgeous clothes with Walter Powell doing tricks on a trombone. The neon tube trombone neatly handled.

Electric-Duo, two lithesome gal dancers, very strong with their twin standing flips a sensation. The Victor Herbert quartet pleasing.

Picture, "Animal Crackers" (Par). The house is gradually trying to wean the patrons away from stage shows, as the F. & M. units have only two weeks more to run here. Double features on the screen will take their place. It's a safe bet, however, that units such as the "Victor Herbert Idea" will be missed.

STATE-LAKE, CHI.

Chicago, Oct. 18.

It was a sock on the button for the vaudevillians when this old house gave up the ghost to straight pictures. To the cold figures in the ledger, for the first new week at least, the change-over was like a week in the country. The gross jumped $15,000 above the vaude figures. At the pace and nut, the new profit was enormous.

Question is, can the house hold the gait? At vaudfilm policy the State-Lake managed to get along from week to week, rarely dropping into the red, with its nut averaging $17,000, and just as rarely showing profits of more than one or two grand. Straight sound reduces the cost of operation to approximately $10,000, which means a profit for the poorest picture.

Woods, around the corner, was another factor in the switch. Taken over by R-K-O a year on a stiff rental, this smaller seater made very small dough. A draw picture, such as the "Cuckoos," did absolute capacity at $21,000 for the week. Overhead is as stiff as the State-Lake's, where such a picture could gross $40,000. Next week R-K-O gives up the Woods.

What's to happen with the vaude fans that belonged to this house? The week the State-Lake went straight sound the Publix-B. & K. Chicago, across the street, placarded its marquee with signs proclaiming "Star Acts," "Big Acts." Inside the house they sent the band back to the pit and ran off their stage show like variety, all acts working in "one," with the m. c. working as enunciator.

There is a sharp battle going on between R-K-O and Publix for the vaude patronage of the loop. Developing so quickly, the Oriental may be switched to vaude. The R-K-O press department came back at the Chicago marquee signs by announcing in the dailies that the "R-K-O Palace Can Truly Claim 'Star Acts,' 'Big Acts.'" And in the two successive weeks of real star headliners at that house, one with Olsen and Johnson, the second with Ruth Etting, knocked out two terrific grosses, one a record high.

That is the way R-K-O apparently figures. To grab the hit pictures for heavy money runs at the State-Lake and make use of their ordinary program pictures with their Palace vaude names.

So far the scheme has worked excellently. In the past, R-K-O has been squeezed for suitable product, being forced to use B. & K. turndowns, to the inevitable detriment of the State-Lake, which ran the stuff. This year R-K-O has secured first choice on 104 pictures, which includes Radio, Columbia, Universal, Tiffany and Pathe. Publix-B. & K. control long-term franchises on the other companies.

State-Lake is getting rather a break at its start. First, following the present "Half-Shot at Sunrise" (Radio), the house gets the Amos 'n' Andy talker, a long-run natural for this town if there ever was one.

Exhib's "All Comedy" Day

(Continued from page 27)

some of this product from the wasteful shelf, are grouping all their short subject product together for one gala show one day each week. Most are picking Tuesdays and are presenting an "all-comedy day." Business has been favorable for the all-shorts idea, with kids especially going for the comedy shows.

As a sequel both to double featuring and the enforced block booking by the large companies, the small exchanges which specialize in short subjects are finding the going particularly tough this year. Most of their market is closed to them, due to the fact that double features give them no room, and that those exhibits that can squeeze in shorts are all tied up for such product from the large distributors.

In this instance, it is reported, that Educational is having one of its slowest selling seasons in many years.

STATE

(Continued from page 52)

sible. Without him it would be pretty utterly blah.

Waite Hoyt and J. Fred Coots (New Acts) in the next spot and doing nicely, although two polite young entertainers, even if one of them has large prestige as a baseball pitcher and the other the distinction of writing the "Sons o' Guns" musical score, do not qualify to hold down the next to closing assignment. Obviously, it is the money that plants them in that position.

Oscar Stang and his orchestra furnished the closing episode. Nice band, all brasses but the piano and a guitar and the music the least of their material. An unusually gifted group of boys is here assembled. They have a knack of boisterous comedy that helps for such a clientele as the State's and sing with a great deal more harmony than most band aggregations.

Bit of travesty on the old fashioned comedy quartettes was a capital bit of quiet fun—perhaps a little subtle for this mob—and the septette of husbands and wives—three in comedy femme get-up for this—was strong arm burlesque that made 'em laugh and kept 'em laughing throughout. Girl dancer figures in the proceedings, but not importantly. Its the band, the bandmaster, who sings along with the best of them, and the hammer and tongs comedy that put them over. *Rush.*

ACADEMY

Fox's differences with the unions at an end, its Academy on 14th street resumed stage shows this week along with six other Fox Mets. Bringing back the stage and the nut will bring back the biz, too, the circuit hopes and expects.

Whatever the result here, the Academy's return will have its effect on the nearby R-K-O Jefferson since it again gives 14th a pair of variety stands, besides the burlesque around on Irving place and the several film houses dotting the reds' favorite roost. Though the Jeff and Academy policies bear resemblance only through presentment of "flesh." Otherwise they're dissimilar, both as to type of stage bills and pictures; with the Academy possibly having the edge on the latter.

Academy's policy will be Fanchon & Marco units for the first half and four-act variety bills the last half, week splitting on Friday and Tuesday. That gives the Academy a one-day start on opening day, both halves, which won't be important unless the shows are there. What will count more here than policy is the quality of the stage bills.

Opener, and a unit, is F. & M.'s "Good Fellows" Idea, far from one of M. & M.'s best. Like the average dumb beaut, its looks are on top of everything, with little competish from the other departments. What it lacks mostly is pace. Most F. & M. units are so fast, when a slow one comes along the lagging is doubly noticeable. "Good Fellows" would seem slow in any company.

Crawl spots are frequent and the general prettiness of the production isn't enough to cover them. The male vocal chorus of 16 voices is slowness personified in its singing and the routining doesn't help to brighten up the piping. One bad spot follows the full stage opening that might have been avoided by different spotting. Four of the 16 singers are out before the drapes for two numbers and the next switch to full stage carries into a yodel solo by another man, out of place following the quartet. Same gait continues during most of a blackface comedy team's running time. The boys are a long time warming up, not getting anywhere until variating a familiar crap game bit.

Quartet is called as the "M-G-M Four." That probably means a past in the Metro musical talkers. Male chorus' billing is headed by the name of Bud Averill. Leader of the line is distinguished by white braid. He also is a member of the quartet and possibly Averill. His boys would sound a lot better with better numbers to sing. They're burdened vocally and so is the unit by the Heidelberg school and drinking songs used to maintain the production theme.

Lucille Page and Helen Burke are solo dancers. Miss Page seems the featured member and looks like a show prospect for a specialty spot. She is a looker with not much on first of all, and then a proficient control kicker and acrobatic "dancer." Miss Page does as much as the scenery to make "Good Fellows" look well.

Blackface team's monicker, Seben 'n' Eleben, sounds like a comic Amos 'n' Andy take-off. There's no similarity in style or attempt to copy in material or otherwise.

Unit ran 37 minutes and didn't seem shorter as some of the F. & M.'s do. On the new route the full-week Fox, Brooklyn, is the New York opening date for the Ideas, with the second met week split between the Academy and the Audubon. Latter two will play spot-booked vaude bills one half each week, or while the other has the week's unit.

There was little to the rest of this combination show to soften a hard-hearted three-quarter audience. Eddie Cantor Par short, "The Cock-eyed News," burlesque newsreel, came closest to waking them up, but it followed a flock of trailers, the straight newsreel (Fox), another short, Gertrude Lawrence in a song for Vitaphone, and the feature. Stage show didn't get on until 9.18 with all of that up ahead.

Four-a-day every day. *Bige.*

JEFFERSON

With U's "All Quiet on the Western Front" in here at the house's usual prices, it was a pushover from the first show Saturday afternoon. They came early and long before the vaude section was finished there were standees in the back.

The Jeff seats 1,850 and with a few sellouts such as Saturday indicated the vaude didn't have to be so hot. Besides the film's extreme length—131 minutes—forced the bookers to cut the regulation show down to three turns. In laying out the three turns two were comedy and that was good judgment considering the audience had two hours and 11 minutes of grim war on the screen.

Al Gordon's dogs opened. A corking animal act as it now shapes up with Gordon getting a lot out of his canine workers, the acrobatics in particular being effective. Gordon by slipping in some comedy angles makes the turn better than most dog acts.

Second appeared Harriet and Bill Hutchins. Off to a slow start here but their comedy efforts pulled up strong. Harriet made her drunk stuff reach and the travesty meller bit at the finish got over solidly.

The third and last act was Joe Phillips and Co. A lead-pipe cinch for this comic. Although there was a femme stew bit ahead he followed with his jag characterization and bowled 'em.

Phillips knows his vaudeville and not a wisecrack or flip exchange with Beth Miller was lost. Miller's gagging and clowning rely greatly upon such assistance as the neat feeding of Miss Miller. Thelma Temple did well with her hoofing. They liked Joe so well they called him back for several bows and a speech.

Then from the laughs from the Phillips act the audience sat back to get the thrill of "All Quiet." *Mark.*

86th ST.

"All Quiet" (U) is considered an ace in the product hand dealt R-K-O by Universal this year, and the circuit is depending on it to take the pot. The war picture is in for a full week in this split-week R-K-O vaudfilmer, as in the others, while the stage bills change mid-week as usual.

Vaude change with the holdover film should satisfy the repeaters, if "Front" draws 'em. Splitting the week for bills in the regular manner prevented jamming up the route works and books. Best that the vaude played with this picture can hope for, from any angle, is second place.

At the 86th, the first half stage bill is composed of three acts instead of the customary five. Feature consumes 135 minutes. Running 40 minutes, the three-act combination stood up Saturday afternoon as reasonable support and reasonable cost.

Kafka, Stanley and Mae and Joe Termini are standard naturals for the spots they filled here—opening and No. 2. While no more reliable flash act for closing, or anywhere else on the short bills, has shown itself lately than "Southern Gaieties," an attractively dressed and fast working company of nine in blackface. Novelty is the scenic backgrounding. People who take care of their end with pace and routining. The result is pleasant.

As a good flash act so seldom shows it seems to call for extra praise. If the percentage of good ones against the so-sos continues increasing, the good flashes will stop being called a matter of luck. The producers always have the severe shortage of break-in theatres as their answer and it's strong grounds for argument.

"Southern Gaieties" looked and played as well when caught about a month ago as it did this week. If new last month, and showing no improvement since then, without needing to, this must be a case of smart producing. Flash acts, at the money they need to operate on, are almost a necessary evil nowadays. The average can't get by on much less than $1,000 a week, but there's $1,000 worth of punch in but one in a hundred. They're necessary because the bills need flash. Singles and teams who could sock as no flash act possibly could are buyable at $1,000 and less—but try and find enough of 'em. Flash acts at $1,000 don't sock nearly so well as singles and teams for the same money, and that's where the flash act becomes an evil, but still necessary.

They were coming in early for the picture Saturday matinee. *Bige.*

MET., BROOKLYN

Strong bill for Loew's ace Brooklyn house with two acts sharing honors on the marquee, Jack Wilson and Co. and Chinese Whoopee Revue. A near capacity audience seemed to like each act unusually well. Oke layout although the only two comedy acts on the bill followed each other. Due to the types of the other acts, there appeared to be no other way to spot them. Col's "Squealer" featured.

"Whitey" and Ed Ford came on first. Whitey is a trained small dog, going through all routines without delay. Finish is the dog walking upstairs to his room in a hotel carrying a candle in his paw.

Robert Conche, the young boy able to play a variety of different instruments equally well, won favor. Conche no longer wears the shorts. He also has acquired more assurance. For an encore he takes the baton from the leader and leads the pit orch.

Stan Stanley's audience act was as humorous as ever. Two femmes give him ample support with the blonde standing out. Crossfire between Stanley and the girls had no trouble making the grade.

The Wilson turn is smooth running. Wilson has changed it somewhat since last seen, or perhaps since the midget called Willie, who worked with him for years, passed away a few months ago. Wilson has a new midget, also in blackface, but the newcomer hasn't been given as much to do as Wilson's old side-kick. New midge sings two songs, one a la Al Jolson and gets 'em over oke. Wilson now depends upon his boy and girl support, with the scene laid in an airport. Silly sallies revolve around Wilson's becoming an aviator. Boy takes a hand at warbling, which is too lengthy and slows up the act. Girl just foils. It wouldn't be amiss if Wilson would let her sing or dance, if she can sing or dance.

This night, Monday, all the whoopee appeared to be removed from the Chinese Whoopee Revue. Got off to a slow start and failed to pick up any real whoopee qualities until the "Florodora" number.

Million Dollar, L. A.

Los Angeles, Oct. 16.

Having to stay within a lower budget than other downtown presentation houses, and taking into consideration what the talent situation is, Jack Laughlin's second stage show, "La Fiesta," measures up as oke. For patronage this indie de luxer gets, it's all right from that end, too.

House is operated by S. M. Lazarus at a 35 cent top. At that tariff, show is a buy. Besides feature, "The Little Accident" (U) on second run, show includes unit, orchestra overture, Paramount news and filler.

Laughlin's stage unit, as billing suggests, is Spanish in motif, but it also has the circus touch, with a trampoline act, Five Marison Boys, and an iron-jaw artist working on a swinging web, Marea, in the lineup.

From point of people and flash, "La Fiesta" has plenty. Of former, probably too much, with 35 people all told. As a result top money can't be spent on individual acts and artists. Nothing could be lost by cutting that number down and using the dough to buy stronger attractions.

With Spanish and Mexican talent largely represented in the cast, there is an overdose of dancing. For first half of unit, one specialty is marched out on top of another until it looks like a dance audition, but second half, with moves down to "one," circus acts and more singing, show recovers from a bad case of sameness.

Laughlin could have gotten by easily with half the dancers he has and might have used part of the saving involved to dig up a comedy act. Unit gets by without the laughs but could have used a little comedy for general all-around entertainment value.

Aside from circus acts, lineup includes Gabriel Cansino, fair eccentric dancer; Thomasino Sisters, who score solidly in their second acrobatic routine but not their first; Jimmy Blair, surefire buck dancer, on twice; Carmen De Laro, specialty dancer, fair; Maxine Castle, prima donna; Frank Shannon, tenor, with an unusually good voice, and Bell Sisters, Mexican dance team working character and sometimes appealing.

Line of girls appear several times and work into other numbers, usually backing specialties, and nearly everyone on stage to keep it from looking deserted with so many singles and double on top of each other. Girls also appear in one, but that shimmy toward finale is a pretty weak imitation. A fairly good-looking line otherwise.

Running time 39 minutes and too long for material involved.

Plenty of room for cutting if wanted, including that prolonged finale which looks as though it will never wind up. There was so much dancing before that it is merely repetition to start ringing in more specialties at finale.

Business holding up satisfactorily with house on first Thursday mat show fairly well filled. *Char.*

Variety Bills

NEXT WEEK (OCTOBER 25)
THIS WEEK (OCTOBER 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Chester
1st half (25-28)
De Pace
R Huling & Charlie
Medley & Duprey
(Two to fill)
2nd half (29-31)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(One to fill)
2nd half (22-24)
Mann Brad & VanA
Bobby May
York & King
(Two to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Coliseum
1st half (25-28)
Nitza Vernille
Moran & Mack
(Three to fill)
2nd half (29-31)
Jack Sidney Co
Lillian Dawson
Gaudsmiths
Jack Pearl
(One to fill)
2nd half (22-24)
Mulroy, McN'ce, R
Joe Termini
White & Manning
(Two to fill)
86th St.
1st half (25-28)
Carlena Diamond
Pat Henning
Jack Pearl
(Two to fill)
2nd half (29-31)
Moran & Mack
(Others to fill)
2nd half (22-24)
Eliz Morgan Co
Vox & Walters
York & Marks Co
(Two to fill)
58th St.
1st half (25-28)
Karyl Norman
Jack Waldron
Personalities
(Two to fill)
2nd half (29-31)
Jack Barty
Herbert Fay Co
Lee Gall Ensemble
(Two to fill)
2nd half (22-24)
Roisman's Alaba's
Jimmy Gildea Co
Bob Hope Co
(Two to fill)
Fordham
1st half (25-28)
Gordon's Dogs
Lillian Dawson
Lewis & Dody
Lovejoy Dancers
Boreo
2nd half (29-31)
Nitza Vernille
Joe Termini
3 Diamonds
(Two to fill)
2nd half (22-24)
Phylis Rae 8
Allen & Canfield
Morton Downey
(Two to fill)
Franklin
1st half (25-28)
Wheeler & Morton
Fields & Georgie
J & C Lee
Lee Gail Rev
(One to fill)
2nd half (29-31)
Dorothy Henry Co
Wally Jackson
Ryan & Noblette
Jack Waldron
6 Galenos
2nd half (22-24)
Monge Tr
Redmond & Wells
Chas Loy Co
(Two to fill)
Hamilton
1st half (25-28)
The Rooneys
Ray Shannon Co
Aunt Jemima
Magic Fountain
(One to fill)
2nd half (29-31)
F & Milt Britton
(Others to fill)
2nd half (22-24)
Frivolities
Florence Brady
Joe Phillips
(Two to fill)
Hippodrome (25)
E Anderson & Pony
Cole Bros
G Niblo Co
Gallarini Sis
Dainty Marie Co
Marion Sunshine
Earl Faber Co
Matsomatto Japs
(18)
Jas Evans Co
Gus & Will
Sidney Page Co
Clifford Wayne 6
R Huling & Charlie
Miller & Marks Rv
Johnny Burke
8 Linfield Co
Jefferson
1st half (25-28)
Belleclaire Bros
Syd Morehouse
Bob Hope Co
Dance Parade
(One to fill)
2nd half (29-31)
Ed & J Rooney
Carlena Diamond
Aunt Jemima Co
Clyde Cook
Magic Fountain
Lewis & Dody
2nd half (22-24)
The Spirals
Cole & Snyder
P Henning Co
(Two to fill)
Palace (25)
Con Colleano
Glenn & Jenkins
Venita Gould
(Others to fill)
(18)
Falls R'ing & Bo'ce
Galla-Rini & Sis
Roye & Maye Rev
Block & Sully
Emil Boreo
Rae Samuels
Mars Bros
Royal
1st half (25-28)
W Jackson Co
Hoper Vernon
Wm Edmunds Co
F & P Trado
Tip Top Tappers
2nd half (29-31)
Vanny & Ernie
Roy D'Arcy Co
Hugh Skelly Co
F Bowers Co
(One to fill)
2nd half (22-24)
Magic Fountain
Marsh & Archer
Hal Sherman Co
(Two to fill)
BROOKLYN
Albee (25)
Edward's Tree Sit's
Berkes & Wallace
Lillian Roth
Larry Rich Co
(One to fill)
(18)
Lovejoy Dancers
Ed Conrad & Eddy
P Rooney & Pat Jr
(Two to fill)
Dyker
1st half (25-28)
Anita Twins Co
Mary Ann Clay Co
Herbert Fay Co
(Two to fill)
2nd half (29-31)
Fields & Georgie
(Others to fill)
2nd half (22-24)
Ike Rose Midgets
(Others to fill)
Flushing
1st half (25-28)
Joe Termini
J Randall Co
Gus Van
(Two to fill)
2nd half (29-31)
Chaz Chase
Benny Davis
(Three to fill)
2nd half (22-24)
Belleclaire Bros
Barry & Whitledge
Ardine & Tyrell
(Two to fill)
Madison
1st half (25-28)
Falls, Read'g & B
Wilton Sis
Johnny Burke
(Two to fill)
2nd half (29-31)
De Pace
R Huling & Charlie
Medley & Duprey
(Two to fill)
2nd half (22-24)
Les Ghezzis
Wheeler & Morton
Ann Pritchard Co
Gus Van
(One to fill)
AKRON
Palace (25)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(One to fill)
(18)
Wilfred DuBois
Lubin, Lowry & A
An Impromptu Rev
Hal Jerome
(One to fill)
ALTOONA
Orpheum
1st half (25-28)
Toby Wilson Co
Eliz Morgan Co
(Three to fill)
ATLANTA
Keith's (25)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
(One to fill)
(18)
Geo Andree Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
(One to fill)
BIRMINGHAM
Keith's (25)
Flo Mayo
Gracie Barry
Grace & M Eline
B Egan & R'heads
(One to fill)
(18)
Geo Andree Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
(One to fill)
BOSTON
Keith's (25)
Marie Blank Co
Lucille Sis
Bob Hall
Art Frank Co
(One to fill)
(18)
Delortos
Foster Fagan & C
Edgar Bergen Co
K Murray & C'tons
(One to fill)
BUFFALO
Hippodrome (25)
Black Kat 4
Leon Navara
Teck Murdock Co
Harry Fox Co
4 Ortons
(18)
Bert Nagle Co
Chamberlain & H's
Sybil Vane
4 Camerons
Art Landry Bd
CHARLOTTE
Keith's (25)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
(One to fill)
(18)
WLS Showboat
Roth & Shay
(Three to fill)
CHICAGO
Palace (25)
Evelyn Dean Co
Russell & Marconi
Burns & Allen
Ruth Etting
Watson Sis
(18)
Dance Fables
Pressler & Klaiss
Richy Craig, Jr
Irene Bordoni
3 Swifts
CINCINNATI
Keith's (25)
7 Nelsons
Burns & Kissen
Nan Halperin
Dave Appolon
(One to fill)
(18)
Large & Morgner
M'dles of Yesterd'y
Chaz Chase
Watson Sis
Zoo Ballet

London Critics Claim I am a
HIT & RUN
Column After Column
Describing My Specialty
JACK POWELL
Dir.: LEDDY & SMITH

CLEVELAND
105th St. (25)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(One to fill)
(18)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(One to fill)
CLEVELAND
Palace (25)
Dance Fables
Pressler & Klaiss
Mary Lewis
3 Swifts
(One to fill)
(18)
The Tanzolas
B Pincus Co
Ruth Etting
Fred Ardath
6 Lucky Boys
DALLAS
Keith's (25)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
(One to fill)
(18)
Chappelle & Carl'n
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
FORT WORTH
Keith's (25)
Stevens Bros & N
Edith Bow
Weaver Bros
Home Folks
(One to fill)
(18)
Bob Ripa
Reynolds & White
Sylvia Clark
Joe Daly Co
(One to fill)
HAMILTON, CAN.
Keith's (25)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly Co
Roy Cropper
Ed Borden Co
(18)
N Arnaut & Bro
Irvin O'Dunne
Brox Sis
Joe Browning
Diamond Boys
HOUSTON
Keith's (25)
Lane Osborne & C
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(One to fill)
(18)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
(One to fill)
KANSAS CITY
Mainstreet (25)
Luster Bros
Burke & Durkin
Milton Berle Co
(Two to fill)
(18)
Samaroff & Sonia
T & Al Waldman
Marty May
12 O'clock Rev
(One to fill)
LONG BEACH
State (25)
A & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(One to fill)
LOS ANGELES
R-K-O (25)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(Two to fill)
(18)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(One to fill)
MINNEAPOLIS
Orpheum (25)
Harum & Scarum
Ruth Ford
Ingenues
(Two to fill)
(18)
Worthy & Thomp'n
Jack Usher
Peter Higgins
Maurice Colleano
(One to fill)
MT VERNON
Keith's
1st half (25-28)
A Kaufman Girls
Stanley Bros
Cardini
Nat Nazarro
(One to fill)
2nd half (29-31)
Josephine Davis
(Others to fill)
NEW ORLEANS
Keith's (25)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
Harry Carroll Rev
(One to fill)
(18)
Flo Mayo Co
Gracie Barry
Grace & M Eline
B Egan & R'h'ds
(One to fill)
OAKLAND
Orpheum (25)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(One to fill)
(18)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(Two to fill)
OKLAHOMA CITY
Keith's (25)
Smith & Rogers
Scooter Lowry
Roxy's Gang
Walter Walters
(One to fill)
(18)
Stevens Bros & N
Edith Bow
Weaver Bros
Home Folks
(One to fill)
OMAHA
Orpheum (25)
Berkoffs
Don Galvan
Any Family
Bert Walton
(One to fill)
(18)
Luster Bros
Burke & Durkin
Milton Berle Co
(Two to fill)
PATERSON
Keith's
1st half (25-28)
Ike Rose Midgets
(Others to fill)
2nd half (29-31)
Silver Freed Co
Dave Vine
O Stang & Orch
(Two to fill)
2nd half (22-24)
Calts Bros
Jack Pearl
Conlin & Class
Dance Parade
Gordon's Dogs
PORTLAND
Orpheum (25)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(One to fill)
(18)
Paul Remos
Dan Small Co
Joe Young
Bomby & Gang
(One to fill)
ROCHESTER
Palace (25)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(One to fill)
SALT LAKE CITY
Orpheum (25)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(One to fill)
(18)
Berkoffs
Don Galvan
Any Family
Bert Walton
(One to fill)
SAN ANTONIO
Keith's (25)
Lane Osborne & C
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(One to fill)
(18)
Chappelle & Ch'ton
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
SAN FRANCISCO
Golden Gate (25)
4 Peaches & Jay
Johnny Hyman
J E Howard Co
McLallen & Sarah
(One to fill)
(18)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(One to fill)
SCHENECTADY
Keith's
2nd half (29-31)
Irminetti
Bert York
(Three to fill)
2nd half (22-24)
Juggling Jewels
Bernard & Henry
Sully & Thomas
Betty Jane Cooper
(One to fill)
SEATTLE
New Orpheum (25)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks Co
(One to fill)
(18)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(One to fill)
ST. PAUL
Orpheum (25)
Worthy & Thom's'n
Jack Usher Co
Peter Higgins
Colleano Family
(One to fill)
(18)
R Olsen & Girls
Jack Major
Norton & Haley
Purple East
(One to fill)
SYRACUSE
Keith's (25)
Mann, Brad, VanA
Bobby May
O'Dunn & Day
York & King
(One to fill)
(18)
Hap Hazzard
Frank DeVoe
Ross Wyse Jr
(Two to fill)
TOLEDO
Keith's (25)
Wilfred DuBois
Lubin, L & Andre
An Impromptu Rev
Hal Jerome
(One to fill)
(18)
Chris Charlton
Britt Wood
Rita Burgess Gould
Olsen & Johnson
(One to fill)
TORONTO
Imperial (25)
Australian Waites
Chamberlain & H's
Sybil Vane
4 Camerons
Bert Nagle Co
(18)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly Co
Roy Cropper
Ed Borden Co
TRENTON
Keith's
1st half (25-28)
Furman S & Lor'n'
(Others to fill)
2nd half (29-31)
Caulfield & R Rev
Kramer & Morton
(Three to fill)
2nd half (22-24)
Irene Vermillion
E Sheriff
Swartz & Clifford
(Two to fill)
TROY
Keith's
1st half (25-28)
Irmenetti
Bert York
(Three to fill)
2nd half (22-24)
Russian Art Circus
Bud & Elinor Coll
Violet Carleson
Larry Rich Co
(One to fill)
UNION HILL
Capitol
1st half (25-28)
Jack Barty
(Others to fill)
2d half (29-31)
E Sheriff
Jane & C Lee
Anita Twins Co
(Two to fill)
2nd half (22-24)
Ed Sheriff
Bernie & Lawley
Wm Edmonds Co
Dave Vine
Black & Silver Cr's
VANCOUVER
Keith's (25)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley Co
(One to fill)
(18)
A & Gertie Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(One to fill)
WHITE PLAINS
Keith's
1st half (25-28)
Ada Kaufman
Chas Melson
Josephine Davis
(Two to fill)
2nd half (29-31)
Ada Kaufman
(Others to fill)
2nd half (22-24)
A Kaufman & Girls
Cardini
Claude & Marion
Nat Nazarro Jr
(One to fill)
WINNIPEG
Keith's (25)
R Olsen & Girls
Jack Major
Norton & Haley
Purple East
(One to fill)
(18)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster West Co
(One to fill)
YONKERS
Keith's
1st half (25-28)
Vanny & Ernie
Dave Vine
(Three to fill)
2nd half (29-31)
Doris & Robbins
F & Pete Trado
Internat Rhythm
(Two to fill)
2nd half (22-24)
Anita Twins Co
Carlena Diamond
(Three to fill)
YOUNGSTOWN
Keith's (25)
Gilbert Bros
A Wycoff Co
Olsen & Johnson
(Two to fill)
(18)
Black Kat 4
Olyn Landick
Teck Murdock Co
Harry Fox Co
4 Ortons

JOE MAY and DOTTIE
Use
BODY & SOUL
To Please
Audiences on LOEW CIRCUIT
Dir.: LEDDY & SMITH

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Picture Theatres

NEW YORK CITY
Capitol (17)
"Off Shore"
Mitchell & Durant
Ann Greenway
June Worth
Allen & Kent
Bert Frohman
Chester Hale Girls
"Billy the Kid"
Paramount (17)
"Putt Putt"
Nancy Carroll
Frankie Jenks
Hunter & Percival
Grace Johnson
Felovis
Mer Annott Girls
Lathrop Bros
D Gould Girls
"Santa Fe Trail"
Roxy (17)
"Americana"
Wilma Miller
Louise Scheerer
Harry Losco
Grace Eastman
Anne Fleming
Patricia Bowman
Leonard Massine
Nicholas Daks
Helen Sada
John Gurney
Merriam Field
Markert's Roxy'tes
"Scotland Yard"
BROOKLYN
Fox (17)
"Box o' Candy"
Eddie Peabody
Bob West
Lynn Cowan
Jones & Hull
Reeves & Leu
Mary, Lucy & Ir'ne
Sunkist Beauties
"Santa Fe Trail"
Paramount (17)
"Birds of Feather"
Rudy Vallee
Arnaut Bros
Stella Power
Miriam Lax
4 Carlton Bros
Stuart Barrie
"Animal Crackers"
CHICAGO, ILL.
Chicago (24)
"Sky High"
Al Evans Bd
Eddie Stanley
Wilbert Hall
Deno Rochelle
Virginia Ray
D Gould Girls
Marbro (17)
"Melodyland"
B. Meroff Bd
6 O'Reillys
Claire Madgette
Lambert Ballet
"Little Accident"
Oriental (24)
"H'w'd, Here I Am"
Charley Crafts Bd
Stanley Smith
Hash & Fately
Erner & Fisher
Lambert Ballet
"Maybe It's Love"
Paradise (24)
"Varietrix"
Mark Fisher Bd
Hack Wilson
Kemys & Eva, Ivy
Rhythm Hotel
Gifford & Gresham
Foster Aerialists
"What a Widow"
Tivoli (24)
"Don't Weaken"
Frank Masters Bd
3 Jacks
Margery B Kane
Tex McCleod
"What a Widow"
Uptown (24)
"Noah's Lark"
Al Kvale Bd
Farrell & Dad
Berenoff & Eulalie
Margaret McKee
Raney the Horse
F Evans Girls
"What a Widow"
BOSTON
Keith-Albee (18)
"Murray-Makers"
H & M Charleston
Fagan & Sands
Edgar Bergen Co
Foster, Fagan & C
The Del Ortos
"Leathernecking"
Metropolitan (18)
"Enchanted Forest"
Charles Ruggles
Earl La Vere
Tiny Town Tots
Mary Reade Girls
"Scarlet Pages"
BUFFALO
Buffalo (17)
"Harem Hokum"
Morris & Campbell
Sunny, Ed & Eddie
Beatrice Gardell
Harry Moore
D Gould Shebas
"Playboy of Paris"
Hippodrome (17)
Art Landry Orch
Sybil Vane
Pop Cameron Co
Chamberlain & H
Bert Nagle
English Tivoli G'ls
Jelly Forbes
Martha Vesta
"Top Speed"
CLEVELAND
State (17)
Alex Hyde Co
3 Queens
Loma Worth
Sylvia Miller
Don Fellis Orch
"Scotland Yard"
DETROIT
Fisher (17)
"Dollies Follies"
Sammy Diebert
Dick Henderson
Norman & Rio
Gomez 3
"Matrimonial Bed"
Fox (17)
"Country Club"
Masters & Grayce
Rae Samuels
Walker & Corby
Leonora Cori
Sunkist Sirens
"Scotland Yard"
Michigan (17)
"Toot Sweet"
Mitzi Green
Lou Kosloff
Alvira Morton
Summers & Hunt
Bernice & Emily
Griffin Dancers
"Her Wedding N't"
MINNEAPOLIS
Minnesota (25)
"Sky High"
Hilton & Almy
Ferral & Paul
Campus 4
F Evans Girls
NEW HAVEN
Fox-Poli (17)
"Smiles"
McGarth & Deeds
Eva Mandell
Seymour & Corncos
Dorothy Neville
Dave Le Winter
Barney Rapp Orch
"Up the River"
PITTSBURGH
Enright (17)
"Melody Lane"
Dick Powell
Paul Mall
L & L Geraldine
Midn'ht & D'break
"Sinner's Holiday"
Penn (17)
"Anchors Aweigh"
Runaway 4
Ray Teal
Pesetzki
Wild Oscar
"Her Wedding N't"
Stanley (17)
"Hello Paree"
Ed Lowry
Senator Murphy
Neil Kelley
Samuels Bros
Alice Weaver
Parisian Dancers
"Maybe It's Love"
PROVIDENCE
Fay's (17)
Betty Blythe
Drohan & Dupree
Balabano 5
Nicholas Fantasies
Herr Hoffman & Br
"Road to Paradise"

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Still M. C.ing—leading band—working with line girls and getting beaucoup laughs next to closing.
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POISE
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Western R-K-O

CEDAR RPDS, IA.
Iowa
1st half (26-28)
Arthur Ward
Smith Str'ng & Lee
Robinson & DeWitt
2nd half (29-1)
H Nawrot & Boys
Loma Worth
Joe Regan Co
The Wager
DAVENPORT, IA.
Capitol
1st half (26-28)
Cropley & Violet
Stuart & Lash
The Cavaliers
2nd half (29-1)
Arthur Ward
Smith Str'ng & Lee
CHICAGO, ILL.
Englewood
1st half (26-28)
Monroe Bros
Cook Sis
Jules & J Walton
Rogers & Wynne
2nd half (29-1)
Dotson
Owen McGiveney
Harrison & Dakin
Robinson & DeWitt
DES MOINES, IA.
Orpheum
1st half (26-28)
Harriet Nawrot Co
Loma Worth
Joe Regan Co
(One to fill)
2nd half (29-1)
Kohn & Depinto
St Clair Sis & O'D
(Two to fill)
GRAND RPDS, IA.
Regent
1st half (26-28)
The Tanzolas
B Pincus Co
Great Rolle
Sunshine Sammy
2nd half (29-1)
Carr Lynn
Rudell & Dunegan
Lee 2
(One to fill)
INDIANAPOLIS
Lyric (25)
Gray Fam
Laypo & Lee
D Duncan Co
Fid Gordon
M Hughes Co
(One to fill)
LINCOLN, NEB.
Stuart (27)
Parti & Musical M
(One to fill)
MADISON, WIS.
Orpheum
1st half (26-28)
B Hee & Rubyatte
Ernest Hiatt
Chaney & Fox
2nd half (29-1)
Aalbu Sis & Carter
Hickey Bros
(One to fill)
MEMPHIS, TENN.
Orpheum (25)
Miaraboa
J & H Kennedy
Evans & Mayer
Ruiz & Bonita Co
MILWAUK'E, WIS.
Riverside (25)
Lane & Harper
C Wentworth Co
Wilton & Weber
(Two to fill)
ROCKFORD, ILL.
Palace
1st half (26-28)
Revel Bros & Red
Rhyine & Reason
Prosper & Maret
2nd half (29-1)
B Hee & Rubyatte
Ernest Hiatt
Chaney & Fox
SIOUX CITY, IA.
Orpheum
1st half (25-27)
Kohn & Depinto
St Clair Sis & O'D
(One to fill)
SO. BEND, IND.
Palace
1st half (26-28)
Aalbu Sis Co
Hickey Bros
(Two to fill)
2nd half (29-1)
Great Rolle
Roth & Shay
Sunshine Sammy
(One to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Dorothy Raymond, Harry Welch

Loew

NEW YORK CITY
Boulevard
1st half (25-28)
Bee Starr
Johnson Bros & J
Masters & Gautier
Hall & Sullivan
Raye Ellis & LaR
2d half (29-31)
Crystal 3
Violet Carlson
Novello Bros Co
Judson Cole
Bobby Joyce Co
Capitol (25)
Wesley Eddy
Wheeler 2
June Carr
Jimmy Clemons
Lincoln Sq.
1st half (25-28)
4 Bards
Fields & Bell
Joe May & Dotty
6 Sailorettes
(One to fill)
2d half (29-31)
Dault & LaMarr
Donovan Sis & B
Poor Old Jim
F Lightner Co
C Strickland Co
National
1st half (25-28)
B & Grace Carmen
Joan Pagett Co
Kerr & Weston Rv
Judson Cole
4 Kadex
2nd half (29-31)
Frank Shields
P Bernard Co
Renard & West
Guy & P Magley
Jack Wilson Co
Orpheum
1st half (25-28)
El Cota & Byrne
Lewis & Moore
E Bergen Co
Helen Lynd
(One to fill)
2nd half (29-31)
N. T. G.'s Co
Paradise (25)
Bert Frohman
Mitchell & Durant
June Worth
Ann Greenway
Allen & Kent
State (25)
4 Cirillo Bros
Wm O'Neal Co
F D'Amore Co
Harry Howard Co
Chinese Whoopee
BROOKLYN
Gates Ave.
1st half (25-28)
N. T. G.'s Co
2nd half (29-31)
Walter Neilson
Stanley & Kerns
John Barton Co
Oscar Lorraine
C'roll-McC D'v'ls Co
Loew's 46th St.
1st half (25-28)
Manning & Class
Lydia Harris
Ed Ford & Whitey
Sol Gould & Co
Phil Emmett Co
2nd half (29-31)
Duponts
Buddy Ralph
Lewis & Moore
Bayes & Speck
Pirate Queen
Metropolitan (25)
L St Leon Co
Eliz Brice Co
Sidney Franklin
Frank Conville
(One to fill)
Pitkin
1st half (25-28)
Rector & Doreen
Violet Carlson
Novello Bros Co
Bayes & Speck
(One to fill)
2nd half (29-31)
El Cota & Byrne
Danny Lewis
Kerr & Weston Rev
Helen Lynd
Michon Bros
Valencia (25)
Dodge Twins
Du Val 4
John Byam
BAY RIDGE
1st half (25-28)
Rhapsody in Silk
Peter Bernard
Thank You Dr. Co
Oscar Lorraine
Gautier's Toy Shop
2nd half (29-31)
4 Bards
Bernard Weber Co
Ed Ford & Whitey
Joe May & Dotty
Anido Sis Co
BOSTON
Loew's (25)
Ora Co
Rome & Bolton
Snapshots Co
Harry Hines
Porcelain Romance
CLEVELAND
Granada (25)
Ray Teal
Runaway 4
Tito Coral
Ida Shibley
(One to fill)
COLUMBUS
Lowe's (25)
Alex Hyde Co
3 Queens
Sylvia Miller
(Two to fill)
HOUSTON
Lowe's (25)
Chevalier Bros
Nancy Decker
Joe Laurie Jr
Gale & Carson Rev
JERSEY CITY
Loew's (25)
H Santrey Co
Gloria Lee
Estelle Fratus
Mary Lane
MEMPHIS
Loew's (25)
Morgan & Stone
Marguerite & Gill
Josephine Harmon
Great Yacopis
MONTREAL
Loew's (25)
4 Polos
Coscia & Verdi
M Montgomery Co
Stan Stanley Co
Heart Strings Co
NEW ORLEANS
Loew's (25)
Rubio Sis
Will J Ward
Sid Marion Co
Havana Royal Co
PITTSBURGH
Loew's (25)
Ted Claire
Gold & Ray
Max Co
LaFayette & LaV
WASHINGTON
Loew's (25)
D Schooler
Wells M & Taylor
May Joyce
Montrose & Rey'lds
YONKERS
1st half (25-28)
Walter Neilson
Bernard Weber Co
Renard & West
Jack Wilson Co
Trudina Co
2nd half (29-31)
4 Kadex
J Pagett Co
Curley Burns Co
Har & B Hutchins
Emmett & Diam'nd

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Fanchon & Marco

BRIDGEPORT
Palace (24-30)
"Smiles"
McGarth & Deeds
Eva Mandell
Seymour & Corncob
Dorothy Neville
Dave LeWinter
BROOKLYN
Fox (24-30)
"City Service"
Shapiro & O'Malle,
Seb Meza
Laddie LaMonte
George Jago
Frank Sterling
BUTTE, MONT.
Fox (24-30)
"Modes of H'wood"
Shone & Moore
Halina Frances,
Danny Joy
Harry Smirl
12 [illegible] Steppers
CHICAGO, ILL.
Capitol (24-30)
"Green Devil"
Peg Leg Bates
[illegible] Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
DETROIT, MICH.
Fox (24-30)
[illegible]
Born & Lawrence
Miles Sis
Rognan & Trigger
Mabel & Marcia
Johnny Dunn
FRESNO
Wilson
1st half (23-25)
"Fountain of Y'th"
Lottie Mayer
Barton & Young
Frank Stever
Bob & Jack Crosby
Ed Cheney
Sunkist Beauties
HARTFORD
Capitol (24-30)
"Brunettes"
Armand Chirot
Slate Bros.
Hirsch-Arnold Gir's
Hassan Bluestre'ks
Jose Mercado
Charles Carrer
HOLLYWOOD
Pantages (23)
Gae Foster
Indian Ed
Golden Horse
JOLIET, ILL.
Rialto (27-29)
"Idea in Blue"
Renoff & Renova
[illegible]
[illegible]
Webster & Marino
KANSAS CITY
Pantages (24-30)
"Wild & Woolly"
Kirk & Lawrence
[illegible] Kats
Bud Carlell
[illegible]
[illegible] & La Rue
Ray [illegible]
Bud Murray Girls

(Continued on page 79)

Naughty, but Cheap, Is Mexicali, With Beer and Love for Two-Bits

Mexicali, Mex., Oct. 21.

Mexicali is the town made famous by a gal named Rose, who couldn't stop crying. It's equally famous for its beer at two-bits a bottle. Also for its dames at somewhere near the same figure.

Located directly across the border from Calexico, Cal., this is an easy place to reach, but hard to get out of. Unlike Tia Juana, it's not exactly a sucker spot. Mexicali is the drinking location of the Imperial Valley, California's richest farming region.

Tourists don't come along this way. This is the only gap in the border where you don't have to cross before six in the evening. Here they let you gamble and drink until nine. And from six to nine is time enough.

A sign directly over the border informs the general public that it's a serious offense to be caught drunk on the American side. Evidently few people here can read.

Owl Club

Mexicali has one big gambling joint, the Owl Club. Bets are taken in any game from a dime up. The Owl wants to make the laborers feel at home. Draught beer is a dime, and everything is on a common level. If someone wants to play for higher dough the house will accommodate. It's a friendly spot.

Craps, roulette, black jack, stud poker and money wheels. Three trips to the bar and anybody's a cinch to lose, no matter how he figures. The game doesn't have to be crooked when the liquor is dynamite.

Eight Saloons

Eight saloons are on the main stem, all with dancing. Violin, piano and drums make up the orchestra. One joint added a sax and the rest of the saloons accused the owner of going high hat. The sax didn't help, though, because a Mexican was playing it. After a few sour notes he was out and everything was lovely. The local Chamber of Commerce paid the saloonkeeper a visit and complimented him for getting rid of a menace to the peace of the burg.

Gals are the hardest workers in the town. Some are Mexicans and some white. They sit at tables in the saloon with a pitcher of beer and cigaret. Every time a chump comes to the table its a new pitcher. Nobody ever saw the gals drink, but many a pitcher went during the evening.

Nothing is dressed up in town but the saloons. Bars have lights and soap decorations on the mirrors. Bartenders are true to form. Parting their hair in the middle, and going in for art. Plenty of those oil nudes in evidence.

One Long Headache

Mexicali is a headache that extends 50 miles north on the American side. Every town for that distance has squawks plenty about the resort. All the money that should be spent at home goes to the Mexican gamblers, saloons and gals. It's also tough on the bootleggers, for the inspection at the border is one of those "have you got anything to declare?" things. Nobody worries about it.

A cheap spot for a cheap time. Tia Juana and Agua Caliente get the best trade, but against those places is the fact that you always meet someone you know. Mexicali is a hideaway, sheltering quite a few boys on the loose.

Burns' Indecency Charge

William Burns, booking agent of 1595 Broadway, pleaded not guilty to a charge of giving an indecent exhibition when in Special Sessions. He was released under $500 bail for trial on Nov. 3.

Policeman John McHugh of headquarters charges that on April 5 at 157 East 86th street, Burns permitted women to give a nude dance and that he allowed indecent motion pictures to be shown before an audience of 350 men.

"Holiday," a "magazine of adventure — Recreation — Information" makes its initial appearance this month.

It succeeds the "American Motorist."

Broun's 2d Sunday Plug Draws $1,146 and Specs, But Specs Are in Panic

The second of four scheduled "evenings in the theatre" sponsored by Heywood Broun grossed $1,146, or $150 less than capacity, at the Playhouse Sunday night.

Speculators were in a panic as 9 p. m. rolled around and they still held large blocs of tickets. It was impossibe to reach the theatre without being accosted by a dozen of them offering pasteboards at less than b. o. prices.

William A. Brady staged an impromptu act when he bought a large section of tickets from one of the gyps and then kicked him out of the lobby. Lynn Farnol, press representative for Samuel Goldwyn, who is handling the Broun benefits, sent in a call for the police and one speculator was nearly mobbed when Farnol chased him half a block shouting, "you crook!" Several hundred people took up the chase. The spec escaped only by darting into a nearby hotel.

Guy Robertson opened the show with songs, accompanied at the piano by Ivor Novello, star of "Symphony in Two Flats," for "Keep the Home Fires Burning." Novello composed the war piece when he was 17.

Armida had her familiar Spanish song and dance routine, while Gus Edwards, not introduced, supplied off-stage atmosphere and effects.

Walter O'Keefe gagged through a turn punctuated with three songs. He said there are 60,000 cops in New York but only 50,000 speakeasies. Al Trahan and Lady Cameron literally mopped up. Leonard Ceeley sang some more songs. Joe Frisco had his cigar and some new gags. Ruth Tester, helped by Fay Bray and Arlene Judd, contributed their "Sing Something Simple" from "Second Little Show."

Woollcott's Memory

Introducing Broun and Brady,

(Continued on page 57)

SEARCHING TIMES SQ. FOR WHITE SLAVERS

In the arrest of two women, police and agents of the Children's Society believe they have started to break up a ring of white slavers who have made their rendezvous in the Times Square sector. As a result of the arrest, agents of the Children's Society, and detectives attached to inspectors' staffs, will visit speakeasies, where hostesses are employed to learn if they are runaways or are being held captors.

Two young girls who fled from home because of some minor trouble were found detained against their wishes, they stated, in an apartment on 108th street. Violence was threatened them, they said.

The women defendants are Mrs. Patty Banton, 24, and Mrs. Gladys Bunora, 31, who lives with Mrs. Banton. They were arraigned in West Side Court before Magistrate Mogilesky and held in heavy bail for the Grand Jury.

Additional Charge

Mrs. Bunora had an additional charge of impairing the morals of a minor lodged against her by Joseph McCarthy, agent for the Children's Society and who figured in the raid.

Mrs. Bunora's minor daughter was in the flat when the raid was made, the Children's Society assuming charge of the girl. The girls who alleged they were held captives are Rita Tuohey, 16, Brooklyn, and Florence Bader, 17, Freeport, L. I.

The Tuohey girl fled from home in August. Miss Bader disappeared from home five months ago.

Rita stated that she was accosted by the Banton woman in Times Square. She learned that Rita was a runaway and suggested shelter in her home with a promise of a good job as a hostess in a "speak." Miss Bader told McCarthy a similar story of being met by the Banton woman.

Former Assistant District Attorney Joseph Pascocello appeared for the women. He entered a strong denial and stoutly declared the girls were not held captives.

Real Scotch Golfie

Hollywood, Oct. 21.

If it's a way to get something for nothing, Hollywood learns about it first.

Noticing deserted miniature golf courses on all sides, frugal locals acquired a ball and putter each.

They may now be seen playing abandoned courses gratis, while surviving minnies find it even harder to survive.

INDECENT DANCE RAID, 10 PRISONERS ON BAIL

Detectives Van Dam and Carberry of Headquarters broke up an alleged indecent "party" on the 12th floor of 111 West 46th street and arrested one girl and nine men. The girl and five men were held for trial in Special Sessions.

The others will have a hearing later. The raid was made by Van Dam and Carberry after a spectator complained to the cops. The four men held for a later hearing are charged with disorderly conduct. The girl and five men are charged with section 1140A, which dwells on giving and participating in an immoral dance.

The defendants gave their names as: George Kutten, 30, booking agent, 2120 86th street; Al Silver, 26, agent, 3824 Mermaid avenue, Coney Island; Miss Bobby Bradford, 18, entertainer, 132 West 45th street; Joe Foley, 22, Miss Bradford's stepbrother, 132 West 45th street; Isidore Grunland, 30, milliner, 8404 20th avenue, Brooklyn, and Sam Teitelbaum, 38, 345 86th street, Brooklyn. They are out on bail.

The raid was made at 10:30 a. m. Two trips were necessary to take the 10 prisoners and the cops to the station hou.

HOTEL LOBBY SLEEPER

Had House Dick at Manger Punched For Striking Him

That the management of the Hotel Manger is opposed to "chiselers" sleeping on settees in the lobby and also borrowing keys for guests room to have a siesta became known when Gilbert Davis, 24, house detective of the Manger, was arrested for striking Max Margulis, 32, "salesman," of 208 West 56th street.

Davis was charged with disorderly conduct. When the case was called before Magistrate Edward Walsh, Margulis failed to show and the sleuth was freed.

Assemblyman Joseph Broderick, attorney for the hotel, told the Court Margulis had been a constant nuisance. "Your Honor, the complainant has slept on the hotel lounge in the main floor. He also obtained guests keys and went to their rooms and had a sleep.

"This has been going on some time. Davis found Margulis in a guest room sleeping. He was ordered out and became offended and abusive. He made an attempt to strike Davis and the latter struck him."

'Dick' Has Fortune Told, Then Delivers the Slap

"You are too big hearted and too generous. Be more frugal and more aggressive. Not far off you are to become tremendously wealthy. In 1931 you are to receive from someone in Mexico many, many thousands of dollars."

So stated Daniel Van Dam, detective attached to police heaquarters, in his affidavit to a charge of fortune telling against Gloria Gardner, 27, minister of psychic science, residing at an upper Broadway hotel.

Miss Gardner pleaded not guilty and asked for an adjournment which was granted. She obtained bail. Miss Gardner is said to conduct services at her hotel on Sundays.

Post Renominated

Langdon W. Post, vice-pres. of Bela Blau's legit producing outfit, has been renominated for assemblyman from the 10th district (Times Square).

Post has held office for past two terms.

Two Acts in the Smoker

By Joe Laurie, Jr.

A fine looking, elderly gentleman was smoking and reading in the smoker when a couple of hoofers entered. They lit their cigarets and started in.

"I wonder who's on the bill with us?"

"I couldn't get a 'Variety' any place, they were all sold out."

"Well, if Higgins and Connors are on the bill, I guess that means that we'll open or deuce it."

"I told you to write that agent of ours about spotting us right. You don't attend to any business, all you think of is dames."

"You're sore because that redhead in the big act didn't give you a rumble."

"Is that so? You pick out more dog meat than anybody I ever saw."

"Yeh? Well, that's my business. Anyway I told you when we went together that anything we do off the stage is our own business. As long as I show up in time for the act you don't have o worry."

"I don't care what you do or who you go with; all I'm sayin' is that these dames get you dizzy and you don't attend to business."

"Is that so? I did write to the agent last week when I sent him the commission and I told him what happened at Cedar Rapids, that we had to open the show and that we won't do it again. Now let the office worry."

"Well, I wanna work 'cause I gotta pay off that lawyer for the divorce, but if they're gonna kick us around like they've been doing, then the hell with 'em. I'll split the act and do a single."

"When I was working with Stanley we never was on ahead of No. 2, and many time we were next to shut."

"What are you beefin' about? Me and Jackson was always next to last."

"I caught you guys in Joliet and you were opening the show."

"Oh! That was on account of us havin' an argument with the manager there. He stuck us on to open thinking we would quit, but we wouldn't give him the satisfaction of quittin' so we opened the show and made him like it. But that's the only time."

"Gwan, you were opening the show at Jefferson just before we went together."

"Oh yeh, that was a showin' date. You caught us on a Saturday? Well, we were moved to third the next day."

"Say, you never got the breaks with Stanley that you're getting with me. We've been going along pretty steady."

"Yeh, we played four weeks outa nine."

"Well, ain't that steady for these times? You better write that agent of ours that we want a route. They got enough reports on us now to know if they want the act or not."

"I told you he wrote me that they were stalling for the dough."

"Yeh? If you ask me I think he's the one that's stallin'. If he don't give us action in another week we'll ask for our release."

Meeting on Train

At this point a couple of well set up looking foreigners entered the smoker. One carried a "Variety." Both teams kinda nod to each other while the hoofers are watching one of the fellows unfold "Variety."

"Excuse me, are you performers?"

"Yah. Sure. Ve are the Up and Down Brothers, novelty act."

"Please to meet you. This is my partner, Simpson, and I'm Murphy. Simpson and Murphy. Where you guys goin'?"

"Rockford."

"Then you're on the bill with us. I wonder who else is on the show? Can I take a look at that 'Variety' a minute to see who else is on the bill?"

"Sure. Ve looked; it just sez us and three to fill."

"I hope they have a girl act or somethin. The last few dates we played we had animal acts on the bill. I guess you guys open the show, eh?"

"No ve half in our kondracts no opening shows."

"Oh yeh? Well maybe they're

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Around the Square

New Times Square Pony Courses

Chow meinery at 50th street and Broadway, which folded up about a year ago, is being turned into two indoor 18-hole minnie golf layouts, announced to open about Dec. 1. Outdoor course located down the block, operated by Frank Collins, which opened last week, is the second minnie in the Times Square district.

"Movie of You" Now Automatic

A. H. Woods' miniature, movable portrait picture device, known as "Movie of You," has been improved and will be on display in a store in the Warner block on Broadway above 51st street.

The machine has been perfected since first shown during the summer and is now entirely automatic.

Woods will state-right the machine, leasing them on a five-year period. He will collect royalties on the prints and folders, which can be supplied only by him.

The Rothstein Estate

More than 3,000 claims have been filed against the estate of the late Arnold Rothstein, with the expectation in well informed circles that it will take several years before they are all passed on. By that time little may be left for those mentioned in Rothstein's deathbed will.

Few, if any, of Rothstein's debtors have made any attempt to settle with the estate, but several of the boys around Times Square claim they paid the gambler as much as $10,000 a few days before he was shot.

Too Good—Thrown Out

"Subway John," blackface (but not the back of the neck), reputed to be opposition for Sir Joseph Ginsberg, John MacCormack and so forth, is around trying out his routine but not in the theatres. He is under the management of one Frank Sampson. John's pet ditty is "My Weehawken Ding Dong Baby," and he has others as nutty.

Twice Sampson had him work in the Village Grove Nut Club, and twice his protege was thrown out, Sampson too. Sampson handles "Subway John" as a side line. His real job is helping Harry Martin sell tickets at Erlanger's theatre. He still claims his man was too good for the Nut Club. John is a nickel changer in the subway some place.

Pretty Bad Summer in the Woods

Further proof of the disastrous nature of the season in the Catskill Mountains the past summer—a condition, incidentally, which musicians and entertainers discovered, to their sorrow—is found in a report of the State Department of Labor showing that between Aug. 25 and Sept. 4, 190 claims for unpaid salaries, to hotel and resort help, aggregating $19,810 were filed in Monticello alone. The report states that few of the summer establishments operated with a profit and that "the easiest means of meeting a deficit, in the minds of many employers, lay in omitting payments to help."

Hearings on the salary claims were held in Monticello, many of the hotel and resort proprietors being summoned by subpoena. Only six respondents defaulted and in each case he was immediately arrested, brought before a local justice of the peace, and forced to pay the amount due as a claim, in lieu of a fine.

The practice of "taking the fence" at the end of the vacation months is not an uncommon one on the part of smaller hotel proprietors who live elsewhere during the winter, but it is declared to have increased to a marked degree this summer. A goodly share of the claims for unpaid salaries arise in Sullivan, Ulster, Delaware, Green and Orange counties.

Caste Divides Broadway Layoffs Into 4 Groups; Each Has Place In Sun or Rain, but Don't Mix

Actors out of work divide themselves into distinct groups, each with its social rating and particular street-corner for talking shop. The Great Un-Cast of Times Square segregate themselves in cliques of social caste—the most available kind in a tough theatrical season.

At the peak of the Square so phoney it's a triangle, is found the hardened lay-off, the Vaudevillian. At his Sidewalk Club he meets brother lay-offs who exchange gags, curse agents with dissatisfaction and disgust are the keynotes of conversation.

Down the Street and up the scale, the second group foregathers where the arcade of a corner cigar store provides an admirable hang-out for the young bloods, bit-players and aspiring juveniles, passing to and from casting agents. Checking confident steps, they loiter at the Cigar Store Club to exchange notes on the day's casting and recommend available parts.

The third caste, dignified by years of lay-off experience, roams Broadway in front of the New York and Criterion theatres. The longest stretch of canopy in town is a protection from sun and rain, while displayed movie stills divert from recitals of the time So-and-so trouped with John Drew or Whozis, in a bit part, stole the show that never reached town, or Was-a-star remained for two months at Koster & Bial's. Charter lay-offs, the members know everyone on the Street, but will not budge from sidewalk places. The mountain must come to Mohhamet.

Top-notchers on the lay-off ladder are leading men who gather at 44th street, near around to a restaurant, to appear as though keeping lunch appointments. These are the social leaders, down at the mouth, perhaps, but never at the heel.

They come out of boredom only to consult wrist watches, a standard gesture of shooting out the left arm and snappily bending the elbow. They conserve personality until manager or press agent comes into view.

At such encounters ,they are never out of work. They are "resting between seasons" or have been "out of town vacationing for two months." As the fall season progresses, the vacation period has to be lengthened until, along about November, it becomes a transparend stall and useless.

Members of the Four Times Square Castes never cross the invisible boundaries of each group. Day after day they take up their familiar posts, go through their familiar paces—laughable, likable lay-offs of Broadway.

CONVEY TWINS' TRUNKS RELEASED BY SOBS

Sybil Convey and her twin sister, Cecelia, 22, of the vaudeville team of Convey Twins and Johnny, sobbed in West Side Court while their attorney, Assemblyman Joseph Broderick explained to Magistrate Bernard Mogilesky that the Hotel Midtown, 10 West 61st street, was withholding three trunks containing costumes and some scenery.

The twins, explained Broderick, lost several engagements as a result of the hotel refusing to give up the articles. Broderick asserted that the showgirls admitted they owed the hotel $80, but had no intention, to cheat it.

"How can we pay if we can't get our clothes and scenery," cried the sisters. "We owe the money but we have been in straitened circumstances. Not receiving our clothes and scenery has made our condition worse," they sobbed.

Patrick Kelly, of the hotel, who had been summoned by the twins, was visibly affected by the tale of the girls.

"Judge, the hotel is not mercenary. We have no desire to add to the twins' plight. We will return their costumes and scenery if they will make good the bill when they get an engagement," said Kelly.

"You bet we will," the sisters chorused without sobs.

90-YEAR-OLD AGENT

Tahar Freed in Court Upon Extortion Charge

Shadji (Sheik) Tahar, who claims to be 90 years old, who has a studio at 309 West 52nd street, was freed in West Side Court by Magistrate Bernard Mogilesky on the charge of extortion. Tahar is a booking agent for Oriental troupes. He is an Arabian.

He was arrested by detective Philip Goodman of the Missing Persons' Bureau at Headquarters on the complaint of Jacob Karp, tailor, of 205 Central avenue, Brooklyn, who averred he gave the sheik $25 for information leading to the return of his (Karp's) 16-year-old daughter, Gertrude, who disappeared July 8.

Karp believes his daughter has fled with an Arabian by the name of Hamadi. Mrs. Hamadi was in Court and stated her husband had disappeared.

Karp consulted Tahar. Tahar knows Hamadi. Karp believed that Tahar could locate Hamadi and hence his daughter could be found. He gave the latter $25.

When Karp's daughter returned, the tailor was to give Tahar $100. Tahar denied this and stated the money he got was for expenses to work on the case. The court freed the aged booking agent. Karp's daughter has not returned.

Broun's 2d Sunday Plug

(Continued from page 56)

who were supposed to debate on "The Party or the Man," Alexander Woollcott recalled when he had once acted similarly for Maxwell Bodenheim and Ben Hecht. The writers had chosen as their text: "Resolved, That People Who Attend Debates Are Defective." Bodenheim walked upon the platform and after one long look at his audience said, "I rest." Hecht did likewise, and turning to Bohenheim said, "You win."

The Broun and Brady debate brought out two good speeches which had nothing whatever to do with the chosen topic but provided plenty of entertainment. Brady called upon the "millionaire hotel, restaurant and theatre men" of the 17th Congressional district to elect Broun in order to obtain representation in the national legislature.

"Why, you're not even represented on the Board of Aldermen," Brady told the audience. "For 25 years I've fought single-handed to protect this playground of the country from unfair laws at Washington and I can't keep up the work much longer.

"Do you know who writes the tariff laws that affect what you pay for entertainment? Senator Smoot is one of the two men on the tariff committee and he believes that if he stopped overnight in this neighborhood he would be condemned to hell and damnation for eternity. Yet Senator Smoot, pillar of the Mormon church, was almost barred from the Senate because he was suspected of having a dozen wives."

Broun's Position

Comrade Broun confined his talk largely to unemployment and the failure of the present system of government to meet the situation. He stressed his sincerity as a Socialist and asked that no one vote for him under the impression that he is "just a good fellow."

William Kent was off-stage for a while, but couldn't be found when called for his act. The press agent from the Alhambra, who was going to bring down some acts was on hand sans talent. Ruth Hale, Bill Guard, Daniel Frohman and Al Woods were up front in the audience.

Broun's first benefit on Oct. 12 grossed $1,850. One-third of the proceeds of these shows goes to theatrical guids and Equity, one-third to cover expenses, and the balance into the Broun's campaign fund.

Linen Romances

Table cloth romances and flirtations are getting more common around the night clubs.

Here's how it works: lad on the make, encouraged by a girl seated at a table with another man, gives her the wire to write the name and phone number on the table cloth. Then the girl purposely overturns a tumbler of water. When the table covering is removed, the chaser goes searching among the soiled linen for the information he's after.

DIAMOND MYSTERY IS STILL SAME MYSTERY

After a week's investigation by the police and the District Attorney, during which time practically everyone who has had the slightest dealings with Jack "Legs" Diamond has been questioned, the authorities are still ignorant as to the identity of the man or men who shot Diamond on the evening of Oct. 12 on the eighth floor of the Hotel Monticello.

The police claim that they know the names of two of four men who called on Diamond the night before the shooting. It is believed the shooting resulted from a dispute at that meeting.

Diamond, with a chance to recover, was moved Friday from the Polyclinic Hospital to the Metropolitan Hospital on Welfare Island, the officials of the former institution wanting to get rid of him.

Marion Roberts, the girl with whom Diamond occupied a room at the hotel for three days, insists she did not hear any shots fired, although she admitted dressing hurriedly and leaving the place and attempting to hide in the apartment of Agnes O'Loughlin, another show girl. She described to the police the four men who called on Diamond several hours before the shooting. One of these men, the girl says, was called "Maxie." Believing from the description of this man that he might have been "Waxie" Gordon, hotel owner and beer baron, the District Attorney questioned Gordon. He denied being at the hotel on any night Diamond was there.

Jack Ginsburg, manager of the hotel, and friend of Diamond, admitted he and his wife left the hotel after they had dragged Diamond from the hall into their room and ordered a doctor be sent for. Then Ginsburg left for Edgewater, N. J., with Wallace D. Bennett, a friend. Ginsburg admits he and Bennett later went to Philadelphia where Ginsburg registered under an assumed name at a hotel. He said he did not wish to be involved in the matter and did not know the police sought to question him.

Couldn't Identify

In an effort to trace the men who had called on Diamond, District Attorney Crain caused the roundup of Arthur "Dutch" Shultz, Bronx beer runner; Danny Brocco, another rum dealer, and Harry Drescher, who occupied a room two floors below Diamond and for whom Diamond sent after he recovered consciousness. All these men were faced by the Roberts girl but she failed to identify them. She said Brocco had been a caller on Diamond two days before the shooting but that he was alone. He admits this but said he called on Diamond in connection with a business proposition.

Drescher said he asked Diamond who had shot him but the gangster would not answer the question. He directed Drescher to take care of Mrs. Diamond's business for her if he should die.

Charles Entratta was exonerated from connection in the Diamond assault. Entratta was jointly indicted with Diamond for the double murder in the Hotsy Totsy night club a year last July. Entratta was placed on trial alone and acquitted. The indictment against Diamond was dropped.

Riled because he was transferred from the Polyclinic to a city hospital where he is virtually a prisoner, Diamond, it is said, will make an effort through his attorneys to compel the police to let him leave the Metropolitan Hospital and be sent to his summer home at Acra, N. Y. To do this his attorney will have to apply to the Supreme Court. If this move is successful the police would offset it by arresting Diamond as a material witness to his own shooting.

Inaccurate Biographies

Harlan Thompson

By Claude Binyon

Hollywood, Oct. 18.

Harlan (Peekaboo) Thompson, Fox writer, was born in Hannibal, Mo., and spent his early days in Kansas City. (Note: As an example of crisp, direct writing, the foregoing sentence is unexcelled. In just a few words the subject, Mr. Harlan (Peekaboo) Thompson, has been carried from the diaper to the grave, otherwise known as the University of Kansas.)

Harlan, his golden hair rumpled by a Kansas cyclone, stepped upon the university campus with a banjo in one hand and some art mag clippings in the other. He espied a group of tall, indolent sophomores sprawled over the grass.

"Will one of youse guys," asked Harlan, "hold this banjo while I go in and see the registrar?"

"Are you a freshie?" laughed one of the sophomores, obviously a twitterer. Harlan blushed uncomfortably and tried to hide his banjo when to his dismay the art collection fluttered to the winds. As Harlan tried desperately to retrieve the samples the sophomores arose as one and rushed to examine them.

"Wow!" ejaculated one fellow, a thin blonde named Nasal, "here is a pip! A honey!"

"Look at this one!" caroled a chap named Dalyrimple. "Boy!"

Entrance Requirements

Harlan became more at ease. "Aw, these ain't nothing, fellows," he derogatated. "I got some photographs in my trunk from France, and you know those French." He laughed in knowledge of those French, and the sophomores chimed in respectfully. They had already accepted Harlan as a man among men.

Glancing at his watch, Harlan clucked impatiently. "Well, fellows," he said, "I've got to go see the registrar. Who's going to hold my banjo?"

"I will!" chorused the sophomores.

"And I," said Nasal, "will hold your clippings."

"You will not," said Harlan, "The only chance I have of entering college on my high school grades is to show those gals to the registrar."

By parting with all his treasures, and the three best of his French nudes, Harlan managed to squeeze into Kansas U. But once enrolled he forgot his art collection, and with a zest that startled even the profs he tackled the mysteries of inorganic chemistry. In two years he had exhausted all available knowledge on the subject and had split inorganic chemists into two camps by venturing the theory that Boston never would win a pennant.

As is the case with all over-bright students, Thompson tired eventually of dealing in nothings. He left the university temporarily and joined the Kansas City "Star" staff for a taste of life. He got a plateful.

Kansas Kit

His first assignment was a visit to the apartment of Kansas City Kitty, a buxom redhead who had just mopped up the floor with her latest fad. Harlan rang the bell.

Kitty opened the door cautiously and peered at Harlan.

"I don't want any ice," she said.

"Ho! Ice!" laughed Harlan. "Lady, I bring you fire. I'm a burnup!"

Kitty stepped aside and Harlan walked in. Three hours later Kitty's phone rang insistently and Harlan picked up the receiver. He found himself voice to voice with his managing editor.

"Did you get your yarn?" rasped the m. e.

"Story!" exclaimed Harlan, "I came here for experience!"

"You're through," said the m. e.

"What is this—television?" asked Harlan. He caught a train back to Kansas U.

But the "Star" had ruined Harlan for further study. As editor of the campus daily he soon had the whole faculty on his trail. It got to the point where either he or the faculty must resign. He returned to the "Star" and eventually became a drama critic.

Shows were hitting K. C. every four weeks, so Thompson had part time on his hands. He started writing answers to bill collectors. The collectors answered him, so he joined the army and worked himself up to commanding officer of the 167th Air Squadron. Peekaboo's career as an aviator is related in "Don Glendale at Cherryville High."

As a Playwright

Returning to newspaper work after the war, Thompson got together his replies to the bill collectors and wrote a show called "Little Jessie James." With a relative of Jess Harlan made a cleanup. He wrote several more musicals in collaboration with Harry Archer and soon got the Hollywood call. A short term with Paramount was followed by a return trip to New York. Shortly afterward he was on the coast again for Fox and wrote and directed dialog for that company's first feature talker, "The Ghost Talks." Executives like to be scared, so he got a term contract.

Peekaboo is married to Marion Spitzer, who wrote "A Hungry Young Lady." If Peekaboo as a character is in it, he must be playing a bit.

And he still has his French postcards, using them as bait at story conferences.

Commercial Ads Push Show Ads Off of Sign Boards in Times Sq.

Sign boards around Times Square are 80% commercial. A few years ago, as few as five, the Times Square boards were 95% show bus. Only one solitary board is anywheres near holding its own now; the six 24-sheet spots over the Automat. Three are of show business and three commercial, with an interloper telling the world about a Rodeo.

Around the rest of the Square show business takes an awful beating, in some cases pushed completely off 24-sheet stands that had advertised legit attractions since 1900.

The picture palaces offset this slap at theatre advertising by the electric signs covering whole fronts of buildings along Broadway. Where it formerly cost a few hundreds for a Times Square display, now it runs into millions every year. At first it was the plain billboard. Then came the lighted boards with a few hundred watt lamps in front of them. Then the electric boards and finally the highly ornate ones that entail terrific expense in lenses, construction and upkeep.

Electric sign display space around the Square is at a premium. Most of the good spots are tied up by an advertising company.

Marion Roberts Loses Job Because of Publicity

Marion Roberts, 22, and supposed sweetheart of Jack "Legs" Diamond, lost her $50 line job in the new Ziegfeld show, "Smiles," after the shooting. Zieggy let her go because of her implication in the publicity.

Miss Roberts, despite her youth, has been around Broadway for years. She was once ordered out of the chorus of a Broadway musical by the Gerry Society when found to be only 14 years old.

Pony Golf Cut to 10c In Some Upstate Spots

Despite the fact that the peak of the pony golf players' enthusiasm for the game is believed to have passed, new establishments continue to spring up. Competition promises to be so keen by next spring that the admission price for ordinary lay-outs will be slashed to 10c. As a matter of fact, the ten-cent scale is now in effect on several courses around Buffalo.

The consensus of opinion is that in New York state, at least, the proprietors of golf courses who did business the past summer cleaned up enough money to keep going. A goodly share, however, of those who came in late will find it difficult.

Indoor establishments stand a good chance.

Broadway Chatter

Pat O'Brien shorting for Warners.

Evan Thomas back from Hollerwood.

Tess Gardella's infected gam all better.

Helen Hancock now on WOR press staff.

Mrs. Jimmy O'Neal in town ahead of the stork.

Basil Gerson burned his left thumb carrying soup.

Marc Connelly has returned from his honeymoon.

Ethel Norris out of the hospital and feeling fine.

Barney Dean will stooge for Jack Pepper, or vice versa.

Dave Gould setting up the hoofing for the Par grill show.

Sam Lyons taking lessons to brush up on his dialect.

A. P. Waxman is resting up in Bermuda for another week.

Dave Bader says kind things about everybody in the biz.

Ninon Bunyea, legit actress, recovering from an auto smash.

Harry Berg, of Loew's, handing out Annies on that whale thing.

Charlie MacArthur wearing a crutch as his idea of being a proud papa.

Joe Gransky, ticket broker, is in on a new spot called the Fifty-Six Club.

George Middleton, visiting Broadway for Fox, has gone back to Hollywood.

An undertakers' association is looking for a radio program to sponsor.

A coffee place advertises "Cover charge 10 cents, which includes a cup of coffee."

There's a guy downtown who pronounces his name "O'Shea," but spells it Oschey.

Joe E. Brown got a nice wet kiss from Perspiring Boreo at the Palace Sunday night.

James Geller, in charge of the William Morris play department, on WOR next month.

Mary Jane Warren, formerly with Warners, is now publicizing for Charles Dillingham.

Herman Whitman, who resigned to take a boat ride to Europe, is back at the R-K-O 86th.

Johnny Johnstone, chief of NBC's publicity department, scrammed to Chicago Monday for 10 days.

Lizzie Glutz had to wash her neck daily after having her hair bobbed, so she's letting it grow again.

The Maurie Abrahams moving in from Bell Harbor, giving Belle Baker some curtain hanging to do.

Stag dinner from Charlie (Pinnochle) Morrison to Billy Perlberg at the pix club tomorrow night (22).

Frederic March, Paramount player, has purchased acreage at Westport, Conn., where he will erect a home.

Coney Homes, general road manager for Paramount, is in town after a three months' trip to California.

Earl Wingart, p. a., is censoring younger men for imbibing. Earl's been on the wagon since he spent that $500 in Bermuda.

Actors unable to get radio engagements are now squawking that the radio artists' bureaus are favoring those who got in early.

Les Huffman has the windows and doors of his penthouse guarded

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Berlin Chatter

Michael Bohnen's blue car may be seen in any street of Berlin. After having completed his picture "3 Kravatten" ("Three Neckties") he is now going to Munich where he will appear in the Gartnerplatz theatre as "Casanova" for a nightly pay of $400.

Lion Feuchtwanger, author of "Jud Suss," has received an advance payment of $20,000 for his new book "Erfolg" ("Success") and is starting on a world's tour.

Erich Pommer just returned with his wife from Paris after a trade show there of his picture "Die drei von der Tankstelle ("The Three From the Gasoline Station").

Emil Jannings has a new contract with UFA and will very likely play "Falstaff." Script written by Robert Liebmann and Hans Miller. Produced under direction of Erich Pommer.

Albert Bassermann will play the Kaiser Franz Joseph in Richard Oswald's talker, "July, 1914."

The librettist Ernst Neubach will have to defend himself in court in an action brought against him for serious public libel.

Berlin's film comedian, Teddy Bill, has become an inn-keeper. Opened a bar here.

English jazzband conductor, Jack Hylton, expected in Berlin this month to appear in the Kabarett der Komiker.

Nora Gregor, wife of Mitja Nikisch, has returned from Hollywood. Reported here Paramount has given her a three-year contract.

Mitja Nikisch, son of the late and famous German conductor, Arthur Nikisch, is a jazz orchestra leader, at the Berlin Eden Hotel.

Viennese actor, Oscar Karlweis, playing here successfully, will be married to Frau Fernande Mumb.

Toronto Chatter

Indoor archery now.

Ray Lewis to London.

Ken McTaggart gets a car.

Brox Sisters doing benefits.

Bert Collyer around. Race tracks fold,

Legs Diamond shooting gobbled here.

Gord Hogarth is broadcasting sports over CKGW.

Sid Hibbs held a bet on Mineralogist. Just too bad.

Tom Daley decides to use acts in that Halifax house.

Hart House theatre, U. of T., outlines a 20 week season.

No stage offers to Errol Boyd, local lad who flew Atlantic.

Synthetic murder new indoor sport. Just a kissing game.

The dice game moves to St. George street. Getting high hat.

Andy Passmore planning to follow the horses this season. Havana next.

Six British pictures on view at once. It's because of the coming combine probe.

What Lillian Roth told the boys is nobody's business. No wonder, five shows a day.

Mieczyslaw Munz, the big Polish concert man, says the P is silent like in swimming.

Stanley Stasiak swears wrestling here is on the level. Brokers say nickel will be 65 again.

Advertisement for a private insane asylum marked "Theatre Page —Must" in "Saturday Night."

Fred Stone's midgets from "Ripples" did a pony golf tournament for publicity, but didn't get much.

Looks like a merger in Santa Claus common. Department stores may do something about rivalry. They also may not.

The Royal Alexandra and Princess, rival legit houses, both have the same p. a. Never two shows here at the same time anyway.

Lou Marsh back from S. A. That means South America. Still panning that wrestling circus. Wrestlers playing to crowds, Boxers wish they were.

Trevor Tremain-Garstang has come from the Theatre Royal, Drury Lane, to be Jack Arthur's art

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New Orleans Chatter

Julian Saenger's new car.

Straw hats still around.

Roy Aymond p.a. at Tulane.

Rodney Toups vacation over.

Prof. Joe Fulco ditto.

Weather warm.

Puttputts petering.

Marcus' show at Crescent best he's had.

Racing season begins Thanksgiving.

Reported around Strand may close.

Business about same. Not good, not bad.

Mr and Mrs. Maurice Barr in new bungalow.

Some talk about stock burlesque for Dauphine.

E. V. Richards counts up his children every night.

Joe Laurie at Loew's. He writes for "Variety," too.

Orpheum spending much dough for advertising. It pays.

Mrs. Wally Bauerlin's photo in the papers. Sociol columns.

A. S. Foster succeded by Harold Wheelahan as manager WSMB.

Gambling houses open again. Closed for month before election.

All the smart fellers drive fast past Gravier, the local Wall Street.

Gaston Dureau, of Publix, down to the old home town for a fortnight. Pelham resident now.

Club Forrest's winter show now playing. Julia Gerrity again the highlight.

Little Club open.

Just a Gag

Since the Jack Diamond shooting Broadwayites, who will do anything for a laugh, when meeting a friend, now put a half-nelson on him and say: "Oh, so you won't talk, eh?"

Just a gag based on third degree methods.

Chatter in Loop

Finest Indian Summer the town's seen in years.

Max Turner is taking a course in hair growing.

Morris Silver spends his spare hours authoring.

Paul Whiteman's ma and pa visiting from Denver.

Lillian Gish, declined by wire, to go on a Sam Gerson party.

W. A. S. Douglas back from a writing jaunt to Hollywood,

Billy Diamond is train riding looking for houses to play vaude.

Dave Davidson, in town for a few days after six months in Detroit.

Richard Pritchard Eaton lecturing before women's clubs for "Lysistrata."

Besides managing the Monroe, Abe Kohn is handling publicity of Fox here.

Benny Meroff gets two weeks' vacation before opening for a run at the Oriental.

Frank Kelton accompanied Rocco Vocco on his trip to attend the Paul Whiteman opening.

According to gossip, Edwin Morris, Whitmark chief, owes Clarence Parrish a new set of glad rags.

Lou Lipstone and Max Balaban chew the same brand of gum, which saves them both a lot of nickels.

Eugene Castle, New York short subject producer, in town all mended from his recent coast operation.

J. R. Cook is the only p. a. in town brave enough to sport a gooseneck meerchaum pipe in public.

Frank Dare has become a sport fan, betting always against the home team, because this isn't his home.

A dangerously ill brother and himself with the grippe had Alex Robb, of NBC, behind the eight ball last week.

Nate Blumberg read his mail at home for a couple of days while his doctor stuck a thermometer into his mouth.

Gertrude Bromberg, local Shubert p.a., is going to march to an altar shortly with a New York show agent.

Georgia Howard, also known as Mrs. Eddie Talbert, is finally on the recoup after eight weeks of sinus operations.

Mrs. Knowlton Ames, Sr., has resigned from the Shubert theatre party bureaus, leaving Dorothy Gardner boss.

Good ship "Rotarian," former Democratic quarters and later one of the town's hottest taxi-dance-halls, wallowed over on its side in the Chi river last week.

With elections around the corner, the Juvenile Protective Association is flooding the police courts with complaints against the burlesque shows at the Empress, Haymarket and Academy.

Jack Kearns and Mickey Walker back in the loop, with the "Doc" trying to spread a story that Walker fights Schmeling for the world's heavyweight title at Soldiers' Field next spring. Reported to guarantee the champ $400,000.

The Greater John McCormack, Jr., and company assisted by Mr. Samuel Albright, all of which means two performers, gave a show at the Grand opera house in Waukon, Ia. As John McCormack, Jr., states, he is the first home town boy to play the opera house.

Loop Ambitions: Harry Munns wants to be able to work 30 or 40 hours a day; Max Turner wants to beat Billy Diamond in a 100-yard stagger; Harry O. Voller wants to win back the money he lost to George Liederman in pee-wee golf; Ethel Bennett wants to collect all the back commissions due her; Eddie Grossman wants people to forget he once wrote songs; Leo Weisskopf wants to divorce everybody; Saul Bragin wants to smoke the longest and blackest cigar; Willie Horowitz wants to say hello to his radio friends in South Bend; Jack Hess wants to get back half the books people borrowed; Bill Pine wants to break 100; Leopold Spitnaly wants people to quit cracking about his schnozzolo; Will Harris wants to quit supporting doctors on his stomach; Mort Singer wants to spend at least two consecutive nights in the same town; Fred Gilford wants to make a speech: Jansen wants to see you.

Hollywood Chatter

Frances McCoy has sent for the family.

Arch Reeve is further ahead on the bridge.

Gus Shy doing a "lone wolf" around town.

Violinsky refused to lay off at a cut last week.

Humphrey Bogart is over that throat trouble.

They still claim there's a scarcity of hoofers out here.

How Kathryn White hates cars painted bright brown!

They're beginning to blame Wall Street for poor pictures.

Garbo cultivates her mind with sweet thought pamphlets.

Miles Connolly of R-K-O says he's not Marc Connolly.

Even though he's a father, Bob Montgomery goes garterless.

Dave Rollins back on his feet after the appendicitis opening.

Solly Ward making shorts for R-K-O; also testing for Fox.

Ruth Chatterton will do Europe after her current "Right of Love."

Paul Ralli, actor, may throw away the grease paint to try producing.

One agent says he's making the studios "just in case something happened."

Sam Wood wants to get away from pictures during the football season.

A gag man claims the Northwest Mounted (in pictures) always retakes its man.

An Oriental shop on Hollywood boulevard is giving up because nobody buys baubles.

Directing record for these times is William K. Howard's three in a row without a retake.

They say Cy Barton and Alice White have been secretly married the past two years.

Lew Maren of Radio is aching for more Italian resturants out here, with or without red ink.

Basil Woon back from Haiti, where he was gathering material for "Women of All Nations."

Henry Creamer, colored songwriter, is reported lying critically ill at his home in New York.

Bitters with a beer chaser still getting the business out here, with real speaks no nearer in sight.

Have your fortune told free with a round of minor golf is the newest come-on on Melrose avenue.

Alfred Verrico, producing Italian language pictures here, is the colony's dead ringer for Mussolini.

Warner Baxter answers an alarm clock every morning at 6.30, so that he can be first on the tennis courts.

Benny Rubin, back from a vaude tour, skipped Chicago despite a lot of urging from the looking office.

Hotels aren't keeping so much ready cash on hand now; to stop bouncing checks before they can bounce.

Edna Schley and Dan Leonardson have moved their American Play Co. office into quarters with a kitchen.

Fred J. McIsaac, prolific woodpulp author, going east this week to huddle with ye eds. over contracts.

Chandlee, a writer at Christie's, took 15 years to compile a book on "The Psychology of Audience Reaction."

Tommy Clifford, Fox 12-year-old player, shot a 90 at Lakeside—but he was born next door to a golf course, in Ireland.

Earle Reynolds and his new show family reached Broadway this week. They have been away from New York for two and one-half years.

Night Eddie Cantor opened at Olsen's, Joe Schenck, Charles Chaplin, Al Jolson and Edmund Goulding as group went to Blossom Room to help that nite spot out.

Invitations to the annual ball of the Newspaper Club of America contain a small printed announcement to the effect that Ben Holzman is press agent.

Just to get back at Par for calling Marlene Dietrich a "second Garbo" someone at Metro blandly announced "Buddy" Rogers' fan mail now asks a lot about Bob Montgomery.

Billiards seems to still draw in the Times Square district. A contest now running between Wm. Hoppe, former 18-1 and 18-2 balkline champ of the world, and Welker Cochrane, holder in the past of many championships, is drawing at the Strand Billiard Room.

William Brandel, vaude flash act producer, who paid the docs heavy sugar to treat him for rheumatism only to find out eventually that he had a broken hip, is back producing comedy flash acts in association with Ned Dandy, another old time actor and writer.

Marie Dressler and Polly Moran, very much attached, besides being Metro-mates on the screen, had a scene last week in their new "Reducing" feature wherein they're supposed to act as if they hadn't met for 20 years. Having been together so long, Chuck Reisner, who's directing, thought this would be a tough assignment, until both started bawling, before the camera, as if they really hadn't seen each other for 20 years.

NEW YORK THEATRES

The Theatre Guild Presents
New Fall Edition
"Garrick Gaieties"
Matiness Thurs. and Sat., 2:30 P.M.
GUILD THEA. 52d W. of B'way. Evs., 8:30. 1st Mat. Sat.

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BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
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DAVID BELASCO presents
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THE COMEDY HIT
with Lynne Overman, Irene Purcell
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"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."
—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way
Eves. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
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A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
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R-K-O—ALWAYS A GOOD SHOW
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R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 22-24
ALL QUIET ON THE WESTERN FRONT
Louis Wolheime—Lew Ayres
BOB HOPE

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Oct. 22-24
ALL QUIET ON THE WESTERN FRONT
Louis Wolheime—Lew Ayres
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ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
EDMUND LOWE
in Fox Movietone Drama
"SCOTLAND YARD"
And Excellent Stage Program

King Vidor's Epic of the West
BILLY THE KID
Presented in REALIFE, M-G-M's New Miracle of the Screen
Happy Stage Show
Bunchuk—Orchestra
CAPITOL B'WAY & 51st ST.

Razzing The Home Town

BOSTON

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Len Libbey

Boston, Oct. 20.

In Boston a one-way ticket to New York costs $8.26. It's the best buy in town.

But two million residents of Greater Boston seem to like this burg. This is a tough break for the New Haven, but a great break for Broadway.

Bostonians are not strong for theatres. The intown section of Boston has 34 houses with a seating capacity of 65,829. The City Censor keeps his eye on these 65,829 seats constantly, but the dear public fails to keep something else more substantial on them with sufficient frequency to keep them warm.

A great city, though. Home of John L. Sullivan and now the headquarters for the lousiest fight cards in North or South America. Birthplace of American independence, such as it has turned out to be. This is the city that erected a monument on Bunker Hill to memorialize a battle fought on Breed's Hill, which the British won.

Barred "Strange Interlude," but let Earl Carroll's "Vanities" ride. Barred "Mrs. Warren's Profession" from the stage at $3.30, but didn't bother about her less illustrious 75c. sisters in the South End.

Chorus girls must not wear "one-piece bathing suits to wantonly display the figure and they must always wear stockings." But paint a nude chambermaid with a mixture of molasses and radiator bronze and stick a cornucopia in her right mitt—that's art, chumps.

Cultured city, though. Out of 34 pupils who graduated from Boston high schools with "high honor" ratings, only eight passed examinations for admission to the Boston Teachers' College. One cultured pupil answered the question "Who was Abraham Lincoln?" as follows: "Abraham Lincoln had something to do with the slavery question but turned it over to George Washington to finish." They nearly elected her president of the college.

Really a great burg. Famous Public Gardens during the day are a heavenly and exotic wonderland of roses and the adjoining Boston Common at night is a veritable fairyland of pansies. The crooked streets of Boston were laid out by cows, but the bulls that now patrol them don't seem to be able to travel much straighter, judging from the recent police graft exposures.

Kidding Boston

Too many kid Boston. The liquor problem. Everything's jake (a gag). There isn't an open speakeasy in Boston, but there isn't a speakeasy that isn't open. If you want to buy a glass of beer you have to show 11 lodge cards, but the house to house delivery of booze by bootlegers is greater than bottled milk by 27%.

Clean, orderly, homey municipality. Ordinance forbids any dancer wiggling the muscles. But the Mutual Wheel found plenty of else to shake, of which the city fathers were anatomically ignorant—or fond.

This town is the birthplace of vaudeville but now hasn't one vaudeville house. A film that is moral on week days becomes immoral on Sundays. Until a year ago the city censor was opposed to any reference to illegitimacy. They lifted the ban for "Little Accident" which played four months to capacity. When "Little Accident" was filmed it had to be held over a second week at the theatre that bears B. F. Keith's name. Apparently Boston found the topic intriguing.

Catastrophies

A live city, too. Irvin Cobb swears he saw a policeman chasing a pickpocket through Boston and they were both walking. A few years ago a gang stole the copper roof off the City Hall and they didn't miss it until it rained. The police went on strike about 10 years ago and the havoc that followed was indescribable, stores being robbed, women attacked in the public streets and Calvin Coolidge being elected President.

Prosperous community. Many are so rich that some of the more famous bluebloods can still afford to ride around in carriages. And, ask your doctor what it indicates if your blood turns blue.

Almost all the old Bostonians have a pot-full of money (tea, coffee or any other kind). They hoard their gelt as genuine antiques like museum pieces. It's a city where you meet funny old women dressed in high shoes, cotton stockings, seven petticoats and a parasol. Women with kind faces—the funny kind. You think they must be advertising something until you meet them at some social function where even the Twelve Apostles couldn't get in without a sponsoring word from the Cabots or the Lodges.

First Scotch Gag

Unusual town. One theatrical promoter started a civic theatre, exempt from amusement taxes by the government. Whoever made the ruling was right. It was not amusement.

B. F. Keith's first theatrical venture was in Boston, consisting of an exhibition of a living baby from Scotland weighing only 15 ounces. The first Scotch gag to reach the stage (1887).

First in lots of things. It had the first dime museum, known as Austin & Stone's. Educational, too, especially the monkey cage and the one-tune band. This band had five musicians (let's not get technical) and by starting them off on their one tune on a handicap basis, many well known tunes were originated, especially when the tuba started from scratch. Here was the headquarters of Professor Hutchinson, lecturer and lightning calculator of the old school, frock coat, big mustache, cane, no teeth and wonderful lines. His lectures on Trixie, the snake charmer; Gilpatrick, the ossified man, and Jo-Jo, the dog-faced boy, were immortal. They all lived over the museum. The day they dropped the ossified man when carrying him upstairs was one of the great thrills of this reporter's life. He thought Gilpatrick was really brittle and would scatter on a concrete pavement. When Gilpatrick finally died, it was a pet (1902) kid he died hard.

Ho-hum, them wuz the days when pansies wuz flowers.

Lot of folks started in Boston, people whose parents were in earnest. Jack Donahue worked as a machinist at the Charlestown Navy Yard. His father bawled him a thousand times when he was hoofing a tap on the deck of some battleship that he ought to stick to work. A few years ago Jack Donahue bought the old residence of Lotta Crabtree, who was once America's darling, but who died owning half of Boston. What a book could be written about Lotta Crabtree! She outsmarted the flesh-pots.

Kennedy, the Producer

Joseph P. Kennedy was a Boston boy. He married ex-Mayor Fitzgerald's daughter and ultimately became chairman of the board of directors of the Keith-Albee-Orpheum circuit for a few months, or weeks, or days, or who cares. He also owned the F. B. O. Pictures Corporation. The theatrical world never regarded him as a regular producer, however, but he has eight lovely children.

Boston raised a lot of stage people. Boy, what a roll call! Just a few as they loom up in memory:

P. T. Barnum, B. F. Keith, E. F. Albee, Jane Cowl, Richard Carle, Herbert Corthell, Geraldine Farrar, William H. Crane, Frank Craven, Henry E. Dixey, Julian Eltinge (who found that it pays to be ladylike even as a gentleman), William Farnum, Pauline Frederick, Chrystal Herne, Andrew Mack, Blanche Ring, Thomas W. Ross, Effie Shannon, Otis Skinner, Nat Goodwin, Joe Ott, Tom Lewis, William H. Fox, Frank Caverly, Lucy, Lizzie, Tom, Bill, Dan and Bob Daly, George Lythgoe, Jack and Joe Donahue, Charles Mackie, Andy Leavitt, Bill McDermott, George Bigelow, Jack Healy, Fred Allen, Crawford and Broderick, Robert Frazer, George and Mary Craig, Donald Meek, Lillian Roth, George Schiller, Isaac B. Rich (in on the original Erlanger syndicate), William and Henry B. Harris, Donald Brian, Eddie Healey (Healey and Cross), (who emigrated to Providence after his friends found he was a tenor), J. Harold Murray, Billy Glason, Charles Lane (Lane and Lee), Phil "Cozy" Dolan, Jeff Davis, the agent; George McFarlane, "Hap" Ward,

(Continued on page 60)

Crying Hostess Took Sympathetic Broker After Night at Home

Playing Santa Claus to a tearful hostess of a night club is bad business, opined Charles Harris, broker, of 710 Amsterdam avenue, who charged that Katharine Griffith, 25, hostess, of 201 West 117th street, had stolen several of his suits, a needed winter overcoat and several silk pajamas.

The wearing apparel was stolen by Miss Griffith Oct. 16, it is alleged. She is said to have pawned the stuff and received $25. Detectives Nicholas Campo and James Cotter of West 100th street arrested the woman as she was emerging from a theatre on Broadway.

She is quoted as admitting the theft and added that she was broke, said the sleuths. She told where the stuff was.

Harris, it is asserted, met the Griffith woman in a night club in the West 50's. They danced together. She was on the verge of tears. She told him she was losing her job that night and needed $8 to secure a new one. "And I have no place to sleep," sobbed the red-haired hostess.

"Don't cry, little one," consoled Harris. "Come to my home." They both left the night club and Miss Griffith retired with one eye open.

In the morning when Harris opened both eyes his crying hostess had gone. So was his clothing.

In West Side Court she began to cry again. Pleaded not guilty and will have to hearing this week. Bail of $1,000 was fixed but not furnished.

CRATER MATTER STILL SAME MESS, UNSOLVED

Elaine Dawn, dancer and former entertainer at the Club Abbey, was questioned at the Polyclinic Hospital where she is a patient by District Attorney Thomas C. T. Crain and Milton Joseph, foreman of the Grand Jury which is investigating the disappearance of N. Y. Supreme Court Justice Joseph Force Crater, missing since Aug. 6.

The dancer told the officials that she had received flowers from Crater as late as Aug. 14 and that the flowers were delivered by Sally Ritz, former member of the Shuberts' "Artists and Models," who dined with Crater and William Klein, counsel for the Shuberts, on the evening the justice was last seen.

Miss Dawn said Crater called at the Abbey about three times. The first time he appeared alone to keep an appointment with her. She said Frederick Kaplan, lawyer, who had seen Miss Dawn in Crater's company at the Abbey, had called on her at the hospital to inquire what phone number Crater had given her. He said the judge had given him a number and that he had misplaced it. He said it was important that he obtain the number. This would indicate that Kaplan might have some knowledge of Crater's whereabouts after he disappeared Aug. 6.

The District Attorney will further question Kaplan on this point. Kaplan has stated that he had conducted a private search for the judge for a week before his disappearance was announced.

FORUM

Editor "Variety":

Radio, talkers and jazz have brought to the American people most of their entertainment, if not all. The population is grateful for amusement, and show appreciation to the artists by fan clubs.

These clubs are devoted to the idea of boosting an artist. Time, energy and money necessary to run them for the benefit of high-salaried artists are carried on by enthusiastic admirers, who probably could find many other places to exert their limited funds and time. But they express their gratitude through the boosting clubs.

I should like to know the attitude of the stars toward these organizations. Are they annoyed, skeptical, indifferent, or are they interested, willing to help by an occasional acknowledgement of recognition and thanks?

I should appreciate someone's viewpoint in the matter for I am vitally interested in these boosting clubs and their future.

(Miss) Dorothy Yosnowc.

386 St. Johns Place, Brooklyn, N. Y.

Probable Football Winners and Proper Odds

By Sid Silverman

October 25

GAMES	WINNERS	ODDS
Harvard-Dartmouth	Harvard	Even
Michigan-Illinois	Michigan	5/4
N. Y. U.-Fordham	N. Y. U.	6/5
Colgate-Penn State	Colgate	3/2
Notre Dame-Pittsburgh	Notre Dame	6/5
Princeton-Navy	Princeton	Even
So. Methodist-Indiana	So. Methodist	6/5
Stanford-U. S. C.	Stanford	Even
Yale-Army	Yale	Even

(Predictions based on fair weather)

Shoplifters

Julia McCarthy, 24, and Mary Clements, 21, night club hostesses, of 201 West 105th street, pleaded guilty in Special Sessions of shoplifting and were given suspended sentences.

Both were arrested Oct. 6 after stealing articles worth $15 from counters in Gimbel's store.

WIN FOR SUAREZ OVER KAPLAN BOOED

By JACK PULASKI

When Midget Wolgast hurt his finger or something his bout with Frankie Genaro for the flyweight title at the Garden last week was called off. Justo Suarez and Louis Kid Kaplan, former bantam champ, were substituted and staged quite a rumpus. Suarez got the decision also the boos, while the little gamester from Meridan was cheered.

Might have been a draw, but as the boys said at ringside, the fight moguls want to build up the kid from the Argentine because of his record to date and the chances of drawing real coin in future matches with Singer and McLarnin. Suarez was not hurt, though he may have taken more socks than in any of his matches during the summer.

Looked like Suarez was a share in front up to the eighth round, when Kaplan planted a right and left to Justo's kisser. The crowd roared. Kid went on to take that round and the ninth. Tenth was about even, though Kaplan's partisans thought he won that, too.

A win would have meant fresh money to Kaplan for it would have kept him well up in the lightweight contendership rating. The sturdy little man with those ridiculously short arms put up a good exhibition. He entered the ring with a plaster on his beak and with other evidences of having been in a tough melee recently. He bled from the damaged schozzle and from the mouth. However, Louis gave Justo the busiest kind of evening. The spig used his usual change of stance and managed to land plenty of clean blows. The Argentine was plenty mad, unable to withstand Kaplan's smothering tactics.

Fight of the night was an eight-rounder between Jimmy Slavin and Koli Kola of Porto Rico. The colored boy impressed as a very clever fellow and a two-handed puncher, but the hardy Slavin mowed him down. Both were getting in dandy socks with Slavin concentrating on the body.

In the fourth round a punch to the stomach made Kola hesitate. That was all Slavin wanted to know. He took everything the touted Koli had and retaliated, but always waited to stick in the body blows. In the sixth round Slavin connected with a hard sock to the midsection. Koli dropped his hands. Referee stopped it. Would have been a sure knock-out.

Semi-final was a return match between Archie Bell and Johnny Pena. They fought to a draw a couple of weeks ago at the Garden and the mob razzed the decision, thinking Pena won. Bell decisively defeated the Spanish boy this time. After the first round he was out in front all the way.

Election Talker Booth

Fox Movietone booth and screen, used by the Democrats during the presidential election two years ago, is being re-installed in Times Square for the elections.

Talking pictures of the candidates will be shown starting Thursday (23).

Kid Coast and Jans-Whalen Flops at Team's Dinner

The trek to the Coast was summed up in one sentence by Bugs Baer, master of ceremonies at the Friars to Jans and Whalen, Saturday night. "I welcome you all back from Hollywood," said Bugs for a howl.

Jans and Whalen were kidded by every speaker because of the number of flops in which they appeared.

Bugs read some telegrams of regret. One was, "We are sorry you are laying off, but we are keeping your material fresh in the Public mind."

Jack Benny offered, "I understand that the honored guests have contracts for three more shows—which should carry them through December."

Joe Cook: "I'll shake you boys by the hand first. That might change my luck and I will be able to lay off for a while."

Sam Lyons desired to have a private lunch with O'Hay, "so that I can find out what he was talking about." Sam thought he was spotted too late, following a lot of high-priced actors. Baer explained to Lyons that O'Hay was merely dedicating a battleship.

The Friars Saturday night got off okay with the Piermont brothers (Benny and Sid) and Jay Flippen pulling the strings.

At an Opening

Sidelights at the opening of "Three's a Crowd"....Audience the kind morning papers refer to as "distinguished"....Barrages of applause....Libby Holman's mother and sister, Mrs. Myron Kahn, beaming at her from the first row....Mrs. Holman's head of silver hair the most beautiful in the audience....Walter Winchell sitting immediately in back of Lee Shubert and enjoying the situation immensely....Anita Damrosch Littell accompanying dramatic criticism in a cloth of gold gown and wrap.

Alexander Woollcott beating his hands off applauding "Body and Soul," the number everybody's been predicting a smash....Frances Williams' taffy-colored head gleaming over a gown of black velvet....Olive Borden and Rose Hobart in the Hollywood contingent....Frederic March, with a long haircut (for the John Barrymore role in the "Royal Family," now being filmed) stared at during intermission....Mitzi holding a reception in the lobby....Max Gordon and Lou Holtz catching the show from the last row in the balcony....Kiviette's costumes swell—particularly magenta and purple pajamas for an Albertina Rasch number.

Betty Starbuck in black velvet with ermine....Bob Benchley's terrific ha-ha proving all critics are not jaded....Intense change of tempo in "The Moment I Saw You," song and dance rhythm that goes suddenly hotcha....Frances Gershwin with her brother, George....Stars on the stage and in the audience flocking over to Howard Dietz' party at the Elysee, Joe Cook arriving with two stooges, Groucho Marx asking his dancing partners if they can drive a horse and buggy, and Max Gordon treading on air.

Radie Harris says this column never gets her right. First of all she isn't a former sobbie; but still is one, as she's writing for the Central Press. Secondly, she isn't a radio announcer, but a paid artist on the Auerbach Hour over WOR, who introduces film folks weekly over her hour.

The Parisian Front

By Christine

Paris, Oct. 10.

The mannequin in Paris is evidently going to be further glorified. Camille Wyn, the manager of the brand new theatre Ambassadeurs, which is right next door to the restaurant on the Champs Elysees, had a bright idea for his first play. The play is a costume affair with plenty of opportunity for a tableau of ladies.

It takes place in the Viennese court during the reign of Franz Joseph. As is supposed to have happened in the real life, hero and heroine end their lives together in the hero's hunting lodge in the mountains. In the meantime, however, the court is often in full session and the Paris mannequins become actresses. The only drawback to the whole arrangement, though, is that the poor girls have to work in the afternoons, especially now just as the mid-season collections are beginning. What the management will do in this case is not yet known, as the theatre only opened last night.

New Night Spot

There was a cute idea worked out this week in a new night club that started with a bang. According to the mob that attended the opening, Paul Brogniez, the owner, must have run right through the telephone directory. The place was so jammed there was only floor space for one leg per person. He's titled his new joint "Mon Village" and located it just a wee bit outside the roaring wilds of Montparnasse. Free drinks were served to all and sundry—and there were plenty of both—as no questions were asked on entering, so that many a bum got off his street bench and wandered in for a rare whiskey and soda. But to get to the cute idea.

Paul went to the flea market here (where you can buy everything from an old corset string to a Ukrainian blouse) and bought a discarded merry-go-round organ. He cleaned it, oiled it and set it up as background for the orchestra and every once in a while he set the thing off. You'd be surprised how, with a few drinks, that music can loosen up a crowd.

The place is not too big and Paul has divided it in two, one half bar and the other tables, orchestra, barrel organ and dance floor. Prices are not too stiff.

Bored Lady's Tastes

There's a new play in town about a demi mondaine and a clown. It's darn good, chiefly perhaps because of Suzy Prim, who plays the demi. She's a favorite anyway with the French and in spite of a pretty bad figure manages to present a seductive appearance on stage. In this role she wears some swell clothes. An evening outfit of slinky silk velvet with a long heavily furred coat gives over just that impression that a successful Maya should. It's black and white and the fur is black and white fox, pretty sumptuous. The second evening dress is very long, too, of course, with generous panels of sunshine pleats floating here and there. For Suzy's figure it's decidedly too tight about the hips and waist, but it's a soft shell pink chiffon and as long as she keeps sitting down she looks tempting. It has that new idea of sleeves, too, that reach almost to the shoulder and end in a band of fluted pleats.

Being a French play entirely, there is, of course, a negligee—white chiffon with a pattern on it of chenille threads. As the audience sees Suzy in it, however, the morning after a little evening at home with the clown—(who never bothered to remove his makeup)—the effect is somewhat spoiled, as her face is a mass of blue, red and white greasepaint. Comedy scene which is not easy to do with poise.

The reason she takes to the clown is that after a life of generous sampling she's bored with all men. Curtain goes down on the idea that the clown won't last very long either, and perhaps a contortionist will follow.

Edna Hopper's Party

Two parties this week, marking the end of something or other. One, given by Edna Wallace Hopper, was a sort of swan song to her stay in Paris. She had a luncheon at Ciro's, after which everyone adjourned to the rehearsal hall in Montmartre, where Edna did her tricks.

The other party was in the nature of a recital—the last one of the season was given by Lois Hutton and Helene Vanel. They have a school at Saint Paul near Cannes and are turning pretty lofty in ideas.

Mrs. Kayser (of the silks, and sister of Jules Bache) celebrated her eightieth birthday at the Plaza Athenee hotel. Not only was she capable of throwing a pretty lively cocktail party, but she seemed well surrounded by male attendants.

A society dame turned actress is what a society dame bored to death would like to have happen. Next week one from Paris is going to try, at least to make Broadway. She is Noel Haskins (daughter of the New York Havemeyers). She's going to sing. Her background includes one season of dramatic experience with the Washington Sq. Players.

Toronto Chatter

(Continued from page 58)

director at the Imperial. That's his real name too.

They've called a race at Long Branch the Colleen Moore Handicap. The kid presented the cup. She's had a tough time ducking other engagements.

Tom Daley shifted to Halifax to open a new Par-Publix house. It's his fourth move in four weeks. May be used for special campaigns and new openings now.

Helena Rubinstein, beautician, on a flying trip to her Toronto salon, gave newspapermen copies of her "Art of Feminine Beauty." Autographed in green ink.

Mitzi Green, the kid mimic, broke in a new act here and it clicked. Par-Publix, of U. S. A., thought Par-Publix, of Canada, ought to pay $2,500 for this. It did.

Film censors jump their rate for looking at pictures from $3 to $10 a reel for U. S. stuff and from $3 to $7 for British product. No reason given despite squawks.

Keaton's "Doughboys" has been rechristened "Forward March" here. Canadians don't know much about doughboys. Our lads were "Tommies" or "Them Canyjens."

Jules Bernstein imported a high powered press agent from New York to smack that policy change of Loew's on the front page. He didn't. Exported to Broadway.

Last stand of two a day in Canada becomes an indoor runt golf site. It was Jerry Shea's last stand, lately the Victoria. Jerry himself still on deck at the Hippodrome.

U. of T. hot and bothered because Rudy Vallee gets permission to croon the college classic, "The Blue and White." Sop and frosh being interviewed, passing resolutions, etc.

Canadian Performing Rights Society, Ltd., who hold patents and copyrights on hundreds of musical compositions, demanding payment from all exhibitors. Getting laughed off.

Joe Reddall swears none of his triplet daughters who were three last Saturday will ever go on the stage. Joe is still with Erlanger's Princess. All the house needs now is a show and an audience.

Week's best story, "I welcome the governmental investigation into the affairs of the Famous Players Canadian Corporation," Managing Director Arthur Cohen told the 'Globe' today." Dert Smith can now tell one.

Carol Cohen, daughter of the F. P. Can. head, is being beseiged by dating swains who later hope to rate bids to the Lillian Roth parties at the Cohen home where the warbler will be a house-guest during the week she appears in the Imperial stage presentation here.

BIRTHS

Mr. and Mrs. Frank Riggs Warton, daughter, at the Harkness Pavilion, Medical Centre, New York, Oct. 19. Mother is former Elizabeth Hines of musical comedy.

Mr. and Mrs. Chester Morris, daughter, Oct. 16, in Hollywood. Father is screen and legit actor.

Mr. and Mrs. Russell Phelps, son, Oct. 19, Hollywood, Cal. The father is a publicity man for United Artists.

Mr. and Mrs. Whitney Bolton, son, Oct. 15 in New York. Father is dramatic critic on the "Morning Telegraph."

Hubby Reminder

Chicago, Oct. 21

Newest new idea, to help busy biz men along in their marital life, is now in operation here.

Consists of a bureau, which for $5 yearly, undertakes to remind the execs of important home dates, such as birthdays, anniversaries, etc.

So far over 100 members. Ex-newspaper woman's idea.

Vallee Build-Up for Carroll Appearance

Paramount has done nobly by Nancy Carroll, making a personal appearance at the ace Publix house. The presentation is shrewdly built up and reaches a climax as Nancy, on the screen, is urged by Rudy Vallee, on the stage, not to keep her audience waiting. The star rushes toward the audience and, as the lights brighten, plunges through a paper screen in an applause-provoking entrance.

In a graceful yellow gown—good color for a redhead—Miss Carroll delivers with more assurance than the usual picture star. Plus charm and beauty, she has song-and-dance talent and a quiet sense of humor finding outlet in a burlesque of the Vallee manner. Miss Carroll's is among the best of personal appearances.

The preliminary unit, "Putt, Putt," employs a miniature golf course as background for crack specialties and ensembles of the Abbott Dancers, well clothed and trained line-up of dance gymnasts. The girl with Hunter and Percival is smartly groomed and Grace Johnson renders two numbers in guttural blues style.

Tights or Crinolines All One to Roxyettes

Half the diversion of going to Roxy's is wondering what the Roxyettes dance lineup will be next—and it's always something quite unexpected.

This week they are up to their old tricks, masquerading as parts of a sewing kit. Balls of yarn, scissors, and thimbles, they dance merrily through a dainty conceit—the sort of thing that usually occurs midway in the Roxy program and is not saved, as this week, for a finale flash.

They are also glow worms in a Louis Quinze garden, flitting about in green tulle ballet skirts that flash electric lights through their gauze. And just as though that were not enough, they appear, in the gamut of a staged tone poem, "Americana," as American Indians and cogs in a machine-age ballet. Never a dull moment in the life of a Roxyette.

Ann Greenway's Gown

Ann Greenway, arriving and departing on the pit elevator at the Capitol, sings a song-group in a high, sweet voice. Her gown of white satin does not do her justice.

Dead-white is never as flattering as one of the off-shades, particularly when worked into an unflattering neckline and a skirt whose diagonal seaming gives a hippy effect. Anyone with as good voice and style as Miss Greenway should devote much thought to grooming.

June Worth, badly dressed in a black velvet leotard, does excellent acrobatic stunts and the Chester Hales are swell as pirates on an "Off Shore" boat.

CALL IN "NIGHT OWL"

"The Night Owl" was brought back to New York from Philadelphia Saturday for revision. It is the new George Lederer musical.

Otto Harbach and Newman Levy are rewriting the book. Show is expected to go out later, Chicago booked prior to New York.

MARRIAGES

John J. Stapp, Broadway stock, Denver, to Nellie R. Williams (non-pro), Oct. 12.

Viola Dana to Jimmy Thompson in Colorado Springs, Colo., Oct. 15. Bride is film actress. Groom is golf pro at Broadmoor, Colorado Springs.

Ray Beall to Edna Earle Weaver, in Dallas. Groom is district publicity director of Publix at Dallas.

William O. Dunn, projectionist, Stadium theatre, Woonsocket, R. I., to Louise Morrison, Oct. 20, in New Bedford.

RITZY

The Marquis and Marchioness of Milford Haven plan to spend the winter in New York. His father changed his name, during the war, from Prince Louis of Battenberg. The marchioness was Countess Nada Torby, daughter of the late Grand Duke Michael, of Russia, by his "morganatic" wife, Countess Torby. The marquis is the brother of Lord Louis Mountbatten, who, with Lady Mountbatten, has paid several visits to this country, once visiting Mr. and Mrs. Douglas Fairbanks (Mary Pickford) and Charlie Chaplin in Hollywood.

Lady Mountbatten, who inherited enormous wealth from her grandfather, the Jewish financier, Sir Ernest Cassel, is a friend of Sophie Tucker. When Lady Mountbatten was in New York last winter, she stopped with Brigadier General and Mrs. Cornelius Vanderbilt, but went about with Sophie. She now hobnobs with Sophie in London.

Wilbur's New Play

Crane Wilbur, who recently withdrew from "A Farewell to Arms," has completed a new play, and previously disposed of another to George Choos, "Passion Preferred." He will play the lead in "On the Spot," by Edgar Wallace. Wilbur has acted in many stage and screen productions. He was first divorced by Edna Hermance, and then by Suzanne Caubert, a niece of Sarah Dernhardt. Finally he married Beatrice Blinn, actress, niece of the late Holbrook Blinn.

When the pictures were in their infancy Wilbur was co-starred with Pearl White in "The Perils of Pauline." Miss White has lived abroad for many years, a conspicuous figure in Paris.

Zelma O'Neal, who made Broadway hits in "Good News" and "Follow Thru," will have the feminine lead in the new Green & Gensler musical featuring Ted Healy. She recently gained favor in pictures and has been appearing in person at the Paramount. Daughter of August Schroeder, of Rock Falls, Ill., she was once a telephone-girl in Chicago. She divorced Raymond Buffington and Henry Burns before marrying Anthony Bushnell, English actor. Zelma was formerly of the vaudeville team of O'Neal Sisters.

She and Ginger Rogers started their musical comedy careers with Schwab & Mandel, and both got into pictures through Paramount.

The Adler Family

The recent flop of the Adler Family, in Yiddish repertoire, under the management of George Jessel, did not include in the cast Francine Larrimore, who was Frances Adler, granddaughter of old Jacob Adler.

Oddly enough, before Mme. Frances Alda became an opera star, she was another Frances Adler, of Australia, and sang minor roles in musical comedies in Melbourne, where her grandmother, Mme. Simonson, was a music-teacher, and where her aunt, Florrie Simonson, was an actress. Another aunt, Frances Saville, was an opera star a generation ago.

Mrs. Pat in Talkers

Mrs. Patrick Campbell, for many years a star in stage productions, recently found it difficult to adapt herself to a minor role in a talker. It seems problematical if she will continue in pictures. Born in London in 1865, she began acting in 1886, creating sensations in "The Second Mrs. Tanqueray" and "The Notorious Mrs. Ebbsmith." In 1902 she appeared in New York, and returned for several other visits. As the widow of Campbell, she married the youthful George Cornwallis-West in 1914, after he had been divorced by another elderly widow, Lady Randolph Churchill, a friend of Mrs. Campbell. Lady Randolph, as she was called, was Jennie Jerome, of New York, daughter of Leonard Jerome, who founded the Jerome Park race-track. Mrs. Campbell starts a three months' lecture tour in January.

Genevieve Tobin, recently seen in her first talker, "A Lady Surrenders," is now working in "Half Gods" for Universal. Daughter of Thomas J. Tobin and Genevieve White, she and her sister, Vivian, have been on the stage since childhood. In 1918 she was in "Oh, Look!", in 1919 in "Palmy Days," and in 1920 in "Little Old New York." Last season she cooed and purred as ingenue of "Fifty Million Frenchmen."

In Variety's "Razzing the Home Town," a number of well known persons were recorded as hailing from Syracuse. One more might be added. Elizabeth Coyle was known professionally as Betty Lee. She divorced Proctor Welch, manager of the Onondaga Hotel. She then became wife and widow of Lyman B. Kendall, wealthy New Yorker, and her daughter, Jane Welch, became known as Jane Kendall. Jane married the fashionable New York millionaire, George Grant Mason.

Finally the erstwhile Mrs. Welch of Syracuse chose as her third husband John O. Lawson-Johnston of London, whose family made millions out of "Bovril." One of his brothers is Lord Luke of Paveham, and another Capt. Percy Lawson-Johnston has just married Alice Kenny of New York, who divorced the explorer, Byron Kuhn, known as "Count Kuhn de Prorock." Alice is a daughter of William F. Kenny, rich contractor, intimate friend of Al Smith.

RAZZING THE TOWN

(Continued from page 59)

Olin Landyck, Danny and Freddy O'Neil, John Murphy, Charles Winston, who degenerated from a red-headed blackface single into general manager for the R-K-O New England interests; Dan Coleman, Borrah Minnevitch, Irene Chesleigh, Hum and Strum of radio fame, John Ford of managerial fame, Zolla Russell and Harry K. Morton, Bert Fitzgibbons, Carl Stowe, now running the State Ballroom in Boston; Billy Barker, now of the Massachusetts Legislature; Chick Story, who was guilty of the Harvard football song, "Our Director"; Joe McCarthy, Harry Tierney's partner in song writing; Dan Moynihan of Shapiro & Bernstein memories, who saw the possibilities of "Yes, We Have No Bananas," the only Jewish boy to make a good living in Boston singing at Irish wakes; Sandy Chapman, who used to sing "My Wild Irish Rose," and lay it right in your lap dripping with tears; June Caprice, Louis B. Mayer, a lad from a shoe town called Haverhill, whose initials are now in M-G-M; Al Jones of Lynn, who was the first local manager to make Broadway; Moe Mark, who built the Strand in New York; Imogene Wilson of Worcester, who sparred with Frank Tinney and is now Mary Nolan of pictures; Jack Connolly, who used to be a Boston police reporter along with this "Variety" mug and who is now the snooty bird who mingles with royalty abroad; John Royal, another Boston newspaper bird who went Keith and is now broadcasting in Cleveland; Thelma Todd of Paramount, Ruth Lyons, George R. Canty, now European representative for the government on film commerce; Leo Reisman, Mal Hallett and Joe Rines, all head fiddlers in the big dough; a newsboy named Morris Gest, who went over to New York—the list is too long to drag out, especially at your lousy space rates—but remember this about Boston—

It may be the home of the baked bean but it didn't turn out many hams.

"Billy" Bores Femmes

No amount of "Realife" photography can save a badly directed picture. "Billy the Kid," with its gorgeous western scenes and multitudinous killings, may be good entertainment for men, but there is nothing in it to keep a woman from stealing forty winks as the plot disintegrates over wide open spaces.

The chief trouble may be John Mack Brown, who plays a grand bad man in the manner of Little Goody Two-Shoes. Kay Johnson has a little to do as the usual Western heroine—and does that well. Blanche Frederici, usually so good in character parts, makes a Scotch accent quite unintelligible.

Jerry Froscher, writer of 22 murder stories, usually does her work in the middle of the night and always leaves an unfinished sentence in her typewriter. Two new serials, "Unconscious" and "Rummage," will soon be completed.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
RAE SAMUELS
Palace

A Disappointing DuBarry

The Norma Talmadge "DuBarry" picture will lend no laurels to the star nor the producers. It's a picture miscast.

Miss Talmadge doesn't ever suggest the beautiful DuBarry, but the mounting at least was well done.

Miss Talmadge wore several ravishing costumes, but her Brooklyn accent destroyed any illusion.

Alison Skipworth, with her delightful English and perfect diction, made Miss Talmadge all the more noticeable.

As the milliner the star wore the French peasant costume and as DuBarry two gowns of the negligee type, both made with close fitting foundations and the chiffon flowing coat effect. The court costume carried a high Medici collar. Miss Talmadge showed some real pearl necklaces.

Unequal Material Divisions

Despite the opening night hysteria, "Three's a Crowd," with Clifton Webb, Fred Allen, and Libby Holman, had a first half sc fast the second half couldn't possibly follow it. Webb has better material than either of the other two featured members and, consequently, shines brighter. Allen, always funny, manages to make his humor stand up, but Miss Holman somehow seems lost in the shuffle. The costuming is pretty and in good taste.

Tamara Geva did an exquisite piece of toe dancing in black tights, a short velvet jacket and a man's black fedora.

A number called "All the King's Horses" found the Rasch ballet girls in short medieval costumes with white beards, very cute effect. Amy Revere wore a plain white chiffon gown and an unbecoming coiffeur in a waltz number with Webb. "Body and Soul" dance done by Webb and Miss Geva deserves special mention for unusual lighting and execution.

Miss Holman looked her best in a black evening gown made with a circular flounce.

The tomato red net dresses worn by the chorus in the finale made an exquisite picture. The principal women were in white.

Portland Hoffa, assisting Allen, looked lovely in her different costumes. One particularly nice was of pariwinkle blue velvet tunic worn with matching tights.

Carryl and Mundy on How to Cook Lamb

Make a paste of chopped suet, flour and water.

Cover the lamb completely with this paste.

Sew the lamb into a bag and plunge into boiling water and boil until tender.

Serve with the following sauce: A white sauce made of flour, butter and milk, adding four tablespoons of capers.

Carryl and Mundy are English and married. This is Mrs. Carryl's recipe.

At the Palace

When the Palace becomes a real music hall with smoking on all floors, then will business not depend upon names. Monday matinee with Marx Brothers holding over, not so hot.

The opening act, Falls, Redding and Boyce are another opening act worthy a better position. Miss Mae of that turn does her first dance in a pretty blue frock. Skirt falling from a yoke was accordion pleated with a bertha of the same. The yoke is laced at the side with strings of the blue material. For the finishing number she was in a skirt of white fringe over diamond trunks. The boys looked neat in black suits with grey ties and white spats. They wore later white satin blouses with wide sashes.

Galli-Rini's sister was in black velvet with a grey shirred net hem. The hips carried a motif in brilliants. A pink satin long-waisted dress had a deep flounce studded with brilliants and a huge bowknot of the same stones formed the front trimming. In the back was a bow of white satin, while the slippers were of blue and pink.

Royce and Maye have a pretentious act for this house. Sophie Tucker's drop, brought from Paris a few years back, adorns this act. It is the one with the women's head looking through opera glasses, while the arms are decorated with innumerable bracelets. A bridal procession was uniquely manipulated into this turn for its opening number. Crossing the stage before the drop, two bridesmaids were followed by the bride and groom, with two pageboys. The drop lifting, a black velvet panorama with a dressing table in exaggerated height was the setting for a fast dance by the bride and groom, the bride wearing a bridal dress of white having a lace flounce. Billee Maye then does a number in a print dress made very short with suspenders over a pink blouse. Gambling, drink, women and dope find four of the girls appropriately dressed in the usual gold and silver fantastic trimmings. Miss Maye as Death was in a fish net of a large pattern with white underneath and black chiffon hangings.

Eve Sully (with Jesse Block) was in a green blouse and brown skirt. Her hat and shoes were green, but they would have looked much better had they been brown. In fact, a different colored costume would be better alongside Mr. Block's grey suit. Rae Samuels, whom Jack Lait always referred to as the Blue Streak in Vaudeville, is now two streaks. Miss Samuels was at her best Monday afternoon in a white satin evening gown. No trimming, just two diamond ornaments. The skirt was cut both back and front in godets. Slippers were green with diamond buckles.

Pansies

Pansies and Pansies! That was the atmosphere at the Ritz theatre Monday night when "Sisters of the Chorus" opened.

Jean Malin, of the Abbey nite club, is among those present and if you think he is good in the night club, catch him in this show. Edna Hibbard has one of those parts she has long been familiar with, a wise cracking dame and some of her lines are corkers.

The show is amusing when it isn't serious but when tragedy stalks, it goes all to pieces.

There are four girls, Miss Hibbard, Enid Markey, Sonia Karlov and Dorothea Chard. They all are at some time in state of undress and show several good looking pajamas. Miss Hibbard wore a good looking evening gown of green and gold with a band of sable at the hem and a gold cord around the waist. Miss Karlov in a pink net made with a very full skirt and spangled top was lovely. Miss Markey had a white frock sprinkled with gold and very good looking. Several set of sport costumes were worn. Miss Hibbard looked particularly well in a black dress with a white spot and white collar. Little Miss Chard was in tailored dresses of the new models.

Well Dressed Chorus

The dressing of the chorus in "Girl Crazy," at the Alvin, plays an important part in this production. The program credits Kiviette for the costuming and no one dresses a chorus better than this firm.

The first set of dresses are made with double plaited skirts, waist-coats, scarfs and hats. Two color combinations are used. One blue with checkered waistcoats. The other orange and green. Large black and white checked skirts have orange vests and black tams. For a hot rhythm number the girls are in red velvet trunks with checked brassiers and bolero coats.

Second act has the girls in full skirts half in white taffeta sprinkled in diamonds, and the other half in chartruese taffeta made with the full skirts having four rows of ruchings. All these dresses are lined with chiffon ruffles in pastel shades.

Ginger Rogers appeared first in a cowgirl costume consisting of tan trousers, blue blouse, tan boots and a large felt hat. A simple green and white checked silk followed. For a fancy dress party Miss Rogers was an old fashioned miss in a hooped gown of white having a blue flowered design. Then there was a white net frock made very full with a bertha. Her loveliest gown was a white embroidered dress worn with a huge picture hat.

Ethel Merman wore one real gown. It was black lace made to mold the figure and having a diamond band forming a low cut bodice. Renee Marco was in orange velvet, the full skirt having a yellow lining. A heavy gold cord having a huge gold tassel encircled the waist. Four girls as Spanish maidens were in white full skirts carrying a motif of rosettes in all the purple shades. The skirts opened to one side showing a green lining.

Did You Know That—

Clara Bow was being "movied" at Bergdorf Goodman's the other day...Tamara Geva's are two of the prettiest legs in town...They say that only Darryl Zanuck and Billy Wellman are left of the party hunting in Canada...The current songstresses should go to the Shubert theatre just to hear Marion Harris' "I'm a Mannequin"...Why does Little Ruth Gordan wear such a hideous make-up in Violet? It almost spoils her sweellll performance...Don Howard of the "Little Show" (on tour) is married to Elaine Lank... Irene Delroy, Ona Munson and Mary Lawlor are returning to New York...Ruby Keeler-Jolson is westward bound to visit a few weeks before rehearsing with the new Ted Healy show ...A local speakeasie has 15,000 members...Ned Marin is in town on business...Evelyn Herbert has never been so lovely as in "Princess Charming"...Luella Gear, lunching at the Ritz, wore a tan gown and hat with a huge sable scarf... Carmel Myers is appearing on the coast in "Death Takes a Holiday"...No wardrobe is complete these days without one of the new tricorn hats... Bobbie Perkins is with the new Lederer show...Freddie March is wearing a mustache.

Joan Bennett's Naive Plunge Into Scandal

The youthful quality of Joan Bennett photographs so well it spoils her performance in "Scotland Yard." As a disillusioned bride, she is quite convincing, but when the script calls for going off the deep end and getting herself "talked about," she seems like a schoolgirl getting giddy over her first prom.

But the feminine roles in "Scotland Yard" are as unimportant as the fact that the picture isn't one bit convincing. It's a good yarn and awfully entertaining, with Edmund Lowe given that delight of every actor—a dual role.

Ina Claire—"Barrymore"

Great expectations are held for "The Royal Family," which was recently filmed at the Astoria studio of Paramount, with Ina Claire starred in the "Ethel Barrymore" role, created in the stage version by Ann Andrews. Twenty years ago Miss Claire was famous for her impersonations, and could give an excellent "Barrymore" impression, if she chose. It was her mimicry of Frances Starr as "Marie-Odeille," in the "Follies," that led David Belasco to cast her in "Polly With a Past." Later he featured her in "The Gold Diggers." Miss Claire, who remains in the east, will be in a society talkie, directed by Ernst Lubitsch.

Film Child Wisdom

Rosita Moreno is happily cast as a senorita in "The Santa Fe Trail." Unlike most picture actresses she manages to convey the idea of being Spanish without throwing emotional convulsions and her natural accent is a relief from the synthetic brand.

Mitzi Green is not as convincing as a child of the nineteenth century when children were supposed to be seen and not heard. She's a cunning imp, and it's a shame that the tendency is to make her precocious. It's a wise film child that knows its own age.

Dashing About Hollywood

By Grace Green

Hollywood, Oct. 17.

The opening of "Whoopee" at the United Artists theatre was a real affair. Everyone turned out, which is quite unusual for a downtown theatre.

Eddie Cantor, Mrs. Cantor, and all the little Cantors were there. Ida Cantor looked charming in a white velvet gown and a black velvet coat trimmed with ermine. Since her recent operation she lost 10 pounds, much to her advantage.

Ethel Shutta (Mrs. George Olsen), who did such splendid work in "Whoopee," was striking in black maline and a coat of black velvet with white fox collar and cuffs.

Constance Bennett in a white chiffon gown and ermine wrap was gorgeous.

Theda Bara, one time champ vamp who sold "it" at the box office long before Elinor Glyn discovered it, still retains that certain something. Miss Bara's gown of white satin was intricately tailored, as was the short white satin cape. This added to the simplicity of her hair-dress which was drawn tightly back from the face. The low, loose swirl on the nape of the neck enhanced her exotic semi-Oriental features.

Belle Bennett who, had that afternoon been the first to reach four-year-old Barton Coslow, son of Sam Coslow, killed by a hit-and-run driver, looked sad and sweet in black chiffon. Her coat of black velvet, black fox trimmed, lent a note of distinction to a charming person.

The ingenue in "Whoopee," Elinor Hunt, was resplendent in a divinely made gown of crepe silver-cloth, which had a three inch, sewed-down fluting of the same material forming a peplum effect. A corsage of orchids graced her shoulder.

"Orchid Annie" Clothes

Betty Bronson's stage debut in "Little Orchid Annie," at the Hollywood Playhouse, was mildly received. She over-played the dumb, sweet, innocent gold-digger to an impossible degree.

The costuming throughout was commendable. A little blue flowered taffeta worn by Miss Bronson, had a long, flowing, circular skirt, parted in the center to reveal a short tight under-skirt of the same material. The tight bodice with the peplum, that is now fashionable, fitted to perfection.

The former screen ingenue also looked cute in a rose colored cloth sports' dress trimmed in white. Worn with this was a matching beret and a Lapin jacket, which had the deep rounded corners that are so much more snappy than the square corners on these particular coatees.

The silver-cloth negligee banded with Fitch, which she wore in the second act, was anything but attractive.

The fitted black Russian caracul coat worn by Julia Blanc was a stunner. The collar consisted of three enormous silver foxes, two forming a shawl collar, and another joined on the right side, adding width to one side of the collar only. The cuffs too were of silver fox.

Social Season Is On

The heavy social season is on with a vengeance. If you're out and about stepping, whether on business or pleasure (and it's most often part of the "business" out here) you just about live in formal attire.

In fact there have been complaints from various managements, as the result of patrons' complaints, that there have been too many such occasions. A flock of $5 picture premieres reacted favorably for the smart clubs and after-theatre restaurants and cafes, just because people were already dressed and wanted to make it an evening. But what it has done has been to discourage the normal trend of things, and also to kill off business sharply on those evenings when there isn't anything stirring.

The Embassy's opening supper dance, the Mayfair, the "Big Trail," "Just Imagine" and "Whoopee" premieres, the nights at the various hotels, clubs and roadhouses, following these premieres, besides the special Cantor nights, have been cheating lots of people of sleep.

Those Hearst Dinners

The first Hearst dinner was a more "intimate" and "chummy" affair and called out about 135 celebrities. The second W. R. dinner, although a more general civic affair, was equally colorful. It held the creme de la creme of who's who in Los Angeles and Hollywood, with over 1,200 guests present.

Grace Moore, minus some of that excess avoirdupois, looked very much the better for it. She was lovely in a silver-cloth, brilliant-studded gown. The belted waist was slightly full, as was the ankle length skirt. In solo and in encore duet with Lawrence Tibbett, the former Music Box prima donna was roundly applauded.

Hedda Hopper, in an intricately tailored gown of Nile green satin, with an intriguing matching capelet, could easily be adjudged the best dressed woman of the week.

Leatrice Joy, who was divine in an azure blue gown with a vestee of baby pink. A luxurious ermine wrap completed the ensemble.

Marlene Deitrich, who will be another boxoffice Garbo, when her first U. S. picture is released, was exotic looking in a black chiffon, ornamented with a necklace of rose and blue beads. Her coat of black velvet was silver fox trimmed. As is getting to be quite a common sight, Joseph von Sternberg, squired her.

Marie Dressler, who is affectionately called a "sweetheart" by young and old out here, belied the 57 years she admits to, and was certainly more peppy than many half her age. Her black satin gown, with a heliotrope velvet, fox trimmed wrap, was very befitting.

Her pal, Polly Moran, was quite snappy looking in a black lace gown and a black velvet wrap. Miss Moran wore one of those new small rolled brimmed evening hats of organdy, that seem to be so favorably received here. Many have been seen in maline or a combination of maline and gold or silver lace. They certainly are an aid to those who are kept perpetually dashing to beauty salons to keep one's locks in a presentable condition for these many dress occasions. One girl says she had to have her hair marceled four times last week, which like the weather, is very unusual.

Ever beauteous Hope Hampton, with her husband Jules Brulatour, wore the darlingest short, tightly belted, ermine coatee with a gown of white chiffon and all silver sequined bodice.

An unusual attractive cape was worn by Gertrude Olmstead. It was of summer ermine, waist-line length, shoulder shaped, wrap around. Her gown was also in tan.

Cantor's 18th Night

Eddie Cantor's 18th first night at George Olsen's roadhouse was a big success. Of course there was a new show, costumes, dance routines and skits, but primarily it was Eddie who filled the place to capacity, and left everyone calling for more.

Evelyn Laye, a picture in a black lace uneven hemmed gown and a gorgeous ermine wrap, sang "I'll See You Again," her charming waltz song from "Bitter Sweet."

Lupe Velez, with her new husband, Gary Cooper, was just bubbling over with joy. She was most becomingly dressed in a black caracul-cloth suit and a white satin blouse. A dashing black felt hat completed this ensemble.

Dainty Pauline Mason, in light blue satin, was escorted by her husband, Skeets Gallagher. Miss Mason is now the mother of a month old baby.

The new wife of Kenneth Harlan was charmingly gowned in tan lace with tiny ribbon flowers scattered throughout the yoke.

Mutual Principals Take 10-20% Cut to Aid Wheel Through Bad Biz

Salary cuts ranging from 10 to 20% started this week for principals with shows on the Mutual burlesque wheel. Cuts are effected through acquiescence of the performers after informed they are imperative to carry on in face of the early season's bad business.

The chops affect performers receiving over $60 weekly and upon premise that they will be but temporary, although not retroactive, with former salaries restored if biz picks up.

Prolonged warm weather, but no mention of bad shows is considered by the wheel executives as the cause of poor business thus far this season in most of the Mutual stands.

Several Mutual shows are reported on the ragged edge and upon the verge of being dropped unless snapping into improvement. "Red Hot" will be dropped in two weeks at Union City, N. J. Others may follow but not named.

The Mutual route as it now stands through recent house dropouts has three open weeks and can drop its two weakest shows without disrupting the routine of the circuit. "Bare Facts" and "Whoopee Girls," both rated as good shows and better than most of the retainers, were dropped two weeks ago.

The $5 weekly tilt of choristers and attendant extra expense with the choruses now traveling has been counterbalanced by the cuts in principals' salaries.

Weinstock as Mutual's Traveling Nut Barber

Joseph Weinstock has been appointed efficiency man for the Mutual Circuit by I. H. Herk.

His first job will be a tour of Mutual houses with view to shaving the operating nut wherever possible.

Weinstock is associated with Billy Minsky in operation of the Apollo, Harlem, playing Mutual shows.

37 Shows: 34 Weeks

There are now three weeks of layoffs on the Mutual burlesque wheel at present. I. H. Herk says he expects to land a house or two to cut the three down to one.

There are 37 Mutual shows at present, with 34 playing weeks.

Rube's Side Line

Rube Bernstein, while out of producing, is still getting an income out of burlesque.

Rube has Wanda Wassau under personal contract. She last headed a show of which Bernstein and Emmett Callahan were joint owners on the Mutual circuit last season. This year she is being used as an added attraction by Mutual houses at a good salary under Bernstein's direction.

Hodges in Balto

Jimmy Hodges, after organizing a company in New York, opened a stock stay at the Palace, Baltimore.

In the company are Vic Plant, Rose Louise and her Californians, Wally Brown, Carron Sisters, Diamond and Wallman, Ollie Hodges, Irma Dane, Frank Lee.

The Hodges troupe replaces the Smith tab.

Margie Pennetti Back

Margie Pennetti has returned to her former assignment of featured soub with the stock at the Gotham, New York.

Miss Pennetti was out of the show two weeks to undergo an operation.

Jimmy James in Jamaica

Dave Kraus is no longer manager of the Mutual burlesque house in Jamaica, N. Y.

Jimmy James, asst. mgr., elevated to Kraus' place.

Brooklyn Stock

Stock burlesque goes in as policy supplanting pictures at the Oxford, Brooklyn, Oct. 25.

Isabel Van heads the troupe.

Vet Choristers' Chance

When the Mutual which issued orders for the choruses to move and 60 to 80 girls refused to step along, some of the former Mutual vets, in retirement since the opening of the season, hopped back to life, anxious to fill up the vacancies.

So desirous have some of the girls been to rejoin that they have paid their fares into New York.

Gottlieb Up as Bigamist

Pittsburgh, Oct. 21.

Lawrence Gottlieb, burlesque actor who was arrested in Washington last week, was brought to this city by a county detective and landed in the county jail on a charge of bigamy. His trial has been set for this week.

Gottlieb is alleged to have married Sylvia Marks, 19, of McKeesport, near here, in Cleveland four months ago when he was playing there.

Later the McKeesport wife received a letter from wife No. 1, who claimed that as Narjie Bartel she married Gottlieb in Providence, R. I., in 1927.

Burlesque Changes

Buddie Nichols supplanted Chad Gorman with the Mutual show, "Girls in Blue."

Lew Lewis switched from "Radium Queens" to "Take a Chance," replacing Harry Jackson in the latter.

Sally Joy vice Jean Bell in "Frivolities (Mutual).

Deloris succeeded Carmen as featured grinder with the stock at Minsky's National Winter Garden, New York.

Jean Bodine and Kayton Sisters closed with "Novelties of 1930" (Mutual) last week, Hazel Roberts and Victoria Mann going in as supplanters.

"Boob" Blake has taken over Billy Mossey's assignment with the stock at the Haymarket, Chicago.

Bob Sandberg, Bryan Wolfe and Norma Noel closed with stock at Gayety, Minneapolis, last week.

Evelyn Murray, who closed with "Wine, Woman and Song" (Mutual) a couple of weeks ago, returned to the wheel via "Step Lively Girls" this week.

George Fares and Nellie Ryder added to principals with the stock at the State-Congress, Chicago. Joe Luigio succeeded Dick Hyland as producer.

Belle White has succeeded Edna Rhea with the stock at the Gotham, New York.

Mary Tomlinson has succeeded Bebe Tobin with stock at the Bijou, Philadelphia, this week.

Jimmie Dugan, Mary Ryan and Bobby Taylor will close this week with the stock at the Palace, Buffalo.

Jack Hunt replaced Vic Plant with the Empire, stock, Albany. Billie Gordon supplanted Elsie Raynor, same show, with Dolly Glenn added.

Dot Birmingham at Gayety, Brooklyn, as runway leader.

Peggy Wilson now at the American (Mutual), New York, as runway principal.

SPEED AND SPARKLE

(MUTUAL)

Johnny Barry headed this Mutual earlier in season but vamped after two weeks. Sam Raynor has succeeded Barry and practically built a new show around himself which clicks more on speed than sparkle and with Raynor's eccentric comedy about the only worth-while feature of the cantata.

Looks like a stab on somebody's part for old fashioned refined burlesque. It achieves that purpose half way through incorporating less double entendre than most shows with Raynor getting what laughs he does legitimately with sparse support from the surrounding talent. Billy Tanner, associate comic working sans make-up also has practically nothing to do in the show and seems wasted. Whatever laughs there are or laugh getting bits fall to Raynor, are neither new or standups as mirth provokers. A few mild laugh getters spotted among the skits and that's all. Even the latent tendency to rough some of them came too late to save the show on comedy. Jim Francis is okay as straight with Eddie Aikens ditto as general utility.

Weakness in the femme division of principals is another drawback. Nora Ford, featured soub comes as near to torrid of the mob in the teaser take off but not sufficiently so to appease the dyed-in-the-wool burlesque patrons that have been used to having the hip dislocators go the limit and won't stand for any homeopathic substitution. Ann Myers is a prima with good voice who sticks to her singing and appearing in several skits with the comics. Virginia Wheeler is an attractive ingenue and good number leader. Cladia Neild, also good looking ingenue-soub handles her numbers well and spots a couple of neat acrobatic dances. Carrigan and DeMuth, mixed dance team spot some nifty hoofing that helps.

The bits and blackouts are of the usual released material calibre with Raynor getting his best results in the "Doing a Bit," prison scene and the Mormon skit. These were about the best laugh getters but nothing to remember.

Peggy Wilson, house runway soub, copped over the troupe's femmes at the American Monday night. Her songs and teaser outdistanced by a wide margin.

The chorus also helped with their pep and ginger displayed in the spacing song and dance ensembles, holding up the speed tempo and needed.

"Speed and Sparkle" needs plenty of comedy and some sure click burlesque women in the principal division to lift it out of the class of a routiner.

Edba.

Mutual Wheel

Weeks of Oct. 25 and Nov. 1

Arlington's Revue—25, **Empress, Kansas** City; 1, L. O.

Big Revue—25, **Star, Brooklyn**; 1, American, N. Y. C.

Broadway **Scandals**—25, L. O.; 1, Gayety, Milwaukee.

Dimpled Darlings—25, Gayety, Baltimore; 1, Gayety, Washington.

Fine Feathers—25, Empire, Newark; 1, Orpheum, Paterson.

Flapper Follies—25, Lyric, Dayton; 1, Empress, Cincinnati.

Flying Dutchman—25, Irving Place, N. Y. C.; 1, Star, Brooklyn.

Foolin' Around—25, Gayety, Montreal; 1, Gayety, Boston.

Frivolities—25, Howard, Boston; 1, L. O.

Get Hot—25, Hudson, Union City; 1, Howard, Boston.

Girls From the Follies—25, L. O.; 1, Modern, Providence.

Girls in Blue—25, Modern, Providence; 1, Gayety, Brooklyn.

Hi Ho Everybody—25, American, N. Y. C.; 1, Trocadero, Philadelphia.

Jazz Babies—25, Rialto, Chicago; 1, Gayety, Detroit.

Kuddling Kuties—25, Garrick, St. Louis; 1, Empress, Kansas City.

Laffin' Thru—25, L. O.; 1, Columbia, Cleveland.

Legs and Laughter—25, Fox's Jamaica, N. Y.; 1, Irving Place, N. Y. C.

Let's Go—25, Gayety, Boston; 1, State, Springfield.

Nite Life in Paris—25, Apollo, N. Y. C.; 1, Fox's, Jamaica, N. Y.

Novelties of 1930—25, L. O.; 1, Lyceum, Columbus.

Oriental Girls—25-27, Lyric, Allentown; 28-30, Orpheum, Reading; 1, Gayety, Baltimore.

Peek-a-Boo—25, Lyric, Bridgeport; 1, Apollo, N. Y. C.

Pleasure Seekers—25, Empress, Chicago; 1, Rialto, Chicago.

Powder Puff Revue—25, Grand, Hartford; 1, Lyric, Bridgeport.

Radium Queens—25, Hudson, Schenectady; 1, Gayety, Montreal.

Record Breakers—25, State, Springfield; 1, Grand, Hartford.

Silk Stocking Revue—25, Academy, Pittsburgh; 1, L. O.

Speed and Sparkle—25, Trocadero, Philadelphia; 1-3, Lyric, Allentown, 4-6, Orpheum, Reading.

Speed Girls—25, Gayety, Washington; 1, Academy, Pittsburgh.

Step Lively Girls—25, Columbia, Cleveland; 1, Academy, Buffalo.

Step on It—25, Empress, Cincinnati; 1, Garrick, St. Louis.

Steppe's Big Show—25, Lyceum, Columbus; 1, Lyric, Dayton.

Sugar Babies—25, Orpheum, Paterson; 1, Hudson, Union City.

Take a Chance—25, Academy, Buffalo; 1, Hudson, Schenectady.

Tempters—25, Gayety, Milwaukee; 1, Empress, Chicago.

Twentieth Century Girls—25, Gayety, Brooklyn; 1, Empire, Newark.

Wine, Woman and Song—25, Gayety, Detroit; 1, L. O.

Exploitations

(Continued from page 18)

laughs the present audience is giving to 'Half Shot at Sunrise.'"

R-K-O tied up with Milwaukee railroad at both its President and Orpheum to give away train and football ducats for the Wisconsin-Minnesota game at Madison Nov. 22.

Houses are giving away tickets every Friday night from now until the middle of November at no cost to itself. Just a screen plug for the special trains the railroad will run to the game.

Brooklyn.

Working through Postal Telegraph, a tie-up was made by the Fox Brooklyn which will net the house publicity over a period of 10 months.

Postal has made arrangements with every large business school in the borough to give a series of lectures in these schools. Lecturer will appear every day in one or two of the schools and will keep rotating among the 35 institutions until next June. At the end of every week, a test will be given the students on their knowledge of telegraph communication and their dexterity in typing and shorthand.

One of the questions is a letter addressed to the manager of the Fox commenting on the programs presented there. Lecturer, announcing the test, makes mention that the five making the best showing will be awarded a guest ticket to the Fox. This stunt is aimed to build the students' good will as well as benefiting the theatre by word-of-mouth publicity.

Pittsburgh.

Series of Varsity Nights arranged here this week by the Stanley in connection with All-American football picture, "Maybe It's Love," in which two local football heroes, Howard Harpster, of Carnegie Tech, and Ray Montgomery, of Pitt, appear.

Monday night was Pitt night, with football squad and band as guests of honor. Same on Tuesday for Carnegie Tech with Duquesne, third of local universities, on Wednesday. Harpster was booked by house for personal appearances on each of the Varsity nights.

Seattle.

A wedding every night on the stage of the Fifth Avenue theatre was the stunt pulled last week by Ted Champion, advertising manager. But that was not all, for each night a different nationality was involved. German wedding was of a German couple, and in that language; the finale of the six weddings was an Indian wedding. There were Irish, Scotch and plain American bridal couples, too.

Stunt put over during the week of F. & M. "Modes of Hollywood," stage unit, as there were bridal parades by the gals. Wedding stunts got loads of publicity, and helped, but the week's biz was not good.

Two Acts in the Smoker

(Continued from page 56)

sending on an opening act. We're just breakin in some new stuff. We don't care where we go on. It's all a merry go round. My idea is to keep vorkin, that's the secret of this racket."

"Yeh ve just got back from Europe and I'm sorry ve come."

"How is it over there?"

"Vonderful! They treat an artist like an artist, one show a night and ve got spots on efery bill and headlined. I'll show you the bills ven ve get to the theatre."

"Why didn't you stay over there?"

"Vell ve hadt some business here that ve had to tend to, and ve half played nearly everything there. It's lousy here."

"I wish you'd take a look at our act and tell us if we'd do any good over there. I've had a couple of offers for London with my other partner, but we never got to go."

"You should go. Plenty of good beer, the vork iss easy and you lift like a king."

"How about the dough?"

Same Agent

"Vell ve got more den here. Ve are vell known ofer there. The living ist very sheap, ve had a beautiful apartment and the landlady gets your food for you, cooks it and fixes a night lunch with beer after the show; washes your clothes and everything, and ve only paid two pounds ten; dats about elefen dollars in American money, und dot vas for two double."

"Who's a good agent to see for European time?"

"Max Bergman. He ist our agent."

"Why that's the guy that' [illegible] lin us. Gee, he can't get up a date in America, I can imagine what he can do in Europe."

"Vell our act books itself, but ve do it through him; ve are a big soccess there. Now ve are looking for a show here ve half some vonderful novelties ve saw in Europe and they would be a big hit here in America."

"Well them legit managers are tough to see. You gotta give auditions and when you do, ten to one the guy is talkin to some feller and don't even give you a rumble. Anyway there ain't no hits, they're losin their shirts."

"Yah the speaking pictures done it."

"Well I heard a guy a couple of weeks ago say, and this guy ought to know what he's talkin about 'cause he hangs around Broadway and gets a lot of inside stuff, well he tells me that the picture firms are all goin bankrupt because Wall Street is out to put them outa business on account of a grudge they got against them."

"It sez in 'Variety' the big vons are coming back from California, no work."

The Head-to-Head Trick

"Yeh, they're all washed up. So is Radio. Nobody is listening in anymore like they used to; only for the big fights and baseball games."

"Yah, the radio is through, too."

"See what it sez about Gordon and Gordon at the Palace last week."

"Just a fair notice. I guess they took a brodie."

"Well I don't ever want to play that joint. Everybody comes in to see you flop and they take every good routine they see."

"Yah, ve hadt dat exberience, ve did a trick, maybe you saw it, my partner goes to a head to head vit me and he plays mandolin and I play the saxaphone."

"Yeh, I remember that someplace."

"Vell ve are the originators."

"Didn't Sampson Brothers do that on the bill with us a couple of weeks ago?"

"Yeh."

"Oh yeh, Sampson Brothers are our cousins. They are the first to do it, but ve vere the first to take it. Ve are the original copy. Then everybody took it from us. You can't keep anything nowadays."

"Are you boys in the show business?" Asked the elderly gentleman.

"Yeh, how did you know?"

"Oh I just guessed it," he answered.

Vaude Ban on Bare Legs

(Continued from page 1)

they had just come in off the street. A dolled-up look is required. This will mostly affect straight men.

On her first day out Mrs. Mindlin caught a young hoofer whose long and well-oiled hair became disarranged and fell down over his face. She recommended a beret. Dirty hats, with sweat-stained hatbands, are also out for the boys.

Women wearing shorts, or trunks, will be required to don opera lengths. Regulation dresses will call for covered legs underneath.

Mrs. Mindlin personally advocates the medium length skirt for the stage. The long, sweeping skirt is suited to certain types or individuals only. The extremely short skirt abruptly cuts any woman's figure, in Mrs. Mindlin's opinion.

Will Advise

R-K-O's fashion expert will advise all women individually as to the type of clothes best suited to them. She will also see that the proper stage atmosphere is given the acts in R-K-O theatres. Where a special drop or set would enhance the general appearance and effectiveness of an act, it will be recommended. Military characters will be placed in front of a scene suggestion and blending with the character, etc.

There is no irrevocable set of rules of dress for the various types of stage women, excepting the basic fashion ideas dictated by current tastes. Costuming, hair dressing and make-up will be adjusted by the individual characteristics of the tall, short, thin, and stout stage women.

Wholesale Breaks

Keeping up with R-K-O's personal appearance regulations is likely to entail added expense for acts, Mrs. Mindlin states, and she is aware of that. It will be necessary, however, for all men and women on R-K-O time to look their best under any circumstances.

Mrs. Mindlin says the circuit will arrange for the purchase of wearing apparel and articles at a saving when necessary. Tie-ups will be made with wholesalers for 50% discounts.

Mrs. Mindlin asks all actors, when interviewed for brushing up suggestions, not to take offense at pertinent remarks. The suggestions will be for the actors' and actresses' personal advancement, as well as improving the general appearance of the R-K-O bills.

Changes and alterations will be suggested and made in New York. An out-of-town checking system will be used to see that the fashion advice is taken all over the circuit.

Mrs. Mindlin is a former interior decorator and the wife of Mike Mindlin, originator of the "arty" picture house.

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50 YEARS AGO

(From Clipper)

Old Clipper is sprinkled with vivid flashes of New York of 1880. Here occurs a brief little sketch of a scene at Delmonico's. An old man sat tapping a crutch returning the glare of a young diner with a red mustache at a nearby table. The oldster was Gen. Daniel E. Sickles; the younger feudist was James Barton Key, whose father, Philip Barton Key, Sickles had killed in Washington years before during a political war.

Ole Bull was buried with picturesque ceremonies. Body was carried from the rocky isle where he lived in a Norwegian fjord, to a waiting ship and, with a funeral train of yachts and men o' war which fired the salute, was conveyed to Bergen.

Chicago had only eight theatres and they were packed nightly in what was described as the best early season in years.

Billy Madden, famous pugilist, gave an exhibition in Leadville, Col. He took on husky miners and local maulers and when he got tired toying with them socked 'em unconscious. Leadville citizenry became so enamored of the jocular bruiser, the leading citizens offered to endow a gymnasium for him to keep him in the town for life.

Joe Goss who had just before won the American heayweight ring title in a bruising fight in West Virginia, was arrested in Detroit and held for the West Va. authorities for breaking the law of that state. Paddy Ryan, loser in the same battle, was going about the business of arranging more prizefights in Troy, N. Y., and nobody bothered him.

Maude S. broke the trotting record for a mile on the track of the Chicago Jockey Club, going the distance in 2:10¾, compared to St. Julien's 2:11¼ few weeks before. Mark was made under disadvantages of weight penalties and a sharp wind at the finish.

Broadway Chatter

(Continued from page 58)

with burglar alarms. Because Les was robbed a few weeks ago.

Bob O'Donnell, Saenger representative with Publix, has gone to New Orleans for a two weeks' check-up of his southern houses.

Pete Woodhull denies that he is corralling flea golf courses, let alone the report that he is working up an organization to effect a monopoly.

Nedick's juice stands have graduated from thirst quenchers to quick lunch stands. Outfit, to meet competish, now features trick combo lunches.

The flock of reporters constantly on the death watch at Polyclinic was another reason why the hospital wasn't so crazy about Jack Diamond.

Vaude benefit in Lynbrook, L. I., Friday night for family of a policeman who was killed on his first day on a motorcycle after promotion from the ranks.

Fally Markus, formerly indie vaude booker, now running an employment agency, is still being swamped with requests from idle actors for jobs of any kind.

Kenneth Reisbeck, who wrote "Rock Me, Julie," arrived Sunday from the coast. His show will go into rehearsal following the premiere of "The Gang's All Here."

James Whittaker, under contract to Metro on the Coast and now doing script on "Get Rich Quick Wallingford," scheduled for William Haines, is also working on a novel.

Capt. Irving O'Hay has a darb squelcher for the boys who give him the bird when he's making a speech. The razzer immediately becomes an embarrassed mugg under fire of the Capt.'s 10-minute lecture on the origin and art of bird giving.

Inside Stuff—Legit

Arthur Hammerstein will not return to the Coast in January to produce for U. A., as he had planned to do. Hammerstein last winter completed "Lottery Bride" for U. A. which has not yet been released. He was under an optional contract to make three or four additional musicals for U. A., but it is reported U. A. desires no more musicals and the arrangement with Hammerstein has been called off.

Hammerstein instead will do a musical and a drama during the winter and is laying plans for a revue to be produced next summer.

Reggie Hammerstein, Arthur's nephew, who was working on the Coast as a picture director for the past few months, returned east last week. He will continue where he left off as general stage director for his uncle.

With only four legit producers, not counting Arch Selwyn, using picture "names" in forthcoming Broadway shows, screen stars are giving legit the hungry look and egging their agents on.

Besides Selwyn, producers planning shows with picture people in the cast, are George Choos with Jean Harlow and Percy Oakes with Claire Windsor. Others, Earl Carroll for a musical and Curtis Emery for a dramatic, haven't landed ones they want and are being choosy until they do.

List of picture people ogling legit is said to be plenty long.

Salary comparisons between picture salaries and what they'll take from legit are pitiful. According to one, they'll work for peanuts.

Jane Sanford, daughter of former Congressman Rollin B. Sanford of the Twenty-eighth New York congressional district, will make her New York debut as a professional actress in December. Miss Sanford, a graduate of the New York School of Dramatic Arts and a member of the Adirondack Mountain (N. Y. resort) Players the past summer, intended to make her first professional appearance on Broadway early in the fall, but throat trouble forced her to turn down an offer to appear in a production. She is now at the home of her parents preparatory to beginning rehearsals in another play.

Miss Sanford is a member of the Junior League. Her father is a wealthy attorney and real estate operator. The Sanfords are prominent in society.

Equity bearing down harder than ever this season on shoe string producers finds that newcomers learn the first rudiments in stalling when it comes to posting bonds with the organization guaranteeing the cast's salary. Bond discussions are usually held by appointment of the producers with Equity officals late on a Friday afternoon, leaving Equity in a tough spot to get the papers through the banks or bond houses before they close at noon Saturday. That gives the producer a couple of extra days to dig up a money man.

When a holiday follows a week-end, as it did this week, banks being closed Monday, Columbus Day, the short bank roll producer gets an added day of grace.

Most successful collaborating playwright around is George S. Kaufman, who co-authored and plays in Sam Harris' smash hit, "Once in a Lifetime." During the last 10 years Kaufman has worked on nine shows of which two "Deep Tangled Wildwood" and "Minick" were flops. The hits were "Dulcy," "To the Ladies," "Merton of the Movies" and "Beggar on Horseback," written with Marc Connolly; "June Moon," written with Ring Lardner, and "The Butter and Egg Man," Kaufman's only solo effort, all money makers. In addition to his current show Kaufman directed "Front Page" and "June Moon."

Moss Hart, Kaufman latest playwrighting partner, now in his early 20's, was formerly secretary to August Pitou, head of the Erlanger booking department. More recently he has been directing dramatic club shows for the Newark Y. M. H. A.

A quiet but determined battle of wits raged between Earl Carroll and Florenz Ziegfeld for 10 days prior to the opening of "Smiles" in Boston Monday (20).

Ziegfeld found it practically impossible to rehearse the Marilyn Miller show on the stage of the New Amsterdam, for whenever he called his cast together he found Carroll in possession of the stage.

Inasmuch as Carroll's "Vanities" is the current attraction at this house the Earl has first call on the stage at any time and he invoked this privilege whenever Ziegfeld was suspected of wanting to use the boards. Since there was nothing Ziegfeld could do about it much of the preparation for "Smiles" was done in various rehearsal halls.

The Carroll-Ziegfeld feud is one of the longest-standing in the profession and the stage incident is not only evidence that it still exists but has given it new impetus.

Frances Robinson, casting agent, was given a clean slate after hearing at Equity on charges aimed for revocation of her Equity permit.

Charges stated that Miss Robinson had been sharing her Equity permit with William Liebling, unlicensed agent, which if substantiated would have been sufficient for revocation.

Miss Robinson appeared before Equity council and convinced the latter that she was operating as an individual agent there being no arrangement between herself and Liebling and her permit was not lifted. She stated she had merely sublet part of Liebling's office and that he was in no way associated except as landlord.

Gensler & Green planned keeping "The Pagan Lady," with Lenore Ulric, on tour all season. Business since opening out of town was uniformly excellent. Miss Ulric insisted on the "Lady" coming to Broadway though the producers were doubtful as to whether it was a New York show. Opened Monday at the 48th Street, several other premieres being figured on dividing the attention of the first line critics.

Richard Bennett made a neat speech at the opening of "Solid South" at the Lyceum last week, jesting that Ethel Barrymore had sort of stolen his thunder. Later in the week, however, Bennett was not so polite. He started talking as the audience was rising last Thursday night. Flaring up, he called: "Stop that noise!" "Close those doors!" Meaning the lobby entrance gates.

The throne room scene opening the second act in "Princess Charming" cost a young fortune. Not so much the setting as the costumes that ate into the b. r. Rigs for show girls cost $900 each. A Fifth avenue jeweler set the brilliants in the headdresses. Scene's total outlay said to have been $77,000.

George Mayer, Broadway's champion first nighter, died suddenly last week. For 47 years he was a familiar figure in the front rows, accompanied by his mother who died last year. He had been failing since then. Mayer was most popular with box office men to whom he made gifts every year at Christmas. Treasurers Club sent flowers.

"Corned Beef and Roses" reported opening raggedly in Philadelphia last week. One of the yarns sifting through concerned Jed Harris' attempt to lead the orchestra. George Jessel was on at the time and kidded Harris, who burned. It is Billy Rose's show, but Harris has been adviser to Rose since the latter got the yen to become a manager.

Herbert Fields, Lorenz Hart and Richard Rodgers, the musical comedy authoring triumvirate who came together on the first and second editions of "Garrick Gaieties," have rejoined forces to author a new musical for Connolly & Swanstrom. It will reach production after the holidays.

Inside Stuff—Pictures

(Continued from page 31)

one. If you boys want to put up a battle I'll give you $50 a day and guarantee you three days work. Otherwise, you get two days at $7.50, the regular pay for extras."

Pathe paid each of them $150 for the scars and lacerations.

Warners is making three shorts in serial form, two of them, "The Potters" and "The Naggers," comedies, being based on domestic family troubles. The former is made on the coast and based on the J. P. McEvoy stories with Lucien Littlefield featured. "The Nagger" series is written by and features Mr. and Mrs. Jack Norworth. Third short series is Bob Ripley's "Believe It or Not."

Universal has a series of one-reelers titled "Strange As It Seems," in color, the subject matter being along the same lines as Ripley's cartoon creation.

J. C. Woolf, for Multicolor, denies in Hollywood that H. H. Roemer, one of the general managers of the firm, had stated in New York that both Fox and Universal rejected Multicolor, which process Howard Hughes has acquired.

Woolf thinks that "Variety" misquoted Roemer or didn't understand him, inasmuch as Fox has been fooling around with Jules E. Brulatour's Kodacolor, and Universal has been experimenting with its own "additive color process."

Multicolor is a "subtractive" process, and has never been put up to Fox or U., says Woolf.

Publix-B. & K. Chicago tried out its first three dimension film last week. Offering reputed to have been "Billy the Kid" (Metro).

Showing was clouded in secretiveness, with many execs scuttling furtively through alley entrances. All outsiders were barred, including a press mugg who was tossed from three different doors. Few would comment on the offering, with silence the watchword.

Understood that the Chicago wants to install its wide screen before the State-Lake, across the road, gets it. Both are working on the plan.

Out of towners will be able to touch the bulbs in what will be Broadway's most brilliantly ceilinged marquee when R-K-O opens up the rejuvenated Columbia (burlesque) as the Mayfair.

Instead of playing with the sides and designing the beams to beacon up and downtown, the Mayfair is having its frontpiece so laid out that the great bulk of the light will slam directly down on the passing pedestrian.

Fox Movietone's French newsreel edition's scoop on the Coste-Bellonte pictures landed a $110,000 contract for the newsreel on the eve of the sailing of J. Carlo Bayetta from Paris for Hollywood. This is a year's blanket contract for 40 Gaumont-Aubert-Franco houses on which Pathe-Natan, which also issues its own French-made newsreel, was trying to cut in.

The Fox reel's local edition, plus the aviation scoop, turned the trick.

Studio exec, related to the producer, has been giving the production office plenty of headaches by holding up requisitions because he is unfamiliar with the articles ordered. One company shooting was held up for a day because the exec was too busy seeing the sights on the lot to sign an order for new lamps.

Figured in cold cash by the production office, the exec set the studio back $50,000 in the first four weeks he was on the job.

Give-aways exploiting "Africa Speaks" (Col.) at the R-K-O in Los Angeles were small packets of femme nudes, with a printed inscription on the outside reading "Secrets," in large type. Among comments from gents looking 'em over was: "It's a pity some of these dames are saucer-lipped—and off-color."

Meanwhile, on the side of sobriety, the R-K-O refused to use Columbia-prepared ads, stating the picture was authentic.

The Dubinsky string of picture houses, numbering 15 in Kansas and Missouri, were nearly all at one time operated by some of the big circuits and dropped on account of failing to make a big showing in the profit column.

When asked how the Dubinskys changed dead ones into live ones Eddie Dubinsky explains, "We just watch how the big chains manage the houses. When we get them we just do the opposite."

Plenty of champs and near champs in the sports field are hooked up with the unit making Pathe's "Sin Takes a Holiday."

John Mescall, cameraman, is a former holder of the motion picture industry golfing title. Assistant Director E. J. Babille is a long distance swimmer of note, holding the Silver Gate cup, and Shorty Cantlon, auto racing driver, is technical advisor for a speedway sequence.

A former picture funny feller who almost got aired entirely from pictures through his stew stuff, doesn't appear able to overcome his habits.

His latest is the wrecking of the apartment of a young woman he knew very well who lived in the same apartment house he did.

Cops were called in but they forgot it. Perhaps the sight of the uniforms once again sobered up the fool.

There is very little chance that Kleig light No. 159 on the Par lot and its attendant Frank Johnson, will ever part company. At least, not so long as Ruth Chatterton is a Par star.

Miss Chatterton insists on all her pictures that Kleig light No. 159 and Johnson as its boss be assigned because this light and its attendant were on the job when she made her test for Par.

Not since 1915 when a small New York house tried the house to house personal canvass has an eastern theatre resorted to such means to sell a theatre to a neighborhood. Last week the Granada, Brooklyn, engaged six women on salary to make a house to house canvass.

Solicitors use the 2-for-1 cards.

Lillian Roth will make her personal appearances around New York in the R-K-O houses. Any intention of switching the girl's route from a Publix house in Detroit to the Paramount, New York, to slip her in there a week or so before her R-K-O date at the Palace, New York, was abandoned by Publix, if it were ever entertained.

That the late Milton Sills' brother, Clarence, is a v-p of Halsey-Stuart was not generally known when a tour of Fox studios was sought by Clarence Mills. Fox west coast studio is hi-hat about those things but when the financial connection was disclosed they offered to give him police escort and all the trimmings.

Paramount's production east and west from the best advices appears divided into three sections, general head, general direction and general production. At the head of course is Jesse L. Lasky; in charge of general direction for both ends, Hollywood and Long Island, is Walter Wanger, with Ben Schulberg leading the producing division.

Publix theatre managers are being cautioned to milk their candy vending machines nightly.

A number of petty pilferings occurred in cases where the nickels and dimes were allowed to sleep until morning in the cash box of the machines.

Australia's Show Biz Is Called Deplorable In Legit and Films

By ERIC H. GORRICK

Sydney, Sept. 20.

Deplorable sums up the theatrical situation over here. Financial depression has brought havoc along theatrical row. Managers are very worried.

Only two shows in Sydney are doing anything like real business, Prince Edward with "The Big Pond" film, and the stage revue, "Pot Luck," at the Saint James.

Williamson-Tait operating only one house, Her Majesty's, with "Follow Thru." Two of its other legits are dark and the Royal leased for talkers.

In Melbourne the firm is only presenting two attractions. In other states legit is at a standstill. "Grumpy" and "The Rogue Song" failed to get going and "King of Jazz" and "Song of the West" only managed to stay out one week to very poor business, although booked indef.

Managements have so reduced their admission scale that the margin of profit, after deducting high overhead costs, can only be very small. Many theatres are operating at a loss.

In normal times, attractions such as have been staged by Williamson-Tait should have stayed at least 15 weeks, and big talker features played by Union Theatres or Hoyts, from 10 to 12 weeks. Today attractions are lucky to get a break of five weeks.

Australia's population is 6,000,000, yet unemployment is fearfully high and growing worse.

Despite the sorry conditions, managements in general are showing a very brave front and their hopes for 1931 are decidedly cheery.

American capital will probably mean the salvation of the picture industry over here.

Chatter

Hugh McIntosh says he will import artists shortly from England and America for newly formed circuit. Mostly revue performers.

Jean and Jacqueline, dancers, first imported act in Union Theatres in several seasons at Capitol, Sydney, presentation.

Frank Thring, once head of Hoyt's Theatres, sails for America this week to engage experts for the production of locally-made talkers. Thring stated he intends to make pictures in Australia which the Fox organization will release here and in America.

Ted Henkel, American conductor, most successful baton wielder to visit these shores, is now in his third year at Capitol, Sydney. He handles orchestral and presentations for Union Theatres.

"Little Accident" did the worst stage flop in Melbourne in recent years. Bad casting reason given.

Loie Fuller's Ballets Lido's Artistic Lure

Paris, Oct. 10.

The Loie Fuller ballet is the attraction which is crowding the Lido at the moment. There are about eight in the ballet, which includes four numbers—two on the afternoon program and two at midnight. A stage has been built out over the swimming pool, and since a great deal of their success comes from choreographic effects the house is darkened so that the reflection is seen in the water.

The first number is pure ballet dancing in silver suits of mail with colored spots lighting the various movements. The second is entirely classic and is the least well received. The third and fourth numbers are definite reminders of the Loie Fuller school—with wands, scarfs and mottled glass in the light projectors.

There are also two other acts on the bill: Peggy-Moros-Delsol, a French adagio team, only mildly successful, and the Four Chilenos—two girls and two men—who dance only Spanish numbers and are the most spirited dancers on the entire program.

Cochran's New Corp

London, Oct. 10.

Charles B. Cochran, Limited, is the name of a new company registered this month.

Its objects are distributed over the theatre and cinema owning field, including the productions of plays and talkers.

The first directors include C. B. Cochran, R. Sharp, and E. I. Simons and A. S. Cruikshank, the last two being directors of Howard & Wyndham, Limited, theatrical firm. Sharp is Cochran's nominee, Simons and Cruikshank being nominated by Howard & Wyndham.

South Africa

By H. Hanson

Capetown, Sept. 30.

Business is far from brisk around the shows. This is attributed to the depression which, in spite of optimistic opinion, is a real factor through the country. The government railways and tramways company are discussing closing down certain sections, reducing wages and curtailing working hours. Stores, factories, offices, boarding houses and hotels are dismissing staffs who were getting a living wage previously. This is due to a government wage board which has set down rules and regulations governing a higher wage to be paid, which, it is contended by employees to be unreasonable, and prohibits any chance of business profit. Younger and experienced people are engaged at a lower wage while the experienced workpeople are looking for employment.

Due to the Opera house being closed for renovation and alterations all shows are placed at the vaudeville house, the Tivoli.

Frank Neil's Australian Company at the Tivoli, under direction of African Theatres, Ltd., staging "Charley's Aunt," "Getting Gertie's Garter," "Are You a Mason?" now showing. Business fair.

Kinemas Limited announce the opening, September 25, of the Adelphi Kinema, Seapoint, Capetown suburb, as a talker, with "The Cuckoos."

Purity

Advocates of purity on the screen are denouncing the showing of nude women in pictures to the natives and juvenile whites, contending tha' such exhibitions lower the respect of the native for the white woman. The Cape Board of Censors consider it is handicapped, as several of the cinemas cater for a mixed audience of whites and natives.

The manager of a local cinema exhibited a film poster depicting a girl in a bathing costume. The Municipal Censor Committee were shocked and their outraged feelings found relief in sending a police official to the manager with a letter to the effect: "The girl in the poster must be obliterated." The beautiful girl no longer delights the onlooker, for she is hidden by a large sheet of white paper.

Fox-Metro Foreigns

(Continued from page 7)

among American free-lance players out here.

Hence, rather than import an expensive personnel, it is economically to be preferred to make 'em abroad, production heads believe.

"Olympia," just completed in French and Spanish, costs Metro $100,000 for each, which means a 50% added investment for foreign distribution cost.

That's one reason Arthur Loew came out. Louis B. Mayer started fooling around with the figures and decided it would be best for them to go into a huddle. Loew is M-G-M's foreign chief.

There are still existent quite a few makers of foreigns in Hollywood and under present schedule at least 75 versions will come out of Hollywood for the international market. These are bound to eat up all available acting and directing talent, hence the move by Fox, for one, to shift across the big pond.

Clayton Sheehan went abroad for the express purpose of getting the foreign "local color" thoroughly established and brought back with him J. Carlo Bavetta, Fox's French distribution head. Bavetta left Oct. 18 en route to N. Y., sailing Oct. 24 on the "Ile de France," a week in advance of John Stone, Fox supervisor, who will be abroad with Bavetta for three or four months. Max Constant, director and Eddie Dolly (brother of the Dolly sisters, who came west from Paris to learn the biz) is returning to assist on song and dance and general direction. They all sail Oct. 31 on the "Majestic." The sound crew, cameramen, et al., follow later.

Clayton Sheehan, who left here for New York last week, will go to Paris around Dec. 1, with Bavetta in the meantime getting things under way. Latter will also continue supervising distribution but will take charge of foreign production as well.

"Common Clay" First

"Common Clay" will be Fox's first abroad in French, Spanish and possibly German. Latter may be done in Paris, also, but there is a likelihood of also making the German around Berlin. Right now, Julius Aussenberg, former German distribution head for Fox, is making some German talkers (his company called the Atlas) for Fox distribution, but Fox avers, the Atlas is not an under-cover hook-up; just the usual production and distribution affiliation.

"Such Men Are Dangerous" will probably be Fox's second; then three or four originals from the French.

"Big Trail," being done here, will be directed as follows: Spanish version, David Howard; Italian, Louis Leffler; German, Lou Seiler; French, Pierre Coudero.

Fox will make Spanish in Hollywood because of the Mexican and Latin American proximity to an abundance of talent, plus the more elastic market values and returns.

In time, Fox will, like Paramount, probably have its own studios in Joinville or Billancourt, the Paris Hollywoods. For the moment either the Pathe-Natan (most likely), Tobis or Gaumont studio facilities will be leased. P-N uses RCA; Tobis, its own sound equipment, and Gaumont's is the Peterson-Paulson patents (Danish).

Louis Moore, former assistant to Dayton Sheehan, remains here now as contact man and advisor on Spanish versions, with an eye to their being suitable for the Spanish market.

Mex Gold Diggers

Mexico City, Oct. 17.

Cops have just rounded up a gang of young crooks who, dressed as femmes, preyed upon cabaret spendthrifts. Gangsters made dates with liquored patrons and relieved them of what money the management had left them.

Squawk came not from fleeced suckers but from cabaret girls.

Chatter in London

Cedric Belfrage and his no-stud shirts.

Basil Dean discovered Bernard Shaw.

Cambridge theatre getting set for trade show house.

Charles Austin lining up in "Victorie Vanities" cast.

Victor Taylor dickering with solicitors over salary contracts.

Henry Ford was met by some of his own cars on arriving in London.

Donald Calthrop working all day in one film and all night in another.

Bobby Howes suffering from conjunctivitis, result of not taking precautions while filming "Third Time Lucky."

George Gee, who got his first breaks in musical, now announces he will break out as a straight comedian.

Sophie Tucker now a columnist. Name and photo on "Says I" in London "Evening News." Name of ghost unknown.

Alex Esway goes to the big football matches and tells the boys he used to play better himself. Got an International badge.

De Reuille, cutter at Elstree studios, gets his ticket shortly when his Home Office permit expires. Same applies to many.

Estimated here price of Park avenue flats are nothing on the rate charged for furnished apartments in some parts of this town.

Ramon Cortez, of Giggle and Cortez, American dancers, playing in "Eldorado," at Daly's, fined five dollars for not registering under the aliens act.

Alec James, football star, attends Gaumont premiers.

Frank Scully getting rapped for rapping English papers.

Golf sox around the sidewalks get more and more weird.

Well known newspaper man here found his payroll swelled by an extra $100 last week. Thanked the boss, who said it was a clerical error and took the dough back.

Biggest private theatre in town is Gaumont's film house.

Reckoned Clive MacManus will stay with the "Standard" after all.

Geoffrey Malins running round in a new auto.

Anna Neagles is confidentially reported as being pally with her p. a.

W. H. Thornton fraternizing with Phil Hyams. No merger pending.

Roy Simmonds and G. A. Atkinson fraternizing on mutual censor panning.

Young Percival, Gainsborough lion cub, took a life sentence recently. Bride works for Paramount this side.

Paris Chatter

Mrs. Jesse Lasky back in town.

Dot Morrison to go into the Embassy.

Major Keither Trevor planning to build a new theatre.

Gene Zukor to Nice to nurse a cold he caught in Manchester.

Ad in Paris papers offering to make film of anybody for $6.

Bob Schless trying to fight flue by wearing overcoat in a cold office.

Roxy to the golf links as soon as landed. All visiting American execs do it.

Club Zig Zag planning to feature Arnold Fabian, the ex-rabbi, in song.

Dick Blumenthal dining at the Claridge with Mel Shauer and his wife.

English Players substituting G. B. Shaw's "St Joan" for Wallace's "On the Spot."

Henry Bernstein busy rehearsing his play "Le Jour." Just two acts but 18 tableaux.

Lacy Kassner buying two toy Citroen motor cars for Buster Keaton's children.

Jack Joyce to make his Paris debut at the Empire. Translating his act into French.

Maurice Chavalier is looking for an accompanist to play for him during his Chatelet run.

Paris auto motor show bringing beaucoup visitors to town, but practically no buyers.

The new Embassy done all modernistic with cream decorations and changing light effects.

Colonel Fred Levy getting all the fun out of Paris he planned to get when he came over.

Mistinguette attending the Casino de Paris press show, kissed by Josephine Baker at the last curtain.

Billy Arnold living batch in Paris whilst his pretty wife is visiting with her mother in London.

Mary Garden for a few days in Paris telling everybody how much she wants to sing for the screen.

Dame Nellie Melba gone to Australia until after the Christmas holidays, when she will return to Paris.

Homer Rodeheaver giving a show at the American Church after "trombonizing" his way round the world.

Local Greta Garbo publicity mugg trying to spread a story of her engagement to Prince Sigrand of Sweden.

Ralph Lawton, the pianist, commutes from London to Paris and back to take care of his scattered pupils.

Paul Robertson back again in Paris, with an idea of matrimony taking his mind off dancing for the moment.

Charles Boyer, French actor, now playing in "Mayerling," soon to leave the cast for the coast with M.-G.-M.

Colonel Nelson Morris being stubborn about his wife's allowance so long as she remains Jane Aubert the actress.

Colette Andris, the nude dancer of Paris, has an unselfish husband who claims he likes his wife to be seen by the masses.

The new Montparnasse night club, "Mon Village," to be high hat but nevertheless sports a barrel organ for dancing.

Kiki, the Maya of Montparnasse, is showing her bank book balance resulting from sale of her memoirs. The sum is impressive.

Roxy telling the French reporters what a small, insignificant theatre the Roxy actually is, compared to the one he intends to build.

Saint Granier, besides his vaude engagement, his picture and his revue, will talk as well as be guest of honor at th. Club Faubourg soon.

The Hudson Wonders and Billy Arnold's orchestra heading the bill of the $20 a plate gala dinner for the benefit of the destitute sailors.

Nikita Balieff says his new show is to be entirely different from his "Chauve-Souris." It will go into the Theatre de la Madeleine in January.

George Oppen of San Francisco has given up the idea of building little theatres and opened a swank photographic studio on the right bank.

Barney Gallant writes he will not show up in Paris on his way from Tokio to Broadway, as expected. He's got to get back to Greenwich Village.

"Le Petite Catherine," the new Savoir play about Catherine of Russia, the second one to be bought by Gilbert Miller this season. First was "Mon Heritier" by Prince Antoine Bibesco.

Doubling in Talker in Berlin Caused Money Back to Play's Payers

Berlin, Oct. 11.

The method, often criticized in Berlin, to have actors work for a picure during the day and to make them appear on a theatre stage at night, has created a precedent here. The Berlin actress, Carola Neher, who was to appear in the theatre in der Stresemannstrasse in the play "Marguerite III," was too exhausted to do so, as she has worked all day in a sound studio. The understudy for Mrs. Neher could not be reached in time and the performance was not given. A numerous audience had its money refunded and left the theatre disappointedly.

Berlin theatre managers therefore intend to insert henceforth a clause in contracts forbidding the actors to appear simultaneously for the theatre and the talker.

Die "UA" intend, after completion of the new picture of the Erich Pommer production, "Einbrecher" ("Burglars") to send their two leading stars, Lilian Harvey and Willi Fritsch, on a personal appearance trip with the talker, "Die Drei von der Tankstelle" ("The Three of the Gasoline Station") to Austria, Hungary, Turkey, Greece, Palestine and Egypt.

ZILAHY DRAMA & NEW COMEDY IN BUDAPEST

Budapest, Oct. 8.

A new play by Lajos Zilahy is always one of the season's events. This time it was looked forward to with particularly great expectations. It was said his figures were modeled on real people living during Hungary's revolution, just after the war.

"Leona," the girl in Zilahy's play, which bears the same name, is the daughter of a great aristocrat, a leading conservative politician. By accident her car kills a child. She goes to find the child's father in a slum soup kitchen. Here, for the first time she sees real poverty, abject misery. She resolves to devote her life to the poor and stays in the slums under an assumed name.

She falls in love with a man who has secret dealings with Bolshevists. Katona, the man, does not know her real name. When the revolution breaks out it is he who gives the order to execute the count, Leona's father, without knowing that Leona is the count's daughter. When the girl discovers that the man she loved was the murderer of her father, she gives him up to the police and stays in the slums to give her life to helping the poor.

The best of the play is that it gives great scope for the splendid acting of Gizi Bajor, one of the finest artists in Europe, and of Csortos. The author relies on them a lot.

Play itself is rather colorless, but it is sure to have a long and successful run at the National theatre.

"Wanted, a Mountebank," by Charles Aszlanyi, a youngster of 23, is a bright comedy of the 80's, built up around a slender idea, but very amusing in dialog. It's about a little German one-horse town where a seemingly perfect, but virtually rascally mayor makes out that the town is so virtuous that there is no need for the police, which is abolished.

The jobless police try to construe a necessity for their own existence and persuade, amid unending and comic difficulties, the one stranger within their gates, a youth who is enamoured of the mayor's daughter, to kidnap her so that the police may acquire merits by finding them. Chief role is acted by Uray with great charm, and Ilona Tasnady, and Piri Vaszary were clever in the important feminine parts. The press panned the unknown author, but lowbrow audiences are genuinely amused and Kamara theatre is getting good returns.

"Van Revue" Erlanger's

The "Vanderbilt Revue" is being backed by the Erlanger office, not the Shuberts as reported last week. Show to be presented by Lyle Andrews and Lew Fields. May come into the Vanderbilt next week. Is current in Newark.

"Abie" in Revival

London, Oct. 26.

Third revival of "Abie's Irish Rose" takes place Nov. 5 on tour. Show booked for 20 weeks.

HOLDOVERS IN PARIS GET BEST GROSSES

Paris, Oct. 21.

The season's new productions are not as strong as many of the holdovers from last season, or revivals, as evidenced by the box office returns.

Approximate dollar grosses for last week, ending Oct. 17, are as follows:

Opera, $9,300.

Opera Comique, $7,700.

Comedie Francaise, $5,400.

Casino de Paris, revue, $23,600.

Folies, revue, $18,500.

Mayol, revue, $2,750.

Wagram, Hip's revue, $7,300.

Marigny, "Mme. Pompadour," $435.

Scala, "Six Marriageable Daughters," $5,540.

Comedie Caumartin, "Abduct Me," $1,800.

Chatelet, "Malikoko," $4,850.

Avenue, "Terre Israel," $1,050.

Antoine, "Petite Catherine," $6,000.

Apollo, $1,650.

Arts Aretin, $1,500.

Madeleine, "The Night Watchman," $6,550.

Nouveatues, "Coeur," $2,800.

Michel, "Bloomfield," $2,400.

Guignol, "Hixe: Legionnaire," $2,100.

Mathurin, "Mon Heritier," $650.

Comedie Champs Elysees, "Prof, Anglais," $2,700.

Renaissance, "Chair," $2,900.

Potiniere, "Quick," $1,700.

Edouard, "Rendezvous," $3,300.

Albert, Shaw's "St. Joan" in English, $850.

Ambassadeurs, "Mayerling," $2,850. Opening performance here grossed $1,850, but critics peeved at what they regarded as a slight by the management, panned the show, causing a flop. An early change is likely.

Revivals comprise:

Oeuvre, "Acheteuse," $1,700; Michodiere, "Weaker Sex," $8,050; Varietes "Topaze," $6,900; Paris, "Marius," $5,000; George "Etienne," $3,200; Bernhardt, $2,500; Mogador, "Desert Song," $6,200; Gymnase, "Felix," $3,700; Porte, "Vierge Folle," $5,500.

Fullers and Golf

Sydney, Oct. 21.

Fuller circuit is aiming at the formation and control of whole circuit of midget golf courses.

Several of its theatres are being converted to the new fad here.

Alhambra Stays Cinema

London, Oct. 21.

Stoll intends to continue pictures at the Alhambra when British International vacates the house at Christmas time.

He is negotiating with independent producers for the use of the stand for pre-releases in conjunction with Stoll's Kingsway cinema for concurrent film bills.

Kingsway is now an ordinary release house.

"Beggars' Opera" Poor

Paris, Oct. 21.

Production of "The Beggars' Opera" at the Theatre Montparnasse proved a failure.

Whole venture was inauspicious and the production poor.

'Wunderbar' Rehearsing

London, Oct. 21.

Elsie Randolph goes in the Charlot "Wunderbar" company.

Rehearsals being Oct. 27.

It opens late in November at the Prince of Wales.

Engaged for Panto

London, Oct. 21.

Ella Retford and Lupino Lane will appear in the pantomime "Alladin." It is the Christmas attraction at the Dominion.

Jans-Whalen Booked

London, Oct. 21.

Jans and Whalen have been booked for a tour here.

They open for General Theatres at the Palladium for a fortnight in the middle of November.

MATT KING VERY ILL, BROKE IN ENGLAND

London, Oct. 21.

Matt King, of King, and King, is dangerously ill at St. Stephens hospital, London. He has been in bad health for several months, culminating in a severe seizure while playing the Palladium last month when he was compelled to lay off while the two other Kings completed the week as a team.

"Variety" learned of the situation and found King practically destitute. The correspondent brought the matter to the attention of the American consul here and was advised to get in touch with the American Relief Society.

Dr. Pearl of the Society consulted the hospital physicians and learned that King's condition was very grave. Diagnosis is that the dancer is suffering with a congested lung. The Relief Society and the hospital are doing everything possible.

King's wife is now in Florida with their baby, born several months ago at Cherbourg.

PURSE SNATCHERS IN LONDON THEATRES

London, Oct. 21.

The racket industry is in its infancy in England, but one of the cruder forms has lately become a problem for London theatre managers.

Workers operate in the stalls, and during the playing of the national anthem snatch the handbags of women.

Theatre managers have soft-pedalled this epidemic of thefts, but have consulted the police.

Paris Legit's Dull Season

Paris, Oct. 21.

Legit season now is in full swing, but the quality of production is mediocre.

Nothing has been revealed so far comparing with last season's successes, "Topaze" or "The Weaker Sex."

Pathe's Elstree Shorts With Lane and Pollard

Lupino Lane, English comedian, starts his first feature for Pathe through Producers' Distributing Corp. at the Elstree studio, England, Oct. 27. Comedy titled "Dying to Live" was written by Lane.

Daphne Pollard, under contract to Pathe to make 12 two-reelers and now on the Coast, may shortly be sent to England to make several shorts at Elstree. Studio currently has a shortage of femme star and featured players.

From Pathe-Cine, France, Pathe has bought the English version of "Mon Gosse de Pere," starring Adolphe Menjou, for distribution in England and Australia.

Hurt by Prop Shot

Paris, Oct. 21.

During intermission at the Avenue theatre a property man accidentally fired a pistol loaded with blank cartridges.

Renee Garcia, who happened to be passing close by, was struck by a fragment of metal from the shell and severely hurt.

London "Topaze" End

London, Oct. 21.

As predicted "Topaze" is flopping badly in London, despite its major success in Paris and New York.

Its end at the New theatre is said to be not far distant.

Dutch Like "Queen High"

The Hague, Oct. 21.

The operetta "Queen High" is a great success at the Tivoli, Rotterdam.

At Pschorr the Russian Theatre L'Aiglon, manager by Serge [illegible], is attracting attention with "Living Porcelain Statues."

London Openings

London, Oct. 21.

Stadler and Rose open at the Empire, Paris, Oct. 31, for a fortnight.

Duffin and Draper open at the Kitcat, Nov. 2, doubling at the Palladium.

ADAGIOERS' TEMPERAMENT

Acrobatic Dancers Split, Forming Other Acts

London, Oct. 21.

Disagreements among the adagio dancing acts around London has become epidemic, with much temperament on display.

Naldi, of Howell, Harger and Naldi, quit the trio after a jam. The Roseray and Capella quartet has split, due to frequent bickering of Roseray. The act laid off, with Dave and Hilda Murry substituting at the Plaza.

Outcome of the intricate squabble is that Naldi is joining Capella and they are rehearsing a new girl to make a trio.

EGYPTIAN BOYS STAGE STRUCK, NOT GIRLS

Cairo, Oct. 21.

It appears that the proportion of men and women in Egypt who are stage struck is measured by the remarkable ratio of only one woman to six men. The boys crowd in like the femmes for a bathing beauty contest, while the girls hang back from a chance at a stage career.

The newly founded Egyptian Conservatory appointed a committee to pick out a group of young people for a list of scholarships consisting of 10 girls and 20 boys.

Applicants numbered only 50 girls, while 300 young men crowded in seeking the appointments. The 30 appointees will be maintained at the government's expense with the girls receiving maintenance at a fixed annual rate.

FRENCH VAUDE SHORT; NATIVES OFF ENGLISH

Paris, Oct. 21.

French vaudeville is suffering from a shortage of material due to several angles. Engagements here are relatively far apart and of short duration. Return dates are rare.

Much material is needed but routes are short. There is also a local prejudice against English talking and singing turns, especially singers who use English lyrics. Jack Smith was razzed at the Empire several times until he broke into trick French lyrics.

On the same bill was a bicycle turn which did nicely as long as they remained "dumb." But when the woman tried a gag in English, the audience stirred restlessly and several whistled.

Rasputin Piracy Suit

Paris, Oct. 10.

Claiming that the scenario of the film, "L'Homme Aux Yeux Verts" ("The Man With the Green Eyes") has been lifted from his novel entitled "Rasputin's Loves," Charles Pettit is claiming damages from the producers.

His contention is supported by the fact that the novel describes Rasputin as having green eyes, which is used as title for the film, whereas he really had blue eyes. Also that the film reproduces the assassination scene as imagined by him, whereas Prince Youssoupoff snuffed the monk off in a different way.

Grasso Dies

Rome, Oct. 21.

The noted Sicilian actor, Giovanni Grasso, died suddenly at Cantania late last week.

He had toured all over Europe and the Americas with the Sicilian Players.

Hawaiians' Sponsor

London, Oct. 21.

Cafe Anglais opened the Royal Hawaiian Band late last week.

Booking was made at the suggestion of Francis Francis, society millionaire and husband of Sunny Jarmann.

Club grossed $2,500 the opening night, a record. The band is first rate as a specialty number, but has not the volume for dance music.

REINHARDT SETTING UP SON IN THEATRE

Vienna, Oct. 21.

Max Reinhardt has launched his son Wolfgang upon a career as a producer, giving him the Josefstadt theatre to rule over.

Young Reinhardt just turned 20, will have his father's assistance for the first few years. The Josefstadt last year produced that rarity in Vienna—a net profit. It was formerly owned and operated by a group of rich bankers who had to make up a deficit to keep it open.

Then Reinhardt took it and without departing from its fine tradition as a home of serious drama, introduced a new idea. His chief principle was to avoid purely "literary" plays interested only to the high-brow, but not so good for the box office.

As a result the house began to pay, the bankers quit the board and left operation to Reinhardt.

NEW BALLET IN VAUDE COMMANDS ATTENTION

London, Oct. 21.

The new Oumansky ballet at the Palladium starting yesterday (20), featuring Elsa Darcy, Coles and Ingram and Michael Arnaud, is regarded as the best thing of its kind seen in London in many a day.

Will Fyffe is playing the house after several years away, having settled salary differences with Stoll.

It is a varied program running smoothly without mishaps. Matinee audience fair.

Moscow Art in Belgrade, Shortly Due Over Here

Belgrade, Oct. 21.

Moscow Art Theatre, having determined to make Belgrade its production center, opened its season here last night (20) with Gogol's "Revizor." Idea is to make its presentations here and then take them on world tours. They leave for the States soon.

Pavlov declares the new "Ravizor" is an entirely fresh interpretation of the work, being more universal in application and appeal than the strictly Russian version. It will be featured in their American appearances.

June May Return

London, Oct. 21.

Jack Buchanan has chosen his leading woman for his new musical piece, but is holding out on her identity.

Story around is she is Lady Inverclyde, formerly on the stage as June, but who retired. She has been reported thinking of resuming her stage career.

Huberts Hold Over

London, Oct. 21.

Fritz and Jean Hubert scored splendidly in the new bill at the Coliseum starting yesterday (20), although they were badly spotted on the program at both shows. They are to be held over for second week.

At the Holborn Empire Three Rolling Stones doubling from the Cafe de Paris failed to make much of an impression with their comedy and dances.

Deaths in Australia

Sydney, Oct. 21.

George Portus, concert manager, died here.

Another death in the profession is that of Robert Scott, aged actor.

"End" Hit in Rome

Rome, Oct. 21.

Sherriff's "Journey's End" looks like a success here.

Piece staged in Italian at the Valle theatre under the title of "Gran Viaggio."

The native actor Picasso gives an excellent performance as Capt Stanhope.

Julius Einoedshofer Dies

Berlin, Oct. 21.

The Berlin composer and orchestra leader, Julius Einoedshofer, died suddenly while conducting a radio concert of his own composition.

FLAT SCALE TO RE-EDUCATE CRASHERS

Vienna, Oct. 21.

Theatre prices at the moment are in a state of chaos as a result of the success achieved by the Neue Wiener Schauspielhaus and the newly reopened Ronacher theatre with a system of charging a flat scale and insisting upon it at the gate. Scale goes for everybody.

Up to this innovation it was only visiting Americans and boobs of other descriptions that paid regular formal theatre admissions. These prices often were extremely high. But the tap was modified for civil office holders and government employees or anybody else of even modest position.

Some of the smaller theatres gave tickets away for the mere payment of the amusement tax and certain other fees. Often it cost more to check a hat than it did to see the show.

Now the managers are trying to agree on a flat scale and enforce it for everybody. Skeptics, however, declare the Viennese is so used to crashing at a bargain that he is a confirmed deadhead and there is a tough problem on the managers' hands.

Magician Killed Doing Straight Jacket Feat On So. African Tour

Durban, Oct. 21.

Karr, globe trotting magician, was killed in Springfontein, Orange Free State (South Africa), while performing the feat of escaping from a straight jacket in time to step aside from the path of an on-coming automobile.

The performer, who had done the feat many times, was just a minute late in getting free during a performance and was crushed in sight of a large audience. In the rush from the place, several spectators were trampled and badly hurt.

2 Weeks Only Abroad

London, Oct. 21.

Jans and Whalen's opening for General Theatres here has been postponed temporarily.

The song team asks for four consecutive weeks with the circuit guaranteeing only a fortnight.

Describing Ula Sharon

In an advertisement in last week's "Variety" for Ula Sharon, with the copy received from "Variety's" London office, it described Miss Sharon as "The International Dancing Star."

Advertisement should have read "The International Singing and Dancing Star," the correct description.

Film-Legit Inter-Play

Paris, Oct. 10.

Osso, of the Osso Film Company, encouraged by the success with which American agents find material from stage plays for talkers and vice versa, is planning to open an agency here by which he can be both a theatrical and film producer. In this way he can be more easily in contact with popular stars in both fields, and if he sees he has a hit for both screen and stage he can immediately begin work on a double adaptation. It was probably to this end that he recently bought a theatre in Brussels.

'Chelsea Follies' at Vic-Pal

London, Oct. 21.

Moss Empires unit, "Chelsea Follies," is set to follow the Jack Taylor revue at the Victoria Palace at the end of November. Archie Debear is producing the piece.

Blanche Merrill Returning

London, Oct. 21.

Blanche Merrill, sailing for home next Saturday (25) has been commissioned by cable to do new material for Dore Maughan (Joe Cook show currently in New York).

13 of 27 New Season Producers Are Now in the Black; Six Sure of Red

Mid-season ratings of current legit season show 27 producers represented up to last week with 13 already ahead or sure to win on their investments. Six have taken dead losses and five are given chances to break even or probably win. Outcome on three doubtful Partnership producers figure as one unit.

On the winning list, either on shows alone or on sale to pictures, are Max Rudnick, John Golden, Gensler & Green, Wm. Harris, Jr., Robert Newman, Aarons & Freedley, Connolly & Swanstrom, Max Gordon, Sam H. Harris, David Belasco, Arthur Hopkins, Blatt & Nicholas and A. H. Woods. Although all of above aren't in yet, it's safe bet to rate them thus.

Besides having a hit, Belasco has sold "Dancing Partners" to pictures. "Up and Up," an in betweener, was sold by Blatt & Nicholas for reported $30,000. Picture sale of "Farewell to Arms" put A. H. Woods ahead. Arthur Hopkins, in spite of a quick flop in "Roadside," is nevertheless ahead with "Torch Song" bringing $62,000 as a talker.

Favorable notices and popularity of "Princess Charming" for Connolly & Swanstrom, figure to put that show ahead despite it's $300,000 investment.

At Least Even Break

Estimated for an even break at least and maybe money are Brady & Wiman with the "Little Show," Jack Kirkland (Erlanger's) with "Frankie and Johnnie," Marty Forkins with "Brown Buddies," Alex McKaig with "Solid South" and maybe Gilbert Miller's "1-2-3."

Losses are up against C. B. Dillingham (in with Erlanger's for two), Brady & Tuerk, Herman Gantvoort, George M. Cohan, Arthur Hammerstein and L. & J. Hyman.

Doubtful are Jed Harris with "Mr. Gilhooley," Crosby Gaige with "Blind Mice" and the Shuberts (on productions apart from theatre operation and real estate), with some money makers counting against flop importations.

Erlanger's backing program has thus far panned out pretty well. Although sponsoring two katydids for Charles Dillingham, they have sure winners in "Three's a Crowd" (Max Gordon and "Fine and Dandy" (Green & Gensler). "Pagan Lady," also Erlanger, moneyed for G. & G., looks good, drawing high money on the road.

Other Erlanger backed shows to come in.

Of seven musicals current (18) excluding "Vanities" and "Flying High," holdovers, only two are given a chance on sales to pictures, two others are judged doubtful and balance thought to be out entirely. "Flying High," George White's hit from last season, has already been taken by MGM.

Feeling is that "Fine and Dandy" and "Girl Crazy" will be taken for the screen, Joe Cook's success in Columbia's film, "Rain or Shine," making his present vehicle look good. No picture offers reported yet.

Judged doubtful are "Princess Charming" of Connolly & Swanstrom's and "Nina Rosa" of Shuberts.

"Experiment's" Plight

"A Noble Experiment," produced by Miller and Durandy and due to steer into New York this week, is instead laying off for revision.

The cast is on salary for the lay-off week through Equity ruling inasmuch as the producers fully used up the allotted time of four weeks before going out.

Half the bond money was also released to the producers, with only one week's money remaining up. With this sum Equity will pay off the cast if necessary.

'Strangers' New Backing

Erlanger's has bowed out on the finance end on "Sweet Stranger" which opened at the Cort, New York, Tuesday (21) with Paul Streger, who had produced it with Erlanger backing, is reported carrying on with other finances.

The outside finances on this one is said not to affect an existing arrangement between Streger and Erlanger's for financing of other productions, which Streger has in contemplation.

Guild Protests Ad

Robert Newman, producer of "Bad Girl" at the Hudson, New York, started something last week in the newspaper advs by quoting Mark Hellinger's comment on the show, which was: "This play gets closer to life in one moment than the Theatre Guild in its artistic hooey in 10 complete plays."

An official of the Guild protested to the dailies and several declined to run the copy as is. Newman agreed to eliminate the words "its artistic hooey" for the "Times," "Tribune" and "World," but took out the adv from the "Evening Post."

Boston Shubert Dark If Carroll Defies Law

Boston, Oct 21.

Earl Carroll's "Sketch Book" was ordered to conform to the Boston idea of no nudity on the threat of Mayor James M. Curley to darken the Shubert theatre for a year. Jim Carroll, back with the show, was called to the city hall and told bluntly that the revue must strictly conform to the letter of the law.

Boston's censor, John Casey, told the management it must see that the choristers wear stockings, also that certain hula hula movements and other like matter be deleted. Casey's warning went in one ear and out of the other, then Mayor Curley stepped in and attended the performance. The Commissioner of Police was also on hand, tipping off his presence by rolling up in the official car. Hurried covering up back stage was the result.

Mayor Curley at a luncheon attended by publishers and city officials stated he would not permit the city of Boston to be used for theatrical publicity stunts. If the show defied Casey and went into court, he said, it would provide stories primed to attract business to the show. To prevent any such move he called the show management to his office and declared the Shubert would be shut tight unless the theatre code was complied with. The right of the city to close any city that fails to do so is provided for in a law enacted in 1916.

It is not the first time that a Carroll show drew a warning from the censor, but this time it was made a matter of behave or else and no publicity.

"Hot Rhythm" Suit

Supreme Court Justice Glennon has granted the application by Porter Grainger for an injunction restraining the W. & M. Productions, Inc., which is producing "Hot Rhythm," from using his music and lyrics on the ground that the company has failed to carry out its agreement to pay him 11/3% of the gross.

Samuel Wormser, vice-president of the producing company, declared that if the injunction were granted, the show would have to close and 125 persons would be thrown out of work.

Equity Warns Caster

After a warning from Equity not to associate himself with Edward Small's New York office, Walter Batchelor, licensed Equity caster, opened an office last week in the Hammerstein Theatre building. Batchelor was formerly with Leo Fitzgerald, whom he left to go with Small.

Small's New York office was closed following Equity's refusal to grant him a license.

"PRINCE CHANG" CLOSES

"Prince Chu Chang," Shubert musical, closed in New Haven Saturday, after playing three weeks out of town. Piece may be rewritten and recast, an application having been made to Equity for an extension of time for rehearsals.

Another Shubert musical, "Hello Paris," starring Chic Sale, currently in Buffalo, is being held out of New York while book changes are made.

DOONE SPOKE FREELY

Too Freely for His Stock Co. at Spokane

Spokane, Oct. 21.

Allen Doone stock at the Auditorium lasted six days, making the second stock to close at the house so far this season. "Kerry Gow" opened and closed.

Doone failed to click from the first. He made a public criticism of the snootiness of Spokane laggoers through a newspaper article and forever ended his chances here.

$100,000 SHUBERT SUIT OVER RIVIERA LEASE

A suit for $100,000 damages against the Shuberts was filed in the Supreme Court by Nathan Goldberg, on a lease made last July by which the Shubert Riviera theatre, Broadway and 97th street, was leased to Goldberg for presentations during the present season by a Yiddish repertory company. Goldberg alleged that the Shuberts understood that Sunday performances would be most profitable for him and that the lease provided that he could use the theatre for seven night performances and two matinees, which included a matinee and evening performance on Sunday.

Goldberg alleges that he spent $5,000 in preparing his company and the necessary advertising and said that on Sept. 22 when he was supposed to get the theatre, the Shuberts refused to allow him to take possession. His complaint states that the Shuberts, as lessees of the theatre, had possession of it only six days a week, but nevertheless included Sunday in his lease. He asserts that he engaged players for a season of 36 weeks, and has contracted to pay them $1,945.

The lease attached to the complaint recited that the Shuberts were to get 50% of the gross receipts and that if they fell below $7,000 for two weeks in succession, the Shuberts had a right to cancel the contract.

REVAMPING 'LADY'

Arthur Richman will fix up and direct "To Please a Lady," the Arch Selwyn French farce which Arthur Hornblow, Jr., now on the west coast with Sam Goldwyn, adapted four years ago.

Because of the original adaptor's absence, Richman will be called in. Andre Picard, who authored "Kiki," wrote the original.

Play waited all this time for proper casting, with Basil Rathbone, now in the lead, especially in view. It was tried out four years ago in stock by Ed Knopf in Baltimore with Kenneth MacKenna.

Broadway cast, besides Rathbone, includes Ann Andrews, Fred Kerr and Ivan Simpson.

Alternate title may be "A Kiss Is Important," which Hornblow favors but which Selwyn regards as too long."

DOUBT OVER MISS LAYE

May Not Go Out Over Here in "Bitter Sweet"

Some doubt whether Evelyn Laye will go on tour here again in "Bitter Sweet." With Madge Kennedy ill in London, C. B. Cochran has requested Miss Laye's return to "Sweet," still running over there. Miss Laye returned from the coast last week ready to head the show, but several of the cast had accepted other engagements because she was delayed in Hollywood.

Miss Laye's idea of appearing in "Pompadour," reported from the coast, is out.

'Art' With Cowl, 1st?

Reed and MacGowan, who turned rep producers this season, have taken "Art and Mrs. Bottle," by Benn Levy, and may produce it prior to "The Man With the Load of Mischief," by Ashley Dukes.

Currently casting to ready either of the two.

Whichever comes in alternates at the Maxine Elliott with Jane Cowl in the lead.

KLEIN SHOW OFF

"The Gilded Generation," by Jo Milward, slated for Arthur Klein's first of this season, was temporarily camphored last week before rehearsals began.

STOCK TRIO REUNITED FOR COAST FILM TRY

Syracuse, N. Y., Oct. 21.

Harry J. Brown, director, and his old Syracuse University sidekick, Ralph Murphy, are together again, with Charles Rogers completing the reunion.

Brown recently re-allied himself with Rogers as associate producer on the Coast. The next move was to sign Murphy to do the dialog for "Millie" and "The Common Law," which Rogers will make for Radio. Murphy, playwright-actor-director, will also direct the dialog for the two talkers.

Last alliance of the trio was for the Murphy-Brown Players, which provided summer stock at the old Wieting here a year or so ago. Murphy originally went to the Coast to do dialog for Pathe.

McBride Agency of N. Y. After McBride's of Philly

Wilmington, Del., Oct. 21.

John McBride, of McBride's theatre ticket agency, New York, arrived here yesterday, seeking an injunction restraining the McBride ticket agency of Philadelphia from using that name. He averred unfair competition and alleged that as his company is the original agency, the Philadelphia concern by employing the same firm name has caused confusion to the public and a loss of trade to his agency.

It appears that the Philadelphia ticket people originally had a man named McBride employed but he is not now connected. It is understood that the agency has changed its name to Penn-McBrides.

At the preliminary hearing Lucille Eggington, Mildred J. Rogers and William F. McDonnell, of McBride's branch agency in the Pennsylvania hotel, New York, testified that customers commented on the similarity of names to the two agencies.

After testimony is completed briefs are to be submitted. E. E. Berl represented the plaintiff and William Fould defendant. Both are Wilmington attorneys.

Eddie Dubinsky Gives Up Reps for His Film Houses

Kansas City, Oct. 21.

Eddie Dubinsky, manager of Dubinsky Brothers, who for 25 years have operated a number of rep shows out here, playing theatres in the winter and under canvas in the summer, is through with that class of amusement. He is now devoting his time to his string of 15 theatres.

This summer the firm had but one tent show out, and that one was closed in August.

2 Trip on Bond Hurdle

George Fitchett's proposed production of "Able's Children" (name changed) suspended rehearsals this week when Equity stepped in and demanded posting of bond. Fitchett claimed the show had not been in rehearsal other than reading sessions, which Equity classified as rehearsals, and stood pat on the decision not to permit resumption of rehearsals until the bond was up.

George Blumenthal's proposed comic opera stock for the Westchester, Mt. Vernon, N. Y., suffered a similar fate when Equity hopped on that one, too, and called out the company until bond is posted.

Acceding to the request of M. L. Malevinsky, acting for Anne Nichols, the authors of a new dialect comedy announced as "Able's Children," have changed the title to "Pressing Business."

Miss Nichols has been working on a sequel to "Abie's Irish Rose" and announced "Able's Children" several years ago. "Pressing Business" was written by Pincus William Tell, a New York newspaper man, and Alfred H. White, formerly of "Able." To be presented by George Fitchett, formerly of Miss Nichols' office.

Truex as Napoleon?

Ernest Truex is being figured by Lawrence Weber for the double role in "Napoleon Intervenes," which Brian Marlow is now adapting.

So far as can be gleaned no decision has been made either way for the part with Weber waiting until Marlow finishes the script.

SHOESTRINGERS DOWN TO FIVE

Fewer shoestringers are represented in the current legit product, with only five out of 35 productions already launched since the beginning of the season operating.

Equity through its listing of bad boy producers have limboed 58 of the hit and run producers by posting them on the unfair managers list and have retired them from further activities in legit producing until they have lifted former obligations.

Theatre operators are no longer giving their productions stage room. Despite the number of legit treatres dark, and attendant heavy overhead on dead rent, the operator have aired the short rollers and mediocre productions which generally have two strikes on them before opening.

'Promise Me' Reopening

Oh, Promise Me," which folded for repairs in Jackson Heights, L. I., last week, will undergo revision and cast changes prior to making a fresh start at the Flatbush, Brooklyn, Nov. 3.

Equity has granted Sam H. Harris, producer, permission for the two-week lay off, as Harris had not consumed the four weeks alloted time on rehearsals of the show before the previous sendout.

Blatt & Nicholas Sell Film Rights—Now Separated

A split between Edward A. Blatt and M. J. Nicholas, producers of "The Up and Up," reported as temporary, now looks permanent. Thursday (16) Blatt moved from the joint office held with Nicholas, going in with Sidney Ross. Tie-up between Blatt and Ross possible.

Nicholas, who has produced occasionally and is a member of the M. P. A., is lining up a musical for January production. May also take over "24 Hours," meller by Lyman Brown, which Alice Brady tried out last week with the Erlanger, Atlanta, stock. Blatt is going ahead with "The Tower" by Howard Biberman, casting shortly.

B. & N.'s first venture, "The Up and Up," which moved to the Longacre Saturday (18) for its 7th week, sold the picture rights to Universal for about $30,000.

Backstage, Pit, Actors All Try Commonwealth

Chicago, Oct. 21.

First all-commonwealth stock company opened in Davenport, Iowa, last week, under the management of Charles Berkell, who last year took a bad flop in this town.

Co-operative basis takes in both front and back of the house, including manager, stagehands, musicians and performers.

Mrs. Hayman's Will

Mrs. Minnie Hayman, Al Hayman's widow, left all but $37,000 of her estate of $795,000 to charities. She died April 16, 1928, and under her will $240,652 each went to Montefiore Home, the North Woods Sanitarium at Saranac, and the Hospital for Joint Diseases. Mt. Sinai Hospital got $15,000 to establish Al and Minnie Hayman beds, while $20,000 went to the Ethical Culture School for scholarships for worthy students, children of Jewish parents being preferred.

Albert B. Lyon, of the Empire Theatre building, got $6,000 for his services to Mrs. Hayman and her husband, and John Rylan, the janitor there, got $1,000. Mrs. Hayman had $193,990 in mortgages, $445,001 in bonds, and was entitled to $185,840 from her husband's estate, while she had $31,781 in cash and her jewelry and other personal effects sold at auction for $9,998.

NO SAN DIEGO LEGIT

San Diego, Oct. 21.

The Savoy Players, for five years the legit standby of this town, have announced a series of farewell performances, planning to pull stakes for Los Angeles in about five weeks, leaving town without legit.

The Savoy is not likely to house a new stock, as the house is reported to be remodeled as a talker.

Ticket Brokers Expected to Walk Out of Theatre League Although Monday's Meeting Very Lukewarm

San Diego, Oct. 21.

Monday's meeting of the Theatre Ticket League was expected to be important with the reputed determination of the 16 accredited brokers to resign, a move which was hinted a week ago. It was a placid enough session though with little or nothing decisively acted upon.

Matters which the League is to dispose of were tabled. These represent the obstacles and barriers that have beset the organization since it started attempted control of Broadway's legit tickes.

The League said Monday if the accredited agencies walk out, it will continue to function. How was not explained. The presumption was that the League plans to control its members against the old system of buys. That would probably leave the field open to the agencies to buy tickets outright in the quantity desired and without returns.

League might also continue the idea of keeping some good locations on sale at the box offices, something the managers always should have attended to. There was no answer as to how the League could limit the agencies to charging not more than 75 cents premium, should the brokers walk.

Another factor for the League is finances. It is supposed to collect 1% on all accredited agency sales.

(Continued on page 72)

STOCK STRING FOR WARNERS

Stock companies in a number of Warner theatres, not being used or not usable for pictures, is a policy to be tried. First house to get stock is the Grand Central, St. Louis, which will open next month. With a local director in charge the actual management will be the Warners. If successful, Warner houses in other cities will follow suit.

Picture chains have heretofore regarded stock askance from a business angle and preferred to keep houses dark, because in some measure they would be opposition. There seems to be a change of viewpoint.

The swing toward stock companies is an economic one. It is hoped that stock will not only make the rent in dark theatres, but may prove valuable in other ways—as for instance, employment of stars during periods when they are not required for pictures, but are under salary.

It has been proposed to the Warners that they establish a string of ten stock companies, using the stock star system with people from their studio. That the stars could be switched from house to another during lay-offs in the studio is believed feasible. Another angle is that of the development of talent for both the stage and screen.

Before entering the stock field along such lines however the Warners will watch St. Louis as an experiment. Houses in Williamsport and New Britain have been leased for stock usage by the Warners. In the latter city the project will be handled by Lawrence and Julian Anhalt.

Hammerstein's Next

Despite his statement that he would not produce while the New York League of Theatres existed, Arthur Hammerstein is reported readying his second show of the season.

TWIN TOURS

Hollywood, Oct. 21.

Mary Lawlor and Irene Delroy are east bound, driving across the country with their mothers.

It's not a party, the girls each wheeling their own cars.

Nicholson West Again

Kenyon Nicholson has gone with Universal to write dialog on a one picture arrangement. He will be on the Coast about four weeks.

RICHMAN'S WALK-OUT

Abruptly Quit Cabaret Job to Replace Jack Haley in Road "Guns"

Harry Richman walked out on his New York nite club job last night (Tuesday) to take Jack Haley's place in Connolly & Swanstrom's "Sons o' Guns" on the road.

Haley left to go with the new Morris & Gensler musical, "The Gang's All Here."

Although the place is named for him, Richman is not in on ownership of the Club Richman. His employers there were the Schwartz Bros.

SHUBERTS BOOK AGAINST GUILD

Minneapolis, Oct. 21.

On the average, Minneapolis gets only about one legit road show a month or less throughout the season. But the New York managers, evidently preferring to cut each other's noses to spite their faces, are going to send the few booked for the town in pairs.

Evidently because the New York Theatre Guild is booking its attractions into the independent Lyceum theatre, managed by H. C. Andress, the Shubert office will send its own shows into the Metropolitan, the Shubert-booked local house, which is dark the major portion of the time.

The Lyceum has announced the Guild's "Apple Cart" at the Lyceum for the week of Nov. 3. Making Minneapolis the scene of a theatrical battle, the Shuberts are putting their "Topaze" into the Metropolitan the same week. With "The Garrick Gaieties" booked for the Lyceum Thanksgiving week, "Death Takes a Holiday" comes into the Metropolitan. Other Guild attractions scheduled for the Lyceum are "Elizabeth the Queen," "Roar China," "The Genius and His Brother" and "A Month in the Country." Each will have attractions to oppose them at the Metropolitan.

Detroit, Oct. 21.

Bookings at the Wilson here, Erlanger booked, are Fred Stone in "Ripples" week November 19; Garrick Gaieties," week November 16; Maud Adams in unnamed play, November 24, and George M. Cohan in "Tavern," week November 30.

Cass theatre, Shubert booked, have "Street Singer," with Queenie Smith, week October 25; "Hello Paris," with Chic Sale, week October 31, and "Scarlet Sister Mary," with the Barrymores, week November 17.

SELWYN'S 3D WITH PICTURE PEOPLE

"To Please a Lady," Arch Selwyn's third show with picture "names" coming in with Erlanger money, went into rehearsal Monday (20) with Basil Rathbone, Ann Andrews and Montague Love as leads. Lionel Atwill directing. Support includes Fred Kerr and Ivan Simpson.

Show opens Nov. 14 in Wilmington, playing Baltimore and Washington before coming to New York at the Times Square Dec. 1.

Play's Commercial Angle

A legit producer with a trick name for his forthcoming musical has taken the tip from pictures and is trying to arrange commercial tie ups for exploitation purpose.

Show's name makes it good for food stuffs.

MARTIN BURTON'S FILM

Hollywood, Oct. 21.

First picture for Martin Burton is one of two male leads in "Confessions of a Co-ed" (Par).

Burton was conscripted from the local cast of the play, "Death Takes a Holiday."

Sounds Better?

Legit producers going ritz, no less than seven having offices in the 5th avenue district.

Among them are Sidney Ross, Eddie Blatt, M. J. Nicholas, Bela Blau, Pilgrim Productions, MacGowan & Reed and the Chanins.

Paul Moss, slated for some shows backed by Warners but which fell through, is now with his brother, B. S., shaping up legits, with an office on Madison avenue.

15 PRODUCERS AND SIDE LINES

List of legit producers with "bread and butter" business as sidelines, is increasing. Now about 15.

Curtis Emery has a food guarantee selling slot machines and candies. Messmore Kendall and Sidney Ross are real estate owners; Charles Wagner manages concerts; John Henry Mears is wealthy with valuable stock holdings reported; Jack Nicholas has concessions, plus realty holdings.

Jack Welser operates, when not producing, play brokerage office, while Forest Haring is g. m. for Dwight Wiman.

P. D. Ackerman is a scenic designer; Louis A. Safian, who has produced only flops, so far, is a lawyer, and William Tanney is from Wall Street. Tanney produced "Penny Arcade" last year and will do two more this season.

Gus Blum, listed for several shows, is a teacher; Bertram Bloch is an MGM official, and Ned Wayburn, who has produced, gives terpsichorean instruction.

1,000 Stockholders in Phoenix Commonwealth Splitting With Actors

Hollywood, Oct. 21.

Actors descended on Equity's office in swarms last week as the rumor spread along the boulevard that there were 10 jobs in Phoenix, Ariz.

Report is true. Horace Button is in Hollywood casting a troupe for the Phoenix Civic Repertory, to open the season next month. The Phoenix Chamber of Commerce and other civic organizations are backing the project, in which Button has enrolled 1,000 stockholders.

Repertory association has a house with under 500 seats and will play dramatic stock five evenings and one matinee a week, running bills two weeks. Policy calls for gala premieres with all seats $3. Scale thereafter runs from 50 cents to $2.50 for loges.

Company of 10 will be signed "as cast," including the director. Members contract for a minimum living figure plus two-thirds the net. Stockholders take one-third the net.

Opening bill will probably be "The Bad Man."

Button, local legit actor, has been working on this civic commonwealth plan for four months. When it gets under way in Phoenix he plans to organize similar companies in other cities.

Equity Suspension At New Peak of 2%

Equity's list of suspended members has reached a new high this season with a total of 148 members posted, which is about 2%, of Equity's membership, since last check-up gave the organization 10,000 members.

The Chorus Equity has the longer list of 81 suspended members, with Equity having 54.

The suspensions are for various infractions of rules and with most indefinitely suspended until they have paid fines by Equity council. Most of the infractions are for contract jumping, especially in the chorus division, and appearing in non-Equity shows after warning from Equity.

Miller at Metro

Gilbert Miller, author of "Street Man," and not the producer of that name, goes Metro.

Reshuffle B'way List Soon as 19 New Shows Seek Place in the Sun

The legit producing field continues a beehive of activty, with 22 productions in rehearsal and 19 of those listed heading for New York after brief preliminary out of town tryouts and the remaining three, two of which are revivals, being reorganized for road tours.

With the second complement of productions unleashed by legit producers, the total of new productions mounts to 60 for the new season, now only in its second month, which presages that the 150 new productions promised by various producers, veterans and newcomers, may be reached.

The current output lists three musicals including "Smiles," the new Ziegfeld musical in which Marilyn Miller and Fred and Adele Astaire will be projected as the stellar trio; E. Ray Goetz's "The New Yorkers," which has a salary nut topping Lew Leslie's "International Revue" and which has the mob wondering, and "Wells of Romance," a musical with book by Preston Sturges, author of "Strictly Dishonorable," which is figured for spotting at the Craig, New York, in two weeks.

Revivals involved are George M. Cohan in "The Tavern," which makes its start at the Flatbush, Brooklyn, next week (Oct. 27) and William Hodge in "The Old Rascal"

(Continued on page 72)

SABATINI'S O. K. ON CAST

Spanish Author Will See His "Tyrant" Launched by Wagner

"The Tyrant," costume play by Rafael Sabatini, placed in rehearsal Saturday (18) by Charles L. Wagner. Producer is keeping cast "hidden" pending an okay from Sabatini, due in New York today (Wednesday).

Joseph Schildkraut, slated for "Tyrant's" lead, was reported out last week over differences with Wagner.

Show opens on Broadway Nov. 12, coming in cold by virtue of its London production.

TO TEST LEGIT PLAYS ON AIR

Relationship between legit and radio, started earlier this season, gets a boost next month when air tryouts of unproduced legit plays start over WOR.

Interested in the deal and said to be instrumental in its inception and carrying out is a New York play broker.

Through this arrangement, play broker expects to pep up his play sales and eliminate immediately no chancers.

This is the first time would-be Broadway shows have gone on the air. Previous legits broadcast were after Broadway presentation. Legit and radio started mixing late this summer, with legit "names" figuring heavily on the ether.

"Air legits" will be condensed into running time ranging from thirty to forty minutes. Program at first will be sustained by the station with the everpresent commercial sponsorship hoped for.

WOR started air legit some months ago with tabloid Ibsen plays. "Little Eyolf," last of the mike tabs, goes out Oct. 28, Ibsen's repertory then being exhausted.

ALL-IRISH REVUE IN K. OF C. BLDG., N. Y.

"The Irish Revue" is slated for presentation by Jock McGraw, an actor. It is intended as a novelty, but may be expected to glorify "Irish Justice" as one of the skits.

McGraw proposes to offer the "Irish Revue" in the Knights of Columbus auditorium at 8th avenue and 50th street. Since it is not a commercial theatre there would be no Equity strings and other angles that might be handicaps.

If it's good, a regular theatre can get it.

Fixing "Lady"

"Pajama Lady," George Lederer's musical current in Philadelphia, comes off at the end of this week, laying up for script revision and cast changes. It reopens in two weeks, probably going to Chicago.

Revision is being done by Otto Harbach and Newman Levy, its authors.

Barbara Newberry and Lester Allen head the cast.

Moss' B'way Revue

Harry Revel, Mack Gordon and Harold Adams have been assigned to write book, lyrics and music for B. S. Moss' revue, which will be housed in the old Colony, now called Moss' Broadway. It will be directed and staged by Harry Delmar.

Show is tentatively titled "Hello Broadway."

2 More Hollywooders

Two more legit shows with Hollywood backgrounds. "Sadie Lou" is a Hollywood scene musical for Percy Oakes.

Other is a play written by Winchell Smith and Caesar Dunn.

YOUNG AMERICA IGNORES STAGE

The stage is losing its former lure for Young America.

Registration at the established dramatic schools is away below par this year, sure sign that there are fewer stage strucks around.

The American Academy of Dramatic Arts, recognized as the leading school for stage training in the east, has started its curriculum with fewer students this year than in previous years. The same condition obtains at the Alviene School of Acting and all the other standard establishments around New York.

The dramatic schools formerly grinding out hundreds of embryo troupers season in and out have made for an oversupply of thespians which crowded out the seasoned legits when production managers were passing through the era of "type" casting several seasons ago. With the "type" era gone and producers convinced that the player now must be able to act as well as look the part, they have gone back to former formula of casting and are no longer giving the novices a look-in.

Most of the pupils listed in the schools for acting in the east were out of towners, boys and girls who had probably clicked with the local little theatre group in the home town and when bitten by the stage bug just had to be put through a course of acting in New York. For years these youngsters were prey for the numerous fake dramatic schools in New York and other spots until the authorities got after the school operators and snuffed them out.

"Frantic Moderns" Pays Off from Author's Bond

"These Frantic Moderns" has died as far as Equity is concerned, notifying the cast to disband this week, to be paid off this and last week's salary from bond money.

The show folded up without opening after Jud Kline, songwriter and producer, is reported as having done a runout before opening scheduled for last week at the Westchester, Mt. Vernon, N. Y. The company showed for the opening performance only to find the show had not been booked and kept reporting for several days on Equity instructions.

With Kline's walkout, H. Stanley Whitman, author, has been left holding the bag through having posted the bond money before letting in Kline for additional finances which never came.

FUTURE PLAYS

Harold Orlob readying **"Making Mary,"** musical with college background.

"The Gang's All Here," musical being written by Russel Crouse, New York "Evening Post" columnist, and Stanley Rauh, which Lewis Gensler and Morris Green will produce (with Erlanger's in), has been pencilled into the latter's New Amsterdam. "Gang" will star Tea [illegible] in it.

Vanities," current at the New Amsterdam, is slated to move if running at that time.

Another musical is slated to come in via Monte Carlo, songwriter, producing his own opus.

"In Hock" currently casting for production by Lee Kugel for the New Yorker theatre, Lee Millard directing. W. J. Reynolds, tobacco millionaire, reported backing.

Rafael Sabatini arrives in N. Y. from Italy today (22) to start rehearsals on his new show called **"The Tyrant,"** scheduled to open here Nov. 9. It is being produced by Chas. L. Wagner.

The show is in five scenes and the cast includes Louis Calhern, who is starred, and Virginia Elms; Herbert Ranson, Byron Russell, Arthur Metcalfe, Bernard Jukes, Levaseur Seacomb, John Lyons. Charles E. Ashley is stage manager.

Frank Campbell and George Havens have formed a legit producing partnership for production of **"Find a Woman,"** underworld mystery melo by Evelyn Silberbauer.

Cast includes Mabel Wood, Eugene Skinner, Harry O'Toole, Ray Martin, Ethel Berry, Rosalind Hemmingway, Elmer Dimmick, Leon Shulke, Florence Fair and Harry Collins.

"You Said It," featuring Mary Lawlor, a new musical which will be produced by Jack Yellen, of Ager, Yellen & Bornstein, music publishers, and Lou Holtz. Latter will also be in the show.

Miss Lawlor arrived in New York last week after working on the coast in pictures for Warners.

"Girl O' Dreams," musical by Albert Ellwood and Frank Hanely, has gone into rehearsal with Martin Dixon as producer. Piece will open out of town, probably Atlantic City, Nov. 10 and follow into New York two weeks later.

Cast includes Virginia Winters Frank Berry, Robert Carraway, Alice Pennington, Peggy Densmore, Helen O'Neill, Charles Steele, Frank Wagner, John Graham, Winifred Grey, Norris French, Myrtle Cox, Charles Franklin and Norma Brady.

"Mission Stiffs" goes into rehearsal next week as first fling for Arthur Davis, who figures as author-producer.

Cast includes Fred Ross, Lilyan Olson, Frank Kraft, Marie Devereaux, Thomas Barry, Barbara Newton, Frank Finnerty, Marjorie Wilkens, Lew Hemmings and Martha Brown.

Piece is a serio-comic slam at commercialized panhandling around New York.

"Intermission," by Irving Kaye Davis, is next on list for A. H. Woods and will be placed in rehearsal after Woods has set his current production, "For Ladies Only."

The Davis opus is woven around what is supposed to happen in the lobby of a neighboring picture palace.

"Room of Dreams" has gone into rehearsal as first production of current season for the New York Theatre Assembly, of which Walter Greenough is managing director.

Cast includes Lee Patrick, Elsie Lawson, Esther Guerin and others.

"The Bigot," slap at prohibition, will reach production next month via Paul Gilmore.

Piece goes into rehearsal next week and when set is due for spotting at the Cherry Lane, Greenwich Village, and uptown later if it clicks down there.

William A. Brady has shelved his proposed musical until after the holidays with "Shattered Glass," by Lew Levenson and William Lingel, now listed as Brady's next.

The piece is a dramatization of Louis Bromfield's novel "Twenty Four Hours."

"Brisach," now being rehearsed by Winthrop Ames, will be known as **"Mr. Samuel"** when produced. This because of confusion which the original title has caused regarding pronunciation. The title was chosen by Winthrop Ames. Play is adapted from "The Merchant of Paris," Edmond Fleg's Comedie Francaise piece.

Clifford Brooke is staging the play under the supervision of George C. Tyler. Production is in association with Erlanger interests.

"Trade Winds," by Lawrence Schwab goes into rehearsal next week (27) for Schwab and Mandel.

Cast includes Herbert Rawkinson, Frank Shannon, Rose Hobtr, Seth Arnold, Charles Ritchie, Edward Pawley, George E. Mack and others.

"One Sunny Afternoon," by James Hagan, is set as next for George C. Tyler.

Now casting and goes into rehearsal in two weeks.

"A Paris Divorce" goes into rehearsal next week as next for Arch Selwyn and bows in at Washington, D. C., Nov. 10 preliminary to New York.

Cast includes Basil Rathbone, Ann Andrews, Montague Love, Fred Kerr, Ivan Simpson, A. P. Kaye and others.

"Well of Romance," musical, will not bow in cold at the Craig, New York, next week (27), as anticipated, but instead will play a week in Pittsburgh, opening there next week.

Cast includes Howard Marsh, Lina Abarbanell, Alexander Leftwich, Jr., Tommy Moore, Norma Terriss, Max Figman, Laine Blair, Louis Sorin and others.

"The Man With a Load of Mischief" will be revived shortly by Macgowan & Reed as the third play of Jane Cowl's current repertory at Maxine Elliott's, New York.

Miss Cowl is being projected in the alternate bills of "Twelfth Night" and "When Hell Froze," with the revival mentioned as the third alternate.

Cast of the new one will include Miss Cowl, Leon Quartermaine, Jessie Ralph, Walter Kingsford and others.

"Star Hams," comedy by Munoz Seca, is being readied by Spanish American Follies, Inc., and when ready due for spotting at the President, New York.

Producing group newcomers to show business.

"This Age of Youth," English play by R. H. Maltby, starts casting Monday, with Pat McCoy directing. Show was slated for casting three weeks ago, but was held up.

"Negro World," by David Strugess, went into rehearsal today (22) via Carey Productions, newly formed legit outfit. Kent Thurber directing. Play has black and white cast.

"Jungle Love," last season flopperino, by Fred Herendeen, has been taken over by Ninon Bunyea, legit actress. It will go out shortly with Miss Bunyea starred and producing. Kent Thurber will direct.

Crosby Gaige has begun casting for "Rivets." It goes into rehearsal week after next. Authored by John McDermott.

William Hodge has completed the cast for the road revival of "The Old Rascal." It opens in Philadelphia Nov. 3. Company includes Edward Dalby, Judson Langwell, William Balfour, William Blake, Gita Zucker, Ada Cafogna, Maud Stover, John Martin.

"An Affair of State," which Benjamin David is producing, will start out of town Nov. 10. Cast includes Reginald Barlow, Dennis Gurney, Florence Eldridge, Jessie Busley, Wilfred Seagram, Edward Leiter, Clifford McLaghlen, Margaret Mullen, Sara Floyd, Worthington Romaine, Leonard Carey.

"Marius," Gilbert Miller's next, gets under way at New Haven Nov. 3, for the Miller, New York, a week later, supplanting "One, Two, Three" at the latter house. Hubert Druce and Alison Skipworth head the cast.

"Wooden Wedding," farce by Dwight Taylor, is being readied as next for Alexander McKaigg, set for production early in December.

McKaigg is already represented as producer of "The Solid South," starring Richard Bennett and at the Lyceum, New York.

Tighten Up "Loose"

Jack Lait has been called in for script revision of "On the Loose," starring Coleen Moore. Show is current in Cleveland. Show's Broadway date dependant on the result of the changes. Play was written by B. F. Glazer and was originally called "Foam."

Arch Selwyn is presenting "On the Loose" and plans the picture star in another play this season, should "Loose" fail to shape up.

Shows in Rehearsal

"Smiles" (Florenz Ziegfeld) Ziegfeld.

"The Old Rascal" road (William Hodge) Union Church.

"The Queen at Home" (John H. Mears) Booth.

"An Affair of State" (Benjamin David) Geneva Hall.

"The Tavern" road (George Cohan) Hudson.

"Overtures of 1930" (Bela Blau, Inc.) Morosco.

"Wells of Romance" (Craig Productions, Inc.) Craig.

"The Bigot" (Paul Gilmore) Cherry Lane.

"Lysistrata" road (Philadelphia Guild) 44th Street.

"Grand Hotel" (Herman Shumlin) National.

"On the Spot" (Shuberts) Forrest.

"The Last Enemy" (Shuberts) Ritz.

"Roar China" (Theatre Guild) Beck.

"Room of Dreams" (Theatre Assembly) Assembly.

"The Vinegar Tree" (Dwight Wiman) Playhouse.

"Schoolgirl" (Henry Forbes) Republic.

"Tonight or Never" (David Belasco) Belasco.

"The New Yorkers" (E. Ray Goetz) Lyric.

"For Ladies Only" (A. H. Woods) Eltinge.

"Passion Preferred" (George Choos) Times Square.

"Marius" (Gilbert Miller) Miller.

"Merchant of Venice" (C. B. Dillingham) Fulton.

Whiteside's Buy

Chicago, Oct. 21.

Walker Whiteside has acquired the ownership of his present starring melodrama, "Chinese Bungalow," current at the Studebaker here. Morris Steinberg and Raymond Payton, operating as Sheridan Productions, under the arrangement dispose of their holdings to the star.

Whiteside will keep the piece in Chicago for two weeks more and then go on tour. The salaries of the cast are understood to reach $1,750 weekly.

Phillips in Bad

Murray Phillips has been posted at Equity for failing to liquidate salary claims amounting to $1,500 on his ill fated production venture, "Love Technique," which stranded several weeks ago.

Phillips had been given two week's grace by Equity to lift the obligation but didn't make good.

With the posting of Phillips on the manager's bad boy list Equity will now take steps to revoke his casting agency permit.

Duffy Buys "Sisters"

Henry Duffy, L. A. legit theatre owner, left New York last week with the west coast rights of "Stepping Sisters," current at the Jolson. Duffy bought the rights on an 8 week minimum run arrangement from George Staten and Albert Bannister, New York producers.

Plan to put Trixie Friganza in the Coast "Sisters" fell through.

'TOPAZE' FOR COAST

Hollywood, Oct. 21.

Belasco and Curran have purchased the coast rights for "Topaze." Play will go into rehearsal in December.

Piece is at present running in New York and Paris.

BRANDT TAKES "EXPRESS"

"Subway Express' has been taken over from Edward A. Blatt, original producer, by the William Brandt Enterprises, the transfer having been made this week.

Blatt reorganized the company for a road tour and it has played several weeks of subway circuit time.

The Nugents, Co-Featured

Elliot Nugent, in from the coast last week, makes his re-entry into legit, being featured in "The Wife's Away," farce by Owen Davis, Max Gordon producing, with Erlanger backing. Co-featured with Nugent will be his wife.

Show went into rehearsal Monday (20).

CONCERT

By Sallie

Six Shows Going Out

Five shows closed suddenly on Broadway last Saturday. Four more will withdraw this week and an additional pair are on the edge.

"Stepdaughters of War," presented at the Empire by the Frohman office will be taken off. Three weeks to bad biz.

STEPDAUGHTERS OF WAR

Opened Oct. 7. Unanimously pronounced a quickie. Lockridge (Sun) deemed it "not worth the trouble." "It may be a protest, but it is not a play," wrote Darnton (Eve. World).

Littell (World) called it "a toneless evening."

"The Ninth Guest," presented by A. H. Woods at the Eltinge is closing at the end of its 9th week. Moderate trade for first half of the date. Average around $8,000, but dropped last week. Did not make the grade.

"Hot Rhythm," independently presented, stopped at the Waldorf Saturday. Played nine weesk in all. Opened at the Times Square. Depended on cut rates; lost money.

HOT RHYTHM

Opened Aug. 21. Winchell (Mirror) called it "a spotty show." Lockridge (Sun) said, "pleasant, without being particularly exciting.

"Variety" (Ibee) figured the colored revue "got a bad start. When whipped in, may be good for a couple of months."

"Marigold," imported from London, stopped at the 49th Street Saturday also. Drew a panning and had little chance despite English rep.

MARIGOLD

Opened Oct. 8. All notices bad, excepting one no opinion. "'Marigold" ran some 600 nights in London, and once again I give up trying to understand the tastes of our cousins across the water," wrote Littell (World). Garland (Telegram) said, "I don't think I'd recommend it."

"Variety" (Ibee): "Too goody goody to get attention on Broadway."

"Garrick Gaieties" in revised form resumed last week and will leave for the road after this week. Played 20 weeks in all to profit most of the way.

"With Privileges" is one of the other shows in doubt.

"Mr. Gilhooley," presented at the Broadhurst by Jed Harris, will close this Saturday, staying a bit less than four weeks. Got around $10,000 last week, poor considering the names and the admission scale. Rated having little chance at the premiere.

MR. GILHOOLEY

Opened Sept. 30. Mixed opinions on the play and unanimous raves for the co-stars, Helen Hayes and Arthur Sinclair. Gabriel (American) was one who thought it good. Hammond (Herald Tribune) disagreed, figuring it "incomplete entertainment."

"Variety" (Ibee) viewed it as "of limited appeal."

Lead for "On Spot"

Marie Carroll is the final choice as the feminine lead of "On the Spot," the Edgar Wallace melodrama which opens at the Forrest next week. Helen Menken gave up the part.

Crane Wilbur will play the lead. A plan to rename the theatre to that of the English author is said to be in doubt. Lee Ephraim is here acting for Wallace.

N. O. PROMOTION COLD

New Orleans, Oct. 21.

Sydney Shields has abandoned her New Orleans Theatre Guild, which proposed to bring legit shows from New York, with some members of the original company.

Miss Shields tried to get the locals to subscribe $80,000. After about four months the total subscribed was around $20,000. Miss Shields, legit actress, has played leads with Walker Whiteside and others. She is an Orleanian.

La Argentina is queen of her art and it is of her own creation, as also are her costumes. Her castanets respond to the rhythm of her body and feet, making an accompanist almost unnecessary. She comes back in the perfection of condition and her first recital of this season was but evidence of her great popularity in this country; she is the most versatile of all dancers, has rare grace and a tremendous sense of interpretation. She also brings many novelties.

In a fascinating Mexican dance she wears a flowered creation of white silk flounced skirt bordered in white satin, a small orange shawl draped about the neck caught low in back, fringed and embroidered in American beauties, long white bony earrings, small white Spanish side combs in her hair, which is parted in the center and finished in a small knot at the neck. Her pumps are of white with large buckles.

Her Habanera dance is a thriller. She wears a long yellow waist and from the hips horizontally are flounces of ambre shades of violet, pink, yellows and greens. Underneath is shown a sprinkling of rose yellow pumps worn with this and no headdress.

The bustle effect in another creation was of black net, faced with stunning canary, and in still another dance she wore a princess black velvet to the knee, with a circular flounce finished with gold lace. This is cut square neck, no back, is held together with tiny straps of velvet. Gold slippers are worn.

Barbizon-Plaza Affair

The new concert hall of Barbizon-Plaza was dedicated. Rubin Goldmark made the opening address to an audience that filled the hall and included many celebrated artists.

The acoustics are perfection and the hall lends a warm intimate atmosphere.

Mme. Louise Homer and a quartet of first rank artists shared the evening's honors; Mme. Homer's voice is still beautiful and her personality at all times charming. She sang arias by Gluck, Tschaikowski and songs delightful by Brahms, Strauss and her husband, Sidney Homer.

In effective fashion Joseph Szigetti, violinist, and Harold Bauer, pianist, rendered the Mozart "Sonata." The applause to this was spontaneous. Again Joseph Lhevinne and Baure did a piano solo, Saint Saens Variations on a theme by Beethoven, and there was a generous appreciation.

Intricate Piano

Winifred Christie, pianist; Mrs. Emanuel Moore, wife of the composer and inventor of the Moore-Beckstein double keyboard piano, played upon this instrument in Carnegie Hall. It was brought over from Germany two years ago and tried out first in the Wanamaker Auditorium. On account of climatic conditions it was feared it could not be used here, but it seems to stand our air in good fashion.

In tone quality it resembles the organ. Miss Christie played an almost too long program to prove its value. Certain parts of the Bach piece (organ music) and the Cesar Franke "Prelude" seemed Miss Christie's best and both showed much color.

In her Schumann Carnival number, which is in no way appropriate, her interpretation was too natural. Schumann's youth made him write with fire and sentiment.

In spots this instrument seemed mechanical, but it is an interesting device and time may mean perfection.

Miss Christie looked pretty in a simple evening dress of black and decollete and she played to an equally beautifully dressed audience.

New Lambs' Officers

An uncontested election resulted in choice of the following officers at the Lambs' Club at the annual meeting:

Shepherd, A. O. Brown; boy, Otto Kreuger; corresponding secretary, Percival T. Moore; recording secretary, James J. Ryan; treasurer, Robert L. Hague; librarian, Hal Forde.

The directors for the next three years are Peter Brady, Thomas Meighan, John P. Ryan Roger Pryor and Richie Ling.

3 New Musicals All Hits Last Wk., Starting to Pace Near $40,000 Wkly.

Three top-priced musicals came to Broadway last week, and all clicked, an unusual percentage. The balance of the premiere card was not so good, only one of the four dramatic arrivals having a money chance.

"Girl Crazy," at the Alvin, was credited with the strongest ticket demand. Capacity from the start, it is paced at $40,000 weekly, though it did not reach that the first week, playing but seven performances. "Three's a Crowd," at the Selwyn, seemed equally as strong, and the weekly take will better $35,000, difference in capacity indicating variance in the gross. "Princess Charming," at the Imperial, had an impressive start for an operetta, with a first week better than $36,000.

Jane Cowl in "Twelfth Night" should attract at Maxine Elliott's; "Solid South" rather tepid at the Lyceum, with $6,000 to $7,000 in first seven times; "Blind Mice" doubtful at the Times Square; "London Calling" problematic at the Little.

"Once in a Lifetime" easily best among the new comedies and tops the list; "Greeks Had a Name for It" now among the leaders, climbing above $18,000 last week; "Bad Girl" and "Up Pops the Devil" rate as stickers.

In and Out

"Mr. Gillhooley" will be withdrawn from the Broadhurst this week, as will "Stepdaughters of War," Empire; "The Ninth Guest," Eltinge, and "Garrick Gaieties," Guild; "Marigold," 49th Street, and "Hot Rhythm," Waldorf, stopped last Saturday. Due next week are "Roar China," Beck; "On the Spot," Forrest; "Man in Possession," Booth; "Vanderbilt Revue," Vanderbilt; Hindu Players, Biltmore, and "That's Life," Belmont ("With Privileges" may move to Waldorf). Possibilities include "As Good as New" and "A Noble Experiment."

Business seemed to strengthen last week, the leaders and newer successes benefiting, with the others shading off.

Estimates Last Week

"Bad Girl," Hudson (4th week) (D-1,094-$3). Held its pace and improved the gross, matinee on Columbus Day aiding; looks like a sticker; over $12,000.

"Blackbirds," Royale (1st week) (R-1,118-$3.85). Presented by Lew Leslie; colored show well regarded out of town; opens tonight (22).

"Blind Mice," Times Square (2d week) (C-1,057). Opened middle of last week; middling notices and that kind of business thereafter; provisional notice posted.

"Brown Buddies," Liberty (3d week) (M-1,202-$3). First colored show of season doing moderately well; last week again around $12,000; performance speeded and should improve.

"Canaries Sometimes Sing," Fulton (1st week) (C-913-$3). Presented by Charles Dillingham; written by Frederick Lonsdale; opened Monday.

"Dancing Partner," Belasco (12th week) (C-1,000-$3.85). Trade continues good and will probably run until the holidays; gross quoted over $16,000.

"Fine and Dandy," Erlanger's (5th week) (M-1,531-$6.60). Earliest of big musicals to get across this season; continues to pack them in for $42,000 and over.

"Flying High," Apollo (34th week) (M-1,168-$5.50). Benefited by a holiday matinee (last week), but eased off later until Saturday; gross bettered $30,000.

"Frankie and Johnny," Republic (5th week) (CD-901-$2). Just hanging on; with aid of cut rates indicated gross around $5,000.

"Garrick Gaieties," Guild (21st week) (R-914-$3). Due for road; resumed Thursday (16) with revisions; "Elizabeth the Queen" will open here.

"Girl Crazy," Alvin (2d week) (M-1,387-$5.50). Three musicals came in last week and all are in the money; this one rated a smash; $37,000 first seven times, with weekly pace $40,000.

"Greeks Had a Name for It," Harris (5th week) (C-1,060-$3). Again jumped, and now grouped among non-musical leaders; takings around $18,500.

"Green Pastures," Mansfield (35th week) (CD-1,050-$4.40). Little affected by newer shows so far; off a bit early last week, but capacity Saturday; $21,000.

"Hot Rhythm," Waldorf. Closed last Saturday; colored revue had moved here from 42d street, but little except cut rates.

"His Majesty's Car," Barrymore (1st week) (C-1,090-$3). Presented by the Shuberts; adapted from Hungarian by Frederic and Fanny Hatton; opens Thursday (23).

"Ladies All," Bijou (13th week) (C-608-$3). Moved here from Morosco (next door); business had been dropping, but may show a little profit at $9,000.

"London Calling," Little (2d week) (C-600-$3). Opened Saturday (18); first night opinion rather mild.

"Lysistrata," 44th St. (21st week) (C-1,323-$5.50). Holdover still doing well; slightly off last week, but estimated around $22,000.

"Marigold," 49th St. Withdrawn last Saturday; two weeks for imported show.

"Mr. Gilhooley," Broadhurst (4th week) (CD-946-$4.40). Final week; business claimed around $10,000; did not click.

"Nina Rosa," Majestic (5th week) (M-1,717-$5.50). Appears grooved at about $32,000; pace said to be quite profitable; not highly expensive to operate.

"Ninth Guest," Eltinge (9th week) (D-892-$3). Final week; mystery piece had arrangement with house on guarantee basis; average of $8,000, but less last week.

"Once in a Lifetime," Music Box (5th week) (C-1,000-$3.85). The comedy smash; highly amusing to regular audiences indicates a long stay; over $23,000.

"One, Two, Three," Miller (4th week) (CD-946-$4.40). Not so happy with this one; smart comedy got a bad start through unfavorable reviews; around $7,000.

"Pagan Lady," 48th St. (1st week) (C-969-$3.85). Presented by Louis Gensler and Morris Green; written by William Du Bois; Lenore Ulric starred; opened Monday.

"Princess Charming," Imperial (2d week) (O-1,446-06.60). Off to excellent start; first week bettered $36,000, with indications of steadily going upward.

"Second Little Show," Shubert (8th week) (R-1,395-$4.40). Moved here from Royale and expected to stick until the holidays; business fair at about $15,000; provisional closing notice posted Monday.

"Solid South," Lyceum (2d week) (C-957-$3). Fair notices; light trade after premiere; first seven performances grossed about $6,000.

"Stepdaughters of War," Empire (3rd week) (D-1,099-$4.40). Final week; started badly and slipped down further; last week less than $4,000.

"Sisters of the Chorus," Ritz (1st week) (C-945-$3). Presented independently; written by Martin Mooney and Thomson Burtis; was Chicago's sole summer show for a time; opened Monday.

"Stepping Sisters," Forrest (27th week) (F-1,015-$3.85). Moves to Jolson's next week where large capacity will permit more cut-rating; "On the Spot" follows here.

"Strictly Dishonorable," Avon (58th week) (C-830-$3.85). Holdover going along to fairly good money; $12,000 to $13,0000 estimated; indefinite.

"Sweet Chariot," Ambassador (1st week) (CD-1,200-$3). Presented by Michael Mindlin; written by Robert Wilder; colored drama; opens Thursday (23).

"Sweet Stranger," Cort (1st week) (C-1,043-$3). Presented by new producer, Paul Streger; written by Frank M. Dazey and Agnes Christine; opened Tuesday.

"Symphony in Two Flats," 49th St. (6th week) (CD-708-$3). Moved here from Shubert, which has twice the capacity of this house; had been doing little; under $7,000.

"That's Gratitude," John Golden (7th week) (C-900-$4.40). Looks like a solid success, business holding up to virtual capacity; $16,000 or a bit more last week.

"The Up and Up," Longacre (7th week) (C-1,019-$3). Decided to continue week to week and moved here from Biltmore; around $5,000.

"This One Man," Morosco (1st week) CD-893-$3). Presented by Arthur Lubin and Richard Krakauer, new producers; written by Robert Sidney Buchman; was first called "The Man Saul," also "The Man Holland"; opened Tuesday.

"Torch Song," Plymouth (8th week) (D-1,042-$3.85). An extra holiday matinee gave last week's business a good start; eased off thereafter, but again got about $11,000.

"Three's a Crowd," Selwyn (2nd week) (R-1,067-$6.60). One of trio of musical hits that opened last week; capacity from mid-week premiere on with weekly pace a bit over $35,000.—

"Up Pops the Devil," Masque (8th week) (C-700-$3). Ought to make plenty; not as strong as first claimed, but doing alright and a run in sight; $12,000.

"Vanities," New Amsterdam (17th week) (D-702-$3). Should run well into winter despite the entrance on the list of other musical successes; last week $10,000 claimed.

"With Privileges," Belmont (6th week) (C-515-$3). May move; cut rates principally; costs little and may get by at $8,000; "That's Life" next week.

Other Attractions

"Twelfth Night," Elliott; second week; opened to all-round praise.

"Mrs. Moonlight," Hopkins; doing well.

"Siegfried," 14th Street; a new post-war play from the French; opened Monday.

'PAGAN LADY,' $21,000, PITTSB'G MAT. DRAW

Pittsburgh, Oct. 21.

Both legit stands here housed tryouts last week, usually poison in this burg, but anything but that this time.

Lenore Ulric's new show, "The Pagan Lady," despite mixed notices, cleaned up at Nixon at $21,000, with women jamming mats, giving the Erlanger site its best afternoon business in years. S. R. O. sign out at both Wednesday and Saturday afternoon performances.

At Alvin, Chic Sale's "Hello Paris" picked up after fair opening and probably better $17,000. Show underwent flock of changes here, with J. J. Shubert coming on for opening.

Two sellout benefits gave George Sharp stock company highly profitable week at Pitt with "The Royal Family," first time for play here.

L. A. LEGITS UP, BUT NOT HIGH

Los Angeles, Oct. 21.

All local legits are up this week. Weather is back to normal and the chill in the air seems to be driving Angelenos indoors.

Biggest take of the week goes to Franklyn Warners' "Temptations" at the Mayan. Musical got close to $14,000, which, with several cuts in the cast, is about $4,000 clear of the nut. Original idea with this production was to change the blackouts and some of the numbers after the first four weeks, but as yet no effort has been made along that line.

"The Crimson Hour" at the Belasco did $10,000, not a good draw for Pauline Fredericks. Piece closes Sunday after three weeks.

"Parlor, Bedroom and Bath" on its fourth week at the El Capitan got $4,500. With Charlotte Greenwood as the draw, piece is in for an indefinite run at the Duffy house, but at this money it is making little over the nut.

"Death Takes a Holiday" folds at the Belasco after a three-week artistic struggle. Arthur Collins, the producer, will take the show to the Columbia, San Francisco, after a week's lay-off. Last week here netted $4,000.

At the Hollywood Playhouse, "Little Orchid Annie" took $6,000 for a starter. Betty Bronson featured, and the picture angle is figured to spell profit. Not much at that figure.

"Kongo," at the Vine Street on a stock policy, in its third and last week, climbed to $4,500. First venture under the new policy is fair, with the producers encouraged. Closed Sunday.

With the President and Majestic switched from legit to pictures, all local legits except the Mason are now open. Latter, under Radio Pictures management, is slated to start with legit productions around the first of the year.

Estimates for Last Week

"The Crimson Hour" (Belasco, 3d, final week). Closed a not too profitable engagement Sunday to $10,000. "Young Sinners" opened Monday to a fair advance.

"Temptations" (Mayan, 4th week). Nothing to rave about at $14,000. Closing notice up but no definite date set for the folding.

"Parlor, Bedroom and Bath" (El Capitan, 4th week). Compared to the Greenwood draw early this season at the same house, $4,500 for the week is much below average.

"Little Orchid Annie" (Hollywood Playhouse, 1st week). Satisfactory at $6,000.

"Death Takes a Holiday" (Biltmore, 3d, final week). Total loss at $4,000. Too high class for the locals. "New Moon," Macloon revival, opens Oct. 24 for two weeks.

"Kongo" (Vine Street, 3d, final week). Up to $4,500 for the closing week. Engagement satisfactory. "My Girl Friday" opened Sunday.

Shuberts Buck Guild

Baltimore, Oct. 21.

The Theatre Guild opened third subscription season at Ford's. "Elizabeth the Queen" was the bill. Business biggest since "Apple Cart," running close to $20,000.

The Shuberts' new subscription series debut the same week at the Maryland. "Michael and Mary" drew good notices, and business was pretty fair but handicapped by Guild opposition. Week was a bad spot to inaugurate the venture. $9,000 reported.

Erskin's Young Ass'ts

Chester Erskin, director, with Charles Frohman outfit, is working with four young playwrights, whipping future shows into shape.

Moss Hart, co-author of "Once In a Lifetime," is one of them.

Philly's Legit From 10 to 6 Houses; Revue Dirtiest Yet Over There

Philadelphia, Oct. 21.

Legit trade took still more of a nose-dive last week. In fact, trade was just plain rotten.

It is apparent that the managers have at last awakened to the over-seating menace. It was announced the Shuberts have given up the Lyric and Adelphi at the end of the current yearly lease, which expires at midnight Oct. 31. After that time the Professional Players (subscription outfit) move to the Walnut, Philly's only independent house, and from then the Shuberts will book only the Shubert and Forrest, with an outside possibility of the Chestnut, which has no shows announced. Shubert theatre will have musicals and Forrest, although a big house, dramas. Counting three Erlanger theatres, this will give Philly just six legits, unless Chestnut does come in again. And, for that matter, Erlanger theatre is likely to have "Hell's Angels" indefinitely, which cut the total down even lower. All this was coming, and there isn't a doubt but what five or six shows stand a much better chance here than nine or 10, the number open for business during the last three seasons.

Pretty Dirty

"Corned Beef and Roses" revue, which made its postponed debut Thursday (16) at the Shubert, easily led the town. On its opening this was admitted to be the dirtiest show ever seen in this city, and the reviewers all said so. Most remarked that after a fine start (about a half hour) it was one of the worst. Despite—or her—or perhaps because of—these notices, attendance reached almost capacity proportions right away. In seven performances the revue grossed nearly $23,000.

The town's two other musicals were a little less than mild in their trade. Everybody wanted to see George Lederer have a hit in his "Pajama Lady," at the Erlanger, but the first night told the tale, and attendance sagged all week, with a very conservative scale of prices (500 seats on the lower floor at $2.50) this musical could only coax about $14,000. At the Forrest "The Street Singer" got a scant $12,000 in its 4th and final week.

The leader of the dramatic attractions was "The Man in Possession," Professional Players' first of its second subscription season, at the Adelphi. This one was up over $1,000 from first week, grossing better than $9,000. Mrs. Fiske's first week at the Broad in repertoire was reported at $8,000 for "Ladies of the Jury," well liked and picked up steadily from a very poor start.

"As Good as New," the Dillingham comedy tryout at the Garrick, won mixed notices, with favorables predominating, to about the same as the Fiske figure.

Estimates for Last Week

"Man in Possession" (Adelphi, 3d week). Gained in 2d week, grossing $9,000.

Mrs. Fiske in repertoire (Broad, 2d week). "Ladies of the Jury" last week to $8,000. "Mrs. Bumpstead-Leigh" and "Becky Sharpe" this week.

"Pajama Lady" (Erlanger, 2d week). Weak musical suffered after first night and dropped badly. Lucky if it got $14,000. Closes Saturday, with house probably dark for period.

"As Good as New" (Garrick, 2d week). New Dillingham comedy tryout fairly good downstairs. $8,000. "Month in the Country" Monday.

"Last Mile" (Lyric, 1st week). Prison drama opens two weeks' stay. "June Moon" got $4,000 final week of tough engagement.

"Corned Beef and Roses" (Shubert, 2d week). Much-panned revue may have cashed in on stories of dirt. Reported $23,000 in seven shows.

"Blue Ghost" (Walnut, 2d week). Mystery thriller, cheaply booked up, got $6,000 in 2d week, plenty profit.

Forrest dark this week. "Street Singer" got scant $12,000 last week.

Frisco Grosses

San Francisco, Oct. 21.

With Henry Duffy back in the field, again operating his Alcazar and President, the town had four legitimate shows operating.

At the Curran, "Young Sinners," in its third and final week showed a spurt around two grand. From beginning of week business grew steadily to a bow out total of around $10,000.

Geary was dark owing sudden demise of "Little Orchid Annie," but at Erlanger's Columbia "A Cup of Sugar," starring Dorothy Mackaye in third week slipped but justified hopes of sponsors in holding over another stanza. Got around $5,000, which with small cast probably O. K.

"Michael and Mary," starring Henry Duffy and Dale Winter at Alcazar exceeded even the hopes of the optimistic producer. Opening performance complete sell out and balance week unexpectedly heavy. Close to $10,000. "Brothers," starring Bert Lytell at President, also a Duffy offering, ran a close second, hitting little under $9,000.

CHICAGO'S 12 HOLDS 7 HITS

Chicago, Oct. 21.

Managers can't account for the vagaries of this season. Pieces that should have success flop, while others have unlooked-for receipts.

"Artists and Models," in its seventh week, slid to less than $19,000, and now goes out in two weeks. "Strike Up the Band" continues to lead the Loop with $28,000 and strong demand. "Sweet Adeline," at the Illinois, opened 19 to a sell-out, making four musicals in town.

"Mendel, Inc.," is slated for the Adelphi, which gave up "Lost Sheep" very suddenly a week ago Saturday. Majestic is also set to relight with "Lysistrata."

Estimates for Last Week

"Strike Up the Band" (Selwyn, 2d week). Still leading with around $25,000. Clark and McCullough made a lot of friends previously with "The Ramblers."

"Three Littitle Girls" (Great Northern, 4th week). Building with $20,000. Ample profits at low rental.

"Dishonored Lady" (Harris, 3d, final week). Exited around $16,000, with sellouts the rule. "Uncle Vanya" opened yesterday (Mon).

"Artists and Models" (Grand, 7th week). Slipped to $19,000 and under, and now set to move out in two weeks. "Sons o' Guns" to follow.

"Sex" (Garrick, 8th week). Despite let-down to $8,000, this piece is slated to continue. Small salary roster. Big women matinee draw.

"Young Sinners" (Apollo, 3d week). Close to $16,000. Well liked.

"House of Fear" (Playhouse, 8th week). Saws along around $5,000.

"Chinese Bungalow" (Studebaker, 1st week). Off to around $7,000. Regulation Walker Whiteside melodrama.

"Apple Cart" (Blackstone, 2d week). Keeping its opening pace with $15,000. Subscriptions.

"Topaze" (Princess, 2d week). Holding strong at $12,000, and growing in favor. No Sunday nights.

"It's a Wise Child" (Erlanger, 1st week). Comfortable $11,000 for six days, with excellent notices and likelihood of a run.

"Sweet Adeline" (Illinois) opened to a sellout Sunday night.

Minneapolis Figures

Minneapolis, Oct. 21.

Business at the Shubert (Bainbridge dramatic stock) continues surprisingly good. After a poor start, the tide turned suddenly three weeks ago and there has been a succession of profitable grosses. With "Night Hostess" introducing a new leading woman, Gladys George, who made a good impression, the house pulled about $5,500, which is more than the road attraction, playing her prior to its Broadway premiere, grossed.

"Happy Days," stock burlesque offering at the Gayety, did around $4,500. This, too, was a profitable figure.

The Metropolitan (legit road shows) is still dark, but has "Topaze" in the offing.

Ruth Draper's Tour

In town after her European tour Ruth Draper starts her American season in November, playing six weeks in subway houses.

She opens on Broadway Dec. 2 at the Comedy, Actor-Managers sponsoring.

Good Boston Figures All Around for Week

Boston, Oct. 21.

Legit shows did well last week, with Earl Carroll's "Sketch Book" at the Shubert getting the big gross as was to be expected. Near capacity all week and $27,000.

"Blackbirds of 1930" closed a successful six weeks at the Lyric.

"Uncle Vanya" at the Wilbur and "Death Takes a Holiday" at the Plymouth also did well. The latter is continuing into fourth week.

The Lyric is dark this week, but "Berkeley Square" followed "Uncle Vanya" at the Wilbur. Ziegfeld will open the Colonial in a week with his new show, "Smiles."

"Sketch Book," Shubert. Now in third and last. $27,000.

"Uncle Vanya," Wilbur. $15,000. "Berkeley Square" now playing.

"Death Takes a Holiday," Plymouth. Fourth week. [illegible]

"Blackbirds of 1930," Lyric. House now dark. Six-week run ended with $16,000.

Plays on Broadway

THREE'S A CROWD

Max Gordon's revue, starring Clifton Webb, Fred Allen and Libby Holman. Conceived by Howard Dietz. Lyrics and music credited to Dietz, Arthur Schwartz and others. Settings by A. R. Johnson and dances staged by Albertina Rasch. Among cast: Marybeth Conoly, Harold Moffett, Earl Oxford, California Collegians, Tamara Geva, Margaret Lee, Wally Coyle, Joan Clement, Amy Revere, Portland Hoffa and 16 Rasch girls. At the Selwyn theatre, starting Oct. 15. $5.50 top.

Neither the greatest nor the worst of the revues. It's between both classifications, and may do heavy business for a term on the strength of the reps compiled by the starring trio in last year's "Little Show." But the material involved doesn't impress as strong enough to make this a "smash" entry.

Final rating will probably be moderate, although in these days any show sticking 12 weeks classes as a hit. The way "Three's a Crowd" opened, the indication is that it will be getting ready to blow almost any time around 16 weeks.

The production source is Max Gordon via Erlanger office, with Marc Heiman in on the relay. Both Gordon and Heiman are former officials of the Orpheum (vaude) circuit.

Stage background is pleasing enough without involving any lavish expense. Other than the top threesome there isn't a heavy salary in the cast. The three featured ones get around $7,000 in all, weekly.

It's a click and miss revue. That alternating pace continues all evening, and also goes for the starred triumvirate. At times there is too much of Webb; Allen's material lacks stamina, and he was admitting it in undertones, while Miss Holman is a trick songstress who needs dynamic songs, of which there is a lack.

Show starts out like a whirlwind on its opening two scenes. The first is a satire on the bedroom blackout, Allen walking on to summon the stage crew to remove the bed, after which all support players appear to decry the edict of "no beds," whence the matter turns into a lament in the spiritual manner. Immediate follow-up has Webb in a tub, with the ablutions interrupted by the entrance of a girl who accidentally locks herself in with him. The tag is one of those "fancy meeting you here." A tip that these supposedly smart revues are following the Peter Arno manner and should give a line on just how smart that cartoonist guy has become.

It is following these two items that the show starts to slow down, mostly due to prolonged comedy scenes. Scissoring of these skits should help, and especially in the first act, which seems much too long. The second half is mostly Webb, during which he's on for two rough dances. One is a reprise of "Body and Soul," previously sung by Miss Holman, with the second termed "Night After Night," a "stew" bit having the girls in grotesque Benda masks, and along the lines of Coward's "Dance Little Lady." The public will not be lax in picking up these references, as they're too obvious to miss. Webb, a good light comic, is being held down in this respect.

Allen continues to insist on ringing in his juggling past while making his main bid in a prolonged piece on the return of the Byrd expedition. The comedian will probably drop a couple of cracks about Lipton's "Shamrock," which didn't sit well at all, despite the usual first-night hysteria which acclaims everything. That ought to tell the funny men that they can't take liberties with Sir Thomas and get anywhere with American audiences.

Acceptance of Miss Holman was tumultuous throughout the performance. A couple of "Bravas" even floated through the auditorium, to which she replied by taking bows with that surprised expression as if she didn't know what all the excitement was about, which assuredly was the proper attitude. Her three numbers are "Something to Remember You By," "Body and Soul," and "Yaller." "Body and Soul" is from England, where it has been popular for the past 18 months. The suspicion remains that it has yet to be delivered for full worth in this country. Incidentally, another British number is the first act finale, "The Moment I Saw You," done in a show over there about three years ago.

Neither of Miss Holman's other two songs seem headed for popularity. This girl's best chance is with lowdown melodies, she basically registering as one of those double-voiced girls of whom vaudeville boasted many some years ago. However, she evidently smartened up when told to get "hot," and that's still her best chance to impress. Otherwise her distinct tremolo can't stand the requirements of a straight ballad.

Albertina Rasch's double octet are, as usual, shy on looks but adept when given ballet routines. That Miss Rasch is not on familiar ground when it comes to broken rhythm schedules is evident, but technically the high spot of the show concerns some of her girls and Tamara Geva. This is a ballet bit styled "Talkative Toes." It may be the same dance the ballerina did in a Ziegfeld show. Certainly, she's costumed the same—top hat, short black coat and tights. Regardless, it remains a sweet piece of work, although the public will like it but won't mark it as a high spot.

One thing about "Three's a Crowd" is that it's probably the best-lighted revue New York has seen in years, and few shows have had premieres which have been as smooth on production cues. Webb's "Body and Soul" dance, done in conjunction with Miss Geva and reminiscent of "Moanin' Low," amounts to an electrical novelty in throwing the principals into silhouette as also side-lighting the dancers for just their limbs.

Among the support players are Margaret Lee and Wally Coyle. Miss Lee is pleasant, despite being on stage so frequently. Curtailment would be to her advantage. Coyle may be the former chorus boy who used to stand out so prominently in the line because of his personality and a load of energy. Here he retains both and gives promise of developing into a corking juvenile.

But the problem always is the same—material. With pictures drawing so heavily upon the legit field, it becomes constantly more difficult to find ideas and then work them out for results. "Three's a Crowd" proffers some funny thoughts. None is great and none bad. Which sums it up as a revue minus a sock.

Sid.

PAGAN LADY

Drama in three acts presented at the 48th Street Oct. 20 by Morris Green and Louis E. Gensler in association with Erlanger Productions, Inc.; written by William DuBois; staged by John D. Williams.

Dingo Mike	Russell Hardie
Nellie	Jane Ferrell
Dr. Heath	Leo Donnelly
Dot Hunter	Lenore Ulric
Jerry Willis	Richard Terry
Gwen Willis	Elise Bartlett
Malcolm Todd	Thomas Findlay
Tola	Ralph Morris
Ernest Todd	Franchot Tone

Lenore Ulric is back on Broadway. That's the important thing about "Pagan Lady," for nothing else is. Because of the star the show will be profitable. On play merit it wouldn't have a chance.

Miss Ulric is again playing a wanton but without dialect. "Pagan Lady" is not spotted in Pago Pago but it has the tropical climate (an east coast Florida tourist town). Besides the heat and the palms there are other details remindful of "Rain." The Sadie Thompson of this play is called Dot Hunter and there is a missionary, in fact, two who try to save her soul—and one of them falls for her, only to recover and return to soul-saving.

Perhaps Miss Ulric saw in "Pagan Lady" a part she liked. But her Dot Hunter does not begin to measure up to the roles she has had since rising to stardom and the play is far below that.

Dot is the sweetheart of Dingo Mike, a somewhat rough bootlegger. He copped her from a honky tonk in Havana and they have been together three years. He has been on the level with her, mostly, and she is rated similiarly, but they make a go of it. Dingo has to go down to Miami for two weeks on a matter, warning Dot to watch her step and telling his man, Jerry Willis, a Florida cracker, to watch her. Jerry at once goes on the make, wife regardless.

But the story has to do with Ernest Todd, young evangelist who comes to town with his stern uncle Malcolm of the same breed of psalm peddler. Dr. Heath who lives down that way knows the Todds. It is his opinion that Ernest should not be sent to a missionary's post in East Africa. It is plain that the boy has never had an affair, a state the doctor quickly realizes, and warns against.

Then Ernest meets Dot. The girl easily attracts the youth, but their time to leave is nearly come and the friendship has been platonic. Then a hot kiss and a proposal from the girl that they swim to an island half mile out where the doctor has a hut. He hesitates, she goes alone. But the doctor urges him to join her in an argument in which he says that sex and religion believe the same thing—that God is love.

In the morning they return. She promises to go away with him, even marry him if he will abandon evangelism. But the old missionary wins back the boy to the fold. Dot loses, yet there is Dingo to go off with. Dingo hears all about it and is not as tough as he thought he was. So Dot sends the boy to saving souls, he being the better in knowing what sin is, while she seeks paradise in her own way. Maybe they are both right, says she.

Aside from Miss Ulric, who is on plenty, which means much for the show, Leo Donnelly as the sage doctor did very well. Franchot Tone, who was of the Theatre Guild, is the earnest Ernest. Russell Hardie was liked as Dingo and Jane Ferrell handled a small part well. No laughs. Not much drama either. Just a story with some color.

On the day of the opening (Monday) it is claimed the box office sold $12,000 in tickets. In the tryout spots the show is reported playing to that much and more weekly. The management was for keeping touring all season but Miss Ulric demanded "Pagan Lady" be brought in. With several other openings Monday the first line critics were conspicuous by their absence which was a break for the show.

It is a cinch they would have panned it plenty. But then Miss Ulric is quite a stage personality and she is doing a bad girl. Chances are against much of a run but still the show will make money.

Ibee.

GIRL CRAZY

Musical comedy, produced by Aarons & Freedley. Book by Guy Bolton and John McGowan. Music by George Gershwin; lyrics by Ira Gershwin. Staged by Alexander Leftwich, with George Hale staging dance numbers. Two acts and 8 scenes (two "one" scenes to cover waits). Seventeen musical numbers, including finales and specialties. Willie Howard, Ginger Rogers, Allen Kearns, William Kent, Ethel Merman and Al Siegel (piano accompanist only) featured; also Antonio and Renee Demarco, dance specialists, with Red Nichols' Orchestra in pit. At Alvin, Oct. 14, indef. $5.50 top.

Danny Churchill	Allen Kearns
Molly Gray	Ginger Rogers
Pete	Clyde Veaux
Lank Sanders	Carlton Macy
Gieber Goldfarb	Willie Howard
Flora James	Eunice Healy
Patsy West	Peggy O'Connor
Kate Fothergill	Ethel Merman
Slick Fothergill	William Kent
Sam Mason	Donald Foster
Tess Parker	Olive Brady
Jake Howell	Lew Parker
Eagle Rock	Chief Rivers
Hotel Proprietor	Jack Classon
Lariat Joe	Starr Jones
The Foursome	Marshall Smith Ray Johnson Del Porter Dwight Snyder

"Girl Crazy" is a fair musical comedy. Produced for a smash, more particularly here than with some others, it will not reach that height, but should develop into a hit, helped along for that mark by its $5.50 top. At $5.50 it is a better show and worth more for the money than some of the $6.60 smashes would be at $3.85. That leaves an indefinable something other shows seem to have which "Girl Crazy" has not. The indefinable something may be a pronounced personality, which more often occurs, or a certain spice in story or in undressing. No one can tell, but this show has neither.

Willie Howard here once again takes the hit of the show with his impersonations, even on a first nite when no one can distinguish legitimate hits from the applause, through the apparent individual claques well spread about that every new musical appears to draw, on its premiere.

The strength of "Girl Crazy" is in its balance. It's fast in pace, exceedingly so. While the first act ran over 90 minutes the opening evening, there was nothing in retrospect to cut out. The performance ended at 11:30, with the same verdict. It has music, lyrics, comedy and people, all worth listening to. The oldest part of the show is its story, another "western," this time switched onto a dude ranch in Arizona, and Mexico for the big scene.

The Gershwin musical hit is "Embraceable You," sung by Ginger Rogers and Allen Kearns. Hit numbers are "Sam and Delilah," sung by Ethel Merman, and "I Got Rhythm," led by Miss Merman and one of the hottest finales the New York stage has seen or heard for a long while. It's a Texas Tommy revival and dandy.

Miss Rogers has come right along as an ingenue who can sing even with her small, highly controlled voice better than she can dance, but dialogs very well and looks so nice the girl had better find a substitute for that "Ginger" handle. It doesn't fit any more and she's not doing a single.

Miss Merman made a decided impression of the $11 first nighters as she had previously in vaude and cabarets. This girl has been swiftly promoted and may stand up, but she needs to lose her automaton style and give the ballads or rags more expression. Her numbers as staged would have put anyone across. In comparison with better known and more seasoned torch singers, Miss Merman is rather mechanical at present. The girl does well in her character of Frisco Kate, considering her inexperience as a role player. She talks nicely enough and snaps it across.

Billy Kent does neatly in the secondary comedy part, using his tricks, and they are needed, because all of the fat was passed to Willie Howard's part of a Hebe taxi driver, who later plays a Yid Indian. Willie drove Allen Kearns from Times Square to Arizona in his taxi, with the bill $735. Kearns said he didn't find out it was a gyp cab until reaching Kansas City. That's where the plot begins. Kearns is the bad boy of his family east and is sent out to dry out. But he turns the old man's ranch into a dude thing, brings on the girls, sets up a bar and does the speak thing thoroughly. And falls for Ginger, who is the female mail deliverer of the district. Howard's imitations were of Chevalier, Jolson, Cantor and Jessel, all in a new kidding way for Howard, and all as usual—great.

Carlton Macy plays the heavy, another sheriff, who kills off opposition and robs easterners. Mr. Macy played it the best way, too.

The Demarcos appeared twice in their dances, goaling each time, and very heavily when doing their straight Spanish dance. Another specialty twice used in "one" to stall the scene setting waits was a hillbilly quartet gag, or maybe hillbillies on the level. Just singing in the discordant quartet manner and freaking music. It got over on its freshness, both ways.

The book held many cracks that sounded more like Jack McGowan than Guy Bolton, co-authors of it. They were all breezy and bright, mostly of double entendre on the come backs.

George Hale slipped in several new twists in number staging, and kept the girls working. Latter are a good looking lot who can work.

Production in the AA1's, a catchy example of tasty staging where the audit came last instead of first.

Sime.

Canaries Sometimes Sing

Comedy in three acts and one scene. Presented at the Fulton Oct. 21 by Charles Dillingham. Written by Frederick Lonsdale. Staged by Athole Stewart.

Geoffrey Lymes	Robert Loraine
Anne Lymes	Mary Merrall
Ernest Melton	Athole Stewart
Elma Melton	Yvonne Arnaud

This play is supposedly a smart thing. But some of the politely suggestive dialog here ought to make a canary sing, although the action doesn't, nor will the b. o. It's for a limited run, due to Lonsdale's skill in comedy writing and Dillingham's loyal following.

This piece, offered as a comedy, is more of a social satire and attempts to solve in a jaunty manner the riddle of why marriage is so easy and divorce so difficult. Lonsdale hiding a grin suggests for a finale to a misfit couple that they take in a boarder who is in love with the misfit wife.

There are mildly amusing situations which make one feel that the play is more for the library than the theatre. There is no action and little imagination. There are some wise cracks and quiet British humor. The two men and the two women who compose the entire cast are good all the way.

There may be some husbands who can find amusement in the unhappy playwright chained to a svelt but uncongenial blonde. But it's hardly likely there'll be enough customers with so broad-minded a sense of humor.

For some women there may be a kick in Yvonne Arnaud as the former show girl wife of a British nobleman who wants to ditch her bore of a mate. Not being able to do so, she lyingly acclaims herself unfaithful with his bosom friend. Undoubtedly the actors could have done better for themselves and the play had there been less talk, more action and less repeated thoughts.

Robert Loraine plays the playwright seemingly in a blending of American and British tempo.

Anyway, Loraine starts off the show with a soliloquy addressed to a canary in his country home. He sounds and acts here like New York. This is the spiritual beginning and end of the play. From that time on it's blunt and unimaginative. The audience can guess after the first scene of each act what is going to happen.

Some could even guess that nothing would ultimately happen, and they weren't far wrong. The final drop shows the two bosom pals and one of the wives staring out at the audience. Here the audience stared back wonderingly. That finish is an uncertain one, and no canaries sing. Maybe the riddle has been solved and maybe it hasn't. Any man's guess is as good as Lonsdale's here.

After each man falls for the other's wife and the women for each other's husband, Lonsdale fixes his boarder angle by getting rid of one wife like a British gentleman. The other gets a husband and boarder. She's the French girl, who does much conspiring to bring the piece to that conclusion.

There's a spot where English politeness really is a bore. Here some privileges might have been taken for more laughs and stronger action. The two pals are jesting with each other about their loyalty or disloyalty to each other, and get drunk. Being British they can sober when they want to. Unlike Broadway, the men do the extraordinary of inviting the women they are fighting over to be a party to the argument.

One set and only four acts in the play suggests economy. That may give a gleaning to what is in legit these days. It begins to look like maybe 80% of the plays this season will be of one set.

The second act is the best. If the third act could be quickened it would help.

Miss Arnaud's playing considerably brightened the situations whenever she was present. As the former show girl wife of the snappy nobleman she was distinctive in acting and accent. Athole Stewart played his British as if he knew him, regardless of the dialog. Miss Arnaud played the same role in the English production.

SOLID SOUTH

Comedy drama in three acts and one scene. Produced at the Lyceum Oct. 14 by Alexander McKaig. Written by Lawton Campbell. Staged by Rouben Mamoulian.

Geneva	Elizabeth Patterson
Bam	Bette Davis
Leila Mae	Jessie Royce Landis
Major Bruce Follonsby	Richard Bennett
Rex	Owen Davis, Jr.
Patience	Georgette Harvey
Elijah	Richard Huey
Edward V. T. B. Garrison	Moffat Johnston
Jasper	Lew Payton

This intended satire unwinds as bitingly ridiculous at the traditions of the American Southland. On the romantic, two love-hungry girls dump tradition without comfort for love and luxury in the North. Typical Broadway scofflaw that's funny but too unbelievable. Laughs should bring an intermediate run.

Where the play muffed from a clear b. o. angle is not permitting Richard Bennett to shoot one or both the Yankee suitors to the Southerner's women folks. It might have lent cultural realism plus action that's mob interest. Shooting both instead of one suitor would have been realistic satire.

Everywhere the piece is scofferina a la Richard Bennett. He's America's greatest scoffer actor at present, now closely pursued by Ethel Barrymore. When Bennett scoffs alone he's delightful. When others try to help him, they're not so good.

The play can be classified as ridiculous enough to start another civil war. Southerners will especially resent the mimic kidding of its beautiful women and their cultivation; the lack of good intentioned males; political travesty and ancestry worship. Northerners in the main might want to but couldnn't believe it.

One set.

An impoverished Southerner with the usual van dyke and flowing mustache strikes a boss attitude over his household that's really supported by the earnings of a spinster sister. Being a gentleman in the South, from the author's point, evidently was like being a cabellero in Mexico. Neither must nor does work.

Plantation run down. Everything mortgaged, but the old boy carries on about his ancestors and juleps; keeping the women sleeping to retain their complexion charm. Sun's too hot and men too scare.

In this the play begins dragging, but warms towards the second, which is the best of the three acts. Natural slow-wittedness of negro action helps, but when Jessie Royce Landis starts on the make for the Battle Creek bird who has never seen the moon shine in Pittsburgh, anybody would roll.

A widow for 12 years, good looking and no men. Resulting action speaks for itself. This was well maneuvered by stage director and writer. But Miss Landis did it ticklingly.

Throughout the play is the Bennett marksmanship in showmanship. Whenever the old bird heard mint julep, or it was shown or drunk, he acted. Liquor angle gets a big display. A bit of liquor looting by the colored servants is a part. Rather charming work done by Bette Davis as the granddaughter, but Owen Davis, Jr., as the B. C.'s son means no character change for this young man. He's likeable, only.

Plenty of horseplay and much by the way of a spinster aunt. The usual sort that's co-conspirator for young lovers, and crackingly funny whenever necessary with dry humor. Played by Elizabeth Patterson, who does well also with an accent.

There's another big laugh in Moffat Johnson from Pittsburgh. Hard as nails, but suddenly crumbles to the lure of the coyish daughter-in-law at first crack.

And a la scofferina the show ends as it is begun, with Richard Bennett worth seeing.

BLIND MICE

Comedy in three acts. Presented at the 48th Street Oct. 15 Crosby Gaige. Written by Vera Caspary and Winifred Lenihan.

Jane	Frances Victory
Freda	Julia Colin
Fannie	Hallie Manning
Daisy	Cyrena Smith
Elsie Schmidt	Mary V. Heinlein
Loretta	Betty Breckenridge
Lou Vayek	Jane Seymour
Verne	Helen Brady
Annette	Mary Alice Collins
Ellen	Geraldine Wall
Baby	Olive Shea
Addie	Virginia Stone
Beatrice	Eunice Hunt
Agnes Thorpe	Peggy Shannon
Scottie	Fern Peterson
Mae Thorpe	Claiborne Foster
Miss Johnstone	Percita West
New Girl	Rita Davis

If there were four or five laughs such as that which came a minute before the drop of the curtain, "Blind Mice" would have a good chance. But the rest of the performance serves out its giggles rather too sparingly to warrant favorable prediction.

As an all-girl show it is better entertainment than "Nine to Six," another entirely feminine affair (folded Saturday). "Blind Mice" comes near to being sexy without actual male participation. The voices of several are discernible during frequent telephone calls. While "Mice" is novel in some respects, it is just a show.

A one-set play, the scene that of recreation room in Rolfe House, described as a residential hotel for working girls at $9.50 per week. It's

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OUT-OF-TOWN REVIEWS

Corned Beef and Roses

Philadelphia, Oct. 21.

"Corned Beef and Roses," Billy Rose's new revue, which made its postponed debut here at the Shubert Tuesday evening last week and which is now announced to go into New York next week, had the first-night boys winging for the first half hour. It looked like the smartest, most original, up-to-the-minute revue of the lot. After that it faded fast and had to depend on smut, of which there was plenty. In fact, it is generally agreed in Philly that "Corned Beef and Roses" is the dirtiest show ever witnessed here.

The first act, with certain switches and cuttings, still impressed as both workable and out-of-the-ordinary, but Act II plumbed the depths. Management has been working on latter portions of show. The only way it can be done is to introduce brand new material. Most of the sketches, skits and numbers in the last half of the show must be thrown overboard entirely—mere tightening and line changing won't help.

"Corned Beef and Roses" opens with a sketch entitled "Poor Mr. Shufeld." It is a take-off on happenings in the office of a producer, with George Jessel playing Mr. Shufeld. Plenty of smut, but generally funny, with the chorus coming in in decorous black gowns, and then disrobing to demonstrate flashing pink undies, in which they do a wiggle dance in a big way. Jessel complains of a lame back and adds that he has been up all night working on the play. Blackout uses a suddenly appearing divan with a sign over it, "Casting tonight."

Number is followed by the entrance of four show girls who recite a set of knowing and "inside" lyrics that went flat here. Same gals have four different appearances, doing the same thing, and impress as hot for the inside bunch on Broadway. After that comes the official entrance of the three stars—Fanny Brice, Hal Skelly and Jessel. On the drop are actual eight sheets from their three outstanding film vehicles. Each one of the three has a verse kidding himself (or herself) on his (or her) flop in Hollywood, and the refrain that they are back on Broadway "at the request of Mr. Zukor, Mr. Warner, Mr. Laemmle, Mr. Schenck and Mr. Fox."

A continental importation, credited to C. B. Cochrane, entitled "In a Venitian Box," with the chorus doing arm instead of leg calisthenics in evening dresses and long black gloves, is attractive.

Jessel sings a ditty entitled "When Pansy Was a Flower," which is self-explanatory, and, although off-color, very funny. It is knowing material and well-handled concerning the modern slang terms. After that the only real song hit of the revue, "Cheerful Little Earful," sung by Hannah Williams, is spotted and clicks, although Miss Williams appeared to be in poor voice at the opening. That was the end of the hitting streak.

A fairly novel, but rather monotonous dance number staged by the Roger Pryor-Dodge company, a moderately clever sketch, "Not Kosher," bearing on the subject of professional vanity, and a burlesque of "Strictly Dishonorable" which flopped here but may possibly go in New York, although "strictly dirty," were other possibilities in Act I.

The finale, with its setting of the Stock Exchange, impressed as rather belated and also rather halting, but may be improved.

Act II started with a fantastic affair called "Angel Ballet," conceived by Tamara Geva of "Three's a Crowd" and involving intricate setting-up exercises rather than dancing ability. It must be admitted the hand was good here. That was followed by the dirtiest bit in the show which presented George Jessel as a lecturer with a series of stereopticon slides. This wasn't just off color; it was lower-class, stag-smoker stuff and many a blase theatregoer was hard put to it to keep from blushing. Even Jessel was intensely embarrassed. Right on top of it came a sketch called "Babykins" with Fanny Brice as an infant. She was extremely funny and the sketch, while dirty, might have justified its inclusion if it had not been for the "tag" which was dragged in by the heels and had no excuse.

A couple of appearances by the aforementioned quartet of show girls with ultra-sophisticated lyrics, a fairly promising number called "You Can't Stop Me From Loving You," with excellent lyrics, another and duller number by the Dodge company, and an extremely off-color and quite flat sketch called "Elizabeth, Essex, Rivington and Delancy" with three stars, were other important features of the second act.

Miss Brice, funny in two or three sketches, has nothing to sing that really demonstrates her abilities. One number, "I Wonder Who's Keeping Him Now," went tamely. Mr. Skelly, a fine performer, is almost completely capsized. They give him a pantomimic offering, "The Clown," sandwiched in between a couple of rowdy bits and it doesn't click. Later, he has another high class contribution, "Saturday Night," which also fades.

Jessel has never worked harder and he is undeniably effective insofar as his material admits. Much of the dirt falls to him and one cannot blame him for seeming ill at ease.

Such people as Joseph Allen and Paula Trueman are given scant opportunity.

"Corned Beef and Roses" is going right into New York and apparently is making its plea on the basis of daring material. It is possible that Broadway may take it for a while on that basis, but if they do, it is a downright and undeniable black eye both for Broadway and for the theatre in general. The show, for all its ambitious start, does not deserve patronage.

CHERRIES ARE RIPE

Wilmington, Del., Oct. 18.

Comedy in three acts adapted from the Hungarian translation by John Emerson and Anita Loos. Presented at Playhouse.

Sybil Sterney	Vilma Banky
Count Sandor Bathyany	Rod La Rocque
Baron Peter Stereny	Richie Ling
Janos, his secretary	Gavin Muir
Gisi	Peggy Allenby
Bela	Bert Wittly
Margit	Julia Chandler
Gypsy	Juan Varro

As an idea for stimulating legit on the road, this comedy looks good. Contrary to expectations, it is not obviously constructed as a play for either of the two movie stars who head the cast, although La Rocque dominates. It is a well staged, well handled treatment of a good comedy idea.

It is understood that the piece is designed primarily for the road where the drawing power of Banky and La Rocque will be strongest. Its crackling dialog and well handled story should even assure it a profitable run in New York, if it goes there. Opening here with little or no plugging it played to capacity for all three performances, a good indication of road possibilities.

Baron Peter Stereny, well played by Richie Ling, is wound up about his wife's morals. He loves her as much as a wealthy Hungarian planter can love, but lives in constant fear that she will be infected with the Budapest idea of marital felicity. Vilma Banky builds up her character capably in the first act. She gets across the idea of her domestic stability with fair ease despite her strong accent.

La Rocque as Count Sandor Bathyany, the standard Budapest administrator unto women, makes a good entrance late in the first act. He is a former lover of the decorative Baroness Sterney, which fact has brought him into the country.

Also, he is a bosom friend of the baron's, but that merely facilitates matters. To ease the baron's mind he offers to test the felicity of Baroness Sterney, but "not to go too far." In the event that her insulation is not thick enough, he is to wire the baron that "cherries are ripe." This gag opened the way for a number of lines that tickled the shop girls on the shelf.

All goes well and Sybil is about to collapse when she suddenly wises up and freezes the count. Her bedroom door opens onto the stage, giving rise to a series of rapid-fire situations.

In manner and gesture, La Rocque is never once out of character. In diction, however, such is not the case. He seems unable to control his ultra-American accent. The contrast between this and Vilma Banky's Slavic slurs was jarring throughout. Gavin Muir, as Janos, did some of the best acting in the piece. Peggy Allenby as Gisi persistently overdid her role.

La Rocque has a disconcerting habit of playing to the audience. This will have to be curbed when the show hits New York. On one or two occasions, moreover, his emphasis almost leads the scene into farce. The single set, while not expensive, is tasteful and varied enough for three acts. *Curtin.*

VANDERBILT REVUE

Wilmington, Del., Oct. 21.

Revue in two acts and 22 scenes. Presented by Lew Fields and Lyle D. Andrews in association with Erlanger Productions, Inc. Sketches by Kenyon Nicholson, Ellis O. Jones, Sig Herzig, E. North and Joe Fields. Music by Jacques Fray and Mario Braggiotti. Lyrics by E. Y. Harburg. Dances and ensembles by Jack Haskell. Dialog by Theodore J. Hammerstein. At the Shubert-Playhouse.

Lulu McConnell
Tonia Ince
Francesca Braggiotti
Harry and Dorothy Dixon
Joe Penner
Billy Stephens
Evelyn Hoey
Teddy Walters
Franker Woods
Jimmy Ray
Rene de Roche
Adeline Seaman
The Russian Choir

Several weeks of hard work will be necessary before this show is in any shape for New York. Even then it will be lucky to get by. It opened here to a small matinee audience after cancelling one performance and some of the heavy scenes went ominously flat. Good dancing in spots, plenty of scenery, a couple of good songs and the humor of Joe Penner may save it.

The song, "Blue Again," by Dorothy Fields and Jimmy McHugh, capably sung by Evelyn Hoey, promises to click and is the outstanding tune of the show. Has both good melody and good lyrics. Much inferor to this, but still good, is "You're the Better Half of Me," by the same pair, also sung by Evelyn Hoey.

Lulu McConnell's patter that sounds like expert ad libbing, features the first major scene. This is a travesty on the Earl Carroll trial, and starts the show off well, although pretty loud slapstick.

Joe Penner again gets off his "Wanna Buy a Duck" stuff smoothly, and gets plenty of laughs. When Penner gets on again in a miniature golf course scene his humor is not so good.

An elaborate Spanish patio scene, featuring Francesca Braggiotti in a well executed tarantella dance is well staged and will prove an asset. In this scene Harry and Dorothy Dixon do a difficult eccentric that registers. A tango by Charlotte Ayres and Rene de Roche is also good.

A series of blackouts will have to be cut or changed. All are pretty terrible. Lulu McConnell has more patter in a bridge game scene toward the end of the first act, and the chorus works in a scene called "West Point Cut In" is well staged.

A long sketch with Joe Penner and Lulu McConnell called "Meet the Missis" is well done, but played here six months ago in a talker short word for word.

A well-drilled and personable chorus is kept off too much. This might be okay in a less elaborate show, but can't fail to be noticed in a revue that follows all other conventions faithfully.

Act II opens with about the best sketch in the show, called "The Jackdaw of Rheims," and features the Russian choir, which scores. Francesca Braggiotti and Lulu McConnell team up well in a customs house scene that gets laughs. "Mickey the Mouse," based on the movie cartoon, went completely flat, despite good scenery and dancing. It was all in pantomime, with sound effects similar to those of the talkers. A song, "Ex-Gigolo," sung by Billy Stephens, suffered a like fate. *Curtin.*

AS GOOD AS NEW

Philadelphia, Oct. 21.

In any ordinary season any such show as "As Good As New," the Thompson Buchanan comedy which C. B. Dillingham is trying out here at the Garrick, would be a safe bet as a moderate money-maker. As things are now, it shapes up as a nice little show that will have to acquire something more potent in the line of box office appeal.

The comedy concerns love and divorce among the pent-house dwellers of present-day New York. It is a generally agreeable and entertaining piece, hardly strong enough to attract hordes.

Well acted, well staged, and at least intelligently written, "As Good as New" seems to lack the final fillip that spells outstanding success.

The first scene presents Tom Banning, ostensibly respectable husband and father, on a certain late afternoon in a private apartment just off lower Fifth avenue. From his first entrance the audience knows that here is a hideaway with a sweetie. Banning (played by Otto Kruger) and his paramour (Vivienne Osborne) are interrupted in their tete-a-tete by the former's wife (Marjorie Gateson), who arrives with a private dick and a lawyer.

The latter break down the door and the erring husband, having hidden his lady love, threatens criminal action. The wife doesn't want newspaper notoriety and the tables are, thereby, turned. The clever twist in the first act is afforded by the statement of the apartment superintendent who, innocently, spills the beans by referring to the former "wife" of Banning who had occupied the apartment in former times. This information annoys the current mistress more than it does the wife. The latter, making the best of a bad situation, calls off her detective and is arranging for a quiet divorce at the end of the act.

This interesting situation fades in the second act to a more stereotyped one that reminds the onlooker of "The Famous Mrs. Fair." Husband and wife break the news to their children, both grown up, of their impending divorce, and the latter are both horrified and indignant. The daughter, on the strength of her parents' split, decides against the marriage ceremony for herself, and goes away with her fiancee without benefit of clergy. This drives the mother and father to distraction and their own troubles are forgotten.

In the third act the elders' separation is finally fused, ostensibly because of their kids' actions, but the point is definitely brought out that the husband is, once again, in love with his wife. All of which does not properly prepare for the "tag" of the play which calls for Banning, alone on the stage, to go to the phone and call up the apartment where he had formerly maintained his mistress.

"I'm giving up that apartment of mine," he says, and the audience believes that he has really reformed. Then he adds, "But give me an apartment on the ninth floor. They have thicker doors up there."

It's a good gag, but not in accordance with Banning's character as developed in the last act.

One trouble with Buchanan's comedy is that after keeping his action going along in a high comedy vein for the greater part of each act, the author suddenly tries to become ultra-smart in his finales.

The performances of Otto Kruger, Vivienne Osborne, Marjorie Gateson, Ben Smith and Dorothy Linaire are top-notch, while that of Lionel Pape may seem a little stiff. He is made the butt of not one but a dozen Scotch jokes which seem a little out of place in this drawing room comedy. Earle Boothe has staged the piece neatly.

In the old days a show like this would have been easy to figure. Right now, it is hard to see its chances of clicking. *Waters.*

KEDZIE STOCK

("NANCY'S PRIVATE AFFAIR")

Chicago, Oct. 15.

Stock company production of Myron Fagan's three-act comedy. Staged by Roy Hilliard. Setting by Harrison Rankin. Management of George C. Roberson and E. G. Gifford at Kedzie theatre, Chicago.

Norah	Myrna Kennedy
Sally Lee	Phoebe Fulton
Billy Ross	Adrian Billy Lee
Nancy Gibson	Margaret Fuller
Donald Gibson	Stanley Price
Mrs. Jane Preston	Marilyn Fink
Peggy Preston	Dorothy Severin
Henri	Roy Hilliard

Chicago's only dramatic stock is at Kedzie, Crawford and Michigan, in a district and a house fertile to this type of entertainment. Last year the neighborhood was exploited by Frank A. P. Gazzola; new venture is headed by George C. Roberson and E. C. Gifford.

Particular pains were taken by Roberson as the impresario-in-charge to assure the neighbors that there was no wish to belittle or slight last year's favorites, but they felt the new company was going to endear themselves quite as successfully.

Roberson's curtain speech, from a trade paper angle, was possibly the most interesting and illuminating insight into the showmanship and the methods used and needed to put over dramatic stock.

Remembering that 50c. is top most nights and 75c. only over the week-end, with the home folks making a modest budget go a long way, it's no simple task to get and keep a "flesh and blood" troupe on a paying basis.

A certain delicate adjustment between bankroll, overhead, morals, prejudice, taste, available scripts and talent has to be attained. Operating principles, however sound, have to be modified for each community's peculiarities. Just how far, and in what direction, ritz is expected, safe or practical; exactly what percentage of magnolia in the leading man or buttercup in the leading woman is desired or prudent, and the point at which resentment overcomes amusement; these are some of the implied problems.

Roberson in appearing before the olio after Act II adopted a chummy style. He invited the folks up to the house, spoke of the comfortable arrangements of himself and wife in a neighborhood flat, their hope for a long stay, their belief in the neighborhood's wish for quality, and their dedication to fulfilling this wish.

He then alluded to the coming bill which would include a new juvenile whom the young ladies would fancy and who was quite single. Stanley Price, whose part in "Nancy's Private Affair" was really unworthy of his talents, would give the folks a real sample the next week. And Adrian Billy Lee the comedian, would be funnier than ever.

It was an intimate, chatty, full-of-gossip sort of a spiel designed to send over good will and convert each customer into a rooter, each ticket-buyer into a partner whose criticisms were momentous and whose suggestions were mandatory. For emphasis Roberson used the expression "dog-gondest."

Roberson and Gifford are equally interested in the stock venture with the owners of the property. Each invested the same sum, the producers testifying to faith in the house, the house testifying to faith in the producers.

As a starter "Nancy's Private Affair" was okay. It has stretches of banal dialog and there is intermittent need for artificial respiration, but this is a fault of the script rather than the production. There was a sufficiency of laughs to launch the company as dispensers of mirth.

A uniformly competent performance by all the members merged into a smooth unit, more than ample value for the scale.

Stanley Price has wavy hair. Half the battle in a neighborhood of shop girls. He has experience and knows how to handle himself. This goes, too, for Miss Fuller and the farcical Lee. Miss Severin makes an intelligent as well as voluptuous vamp.

Roy Hilliard, the stage director, failed completely to look like a butler on a Long Island estate. His name was Henri (pronounced Onray). It was hard to believe in the Long Island thing, anyhow. It could have so easily been South Bend. *Land.*

THE FIREBRAND

Chicago, Oct. 21.

First production of the subscription season at Goodman Repertory theatre, Chicago. Produced by Hubert Osborne. Costume drama by Edwin Justus Mayer. Sets designed by Don Ament. Costumes by Maxine Levy. Opening Oct. 21 at $2 top.

Ascanio	William Brenton
Emilia	Florence Williams
Benvenuto Cellini	Dario Shindell
Angela	Katherine Krug
Beatrice	Patricia O'Hearn
Pier Landi	Carl Kroenke
Duke of Florence	Harry Mervis
Polverino	Hale MacKeen
Ottaviano	Earl McDonald
Duchess of Florence	Ellen Root
A Hangman	Donald Briggs
A Soldier	Thomas K. Fuson
A Page	Robert Galbraith

Under the present, and new, regime the Goodman is withdrawing somewhat from its former preoccupation with the purely artistic and henceforth will show a more chummy concern for the box office. "The Firebrand," a New York hit of five years ago, answers the demand for something for something more in the popular flavor while at the same time possessing literary excellence.

By now the novelty is gone from the Goodman. Indeed, the evidence of the country at large is that interest is diminishing in the little theatres who have the best of intentions but meager talents. Therefore the Goodman, even as its older and more pretentious contemporaries, the Pasadena and Cleveland playhouses, is becoming almost wholly professional in membership and outlook.

There remains in the case of the Goodman vestiges of the former amateur status. That is to say, a lot of the acting is still rather shaky in performance, however theoretically inspired. In Chicago it is deemed unpatriotic to be too severe about the Goodman acting. Names must not be mentioned or hearts bruised. It partakes a little of the sanctity of the Art Institute in whose shadow the dramatic rathskeller is located.

What the Goodman particularly needs is a nucleus of trained actors whose tempo and example would carry along the apprentices. There are several first rate actors in the troupe, but with difficult productions such as "The Firebrand" they have their hands full taking care of themselves.

Hubert Osborne, who has assumed the direction of the Goodman, will need plenty of aspirin. With the theatre increasingly subject to competitive criteria and with three other subscription enterprises, Guild, Lieber and Dramatic League, in town keeping the Goodman lustrous is no frolicsome church basement experiment with playacting.

In the departments of mechanical stagecraft the accomplishments of the Goodman have been, and in "The Firebrand" continue to be, excellent. Originally a wondrous merger of all the latest tricks, devices and innovations of lighting, dressing and vitalizing the scene itself was built into the house. Experience must have taught them a lot in this respect.

Unfortunately the entrance requirements on actors have not been sufficiently rigid. They have, in fact, been quite lax in several instances. *Land.*

Bookkeeper of the World

Budapest, Oct. 9.

A very unusual sort of play is at the Magyar, to a public hesitating between enthusiasm, approval and boredom. Title is "Bookkeeper of the World," by Imre Foldes, clever craftsman, who has had many successes.

Play is an utopia, set in 1935, informed by the date projected on the curtain before raised. Five years hence, the author feels sure, things will be at a much worse pass than they are now. Unemployment has grown to gigantic measures. Whole world's economic life is in ruins, every country is bankrupt, people are starving and revolts are the consequence.

When things are as bad as can be, the bookkeeper of a big British firm, which is also compelled to stop work, has a big idea. He discovers things can be mended by a simple bookkeeping trick. If he would be made world dictator, he would simply cancel all the entries in all the books of every bank, firm, institution in the world that have been made since 1914; put back the clock to 1914 and start all over again. Restore real peace and optimism to the world. Get the world its credit again. Restore the map of the world as it was in 1914. Then we'll have work and food, and everybody will be just as happy again as they were back in 1914.

Bernard Glasgow's plan—for that is his name—is approved by all concerned, because they have nothing better to suggest. The people, the starved and miserable unemployed, hail him as a new Messiah and dictator of the world.

The bookkeeper's first act of administration is to arrest the League of Nations and make it harmless, along with all the politicians in the world. Henceforward everything will be governed by common sense and good will. After that things all work out just beautifully. Everybody is happy; peace and beatitude all over the earth.

As soon as everything is nicely settled, however, the nations start

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Brokers' League Walk?

Continued from page 67)

Report is that the income from that source has not been near enough for the overhead and that the League is $20,000 or more in the red.

Indifferent

At least several manager members are said to be dissatisfied with the way the ticket situation has developed and do not care whether the League cracks or not. They want that move to come from the ticket brokers, thereby avoiding adverse criticism in the public prints. If the agencies walk out, the managers are likely to find excuses to follow one by one.

The League has brought out some good points—none really new to the managers—and the latter can individually adjust ticket affairs and attain improvement over the old method of forcing buys on bad shows—should the League cease to function.

Friday (17) brokers went into session and on the first ballot voted 14 to 15 to secede. McBride's, which is on its own also agreed to resign. An inside fight developed that threatened a hitch in the brokers' plans, it having been agreed that all 16 must resign at once.

McBride's and John Sullivan were the antagonists, the former refusing to enter the same room with the latter and the latter feeling the same. Both are large distributors of tickets, Sullivan specializing on hotel stands. Leonard Obermeier, attorney for the other 15 brokers, got the word from McBride's that it will withdraw from the League. A broker's committee meeting Sunday with the attorney was to frame a communication to the League, setting forth the 16 resignations. John McBride was not in the city Monday but it is expected upon his return the withdrawals will be filed with the League.

It is claimed by other brokers that McBride's has been harder hit than the other agencies through the curtailed ticket allotments since the League's start. Another report is that McBride's figured most of the other agencies would be forced out of business because of the 75c premium limit. It developed that the other 15 agencies became actual competitors of McBride's and that the smaller offices, stung with ticket "buys" losses, have been able to stick along.

Brokers' Break

One smart ticket man stated that the elimination of buys helped all agencies vitally in another way. Because of the slow start this season, had buys been in vogue at least seven of the 16 agencies would have been forced to close their doors before now, he stated.

The enmity between McBride's and Sullivan has been of long standing. Both are alert ticket brokers. McBride's sponsored Harlow D. Savage in his appointment as executive secretary of the League. Reputed growing friendship between Sullivan and Savage didn't help. McBride's was in on the original sessions at which ticket control was considered with the publisher of the New York "Times." The present plan is said to have been McBride's and another thing believed to have made that agency hesitate to join the others in resigning, was to find a graceful way out.

If there was any doubt about the feeling of McBride's and League membership, it was cleared when that agency learned that a private "subscription" scheme was allotted 700 choice seats for a smash during the month of November, that agency regarding this as an outright buy and a violation of the allotment rule. The show concerned is "Once In a Lifetime."

Loss in Sales

Figures on the ticket situation are that while there were approximately 3,000,000 tickets sold by the premium agencies last year for a total of around $15,000,000, the pace up to this week would not indicate more than 1,000,000 tickets this season. While the spurt in business recently would increase the latter figure as the season wears on, it is important for the League which expects to collect $150,000 on the season via 1% route.

Savage stated that the brokers had been selling but 30% of all tickets disposed of this season. The percentage is probably based on total tickets sales, whereas the brokers have been selling only lower floor locations, but for a few exceptions.

An idea which got around last week is that the League has an ace in the hole in the person of Frank Gillmore, head of Equity. Managers think they can prevail upon Gillmore to rule that Equity members may not work for any manager not in the League. How that would help should the brokers walk out, is not plain. Gillmore is chairman of the League's board of governors and has presided weekly.

Reasons

The failure of the brokers to get allotments as agreed on, the aborted rules of the League which have never fully been carried out and the failure of the League to check up on leakages to gyps, about tells the story. A large force would be required to check up rightly, it is said. Sales of balcony tickets for the hits have been arranged but not to the accredited agencies. That may not be the League's fault, but the managers say such tickets are not to be gypped (50 cents premium) the money in the till is a natural operation.

At Monday's session John Golden applied for a special rule for his theatre, since it is out of the Times Square district and has little night window sale. The right to allot his tickets as the house thought best was asked. The proposal to appoint Joe Leblang is a special accredited agency for the sale of balcony tickets at 50 cent premiums, was tabled.

At last week's meeting the charge against Leo Newman was dropped for insufficient evidence. Tickets claimed to have been gypped were picked out of a ticket box. No customer complaint was filed and it could not be decided whether the tickets had not been dug out by a gyp and resold.

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John Leister, "Pay Mates."

Lya de Putti, "Made in France."

Joanna Roos, "School Girl."

Jefferson de Angelis, "For Ladies Only."

Hal LeRoy, Ruby Keeler, Zelma O'Neal, "The Gang's All Here," with Ted Healy.

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A shoestringer with a musical comedy script failed to raise big coin necessary.

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BLIND MICE

(Continued from page 70)

rather a boarding house for those poor but honest things, and the rules are rather strict. Program has two groups of them—those who stay in on Saturday nights and those who have dates.

One must sign the book if intending staying out all night. Mae Thorpe, heroine of story, is quite mad about a Boyd Wheeler, who borrows another fellow's flat one week end. They squabble about his suggestion she visit him alone, but she signs the book. First act curtain. Some good lines during this part.

Second act and Mae has just come from the doctor, of a certain type of practice. She hasn't told Boyd about it, he being a moody fellow. He has gone on vacation to White Sulphur Springs with his boss. She is sure Boyd loves her, and speculates on the chances of their getting married, despite their relations. Gets the first big shock of her life when she learns Boyd has married the boss' daughter.

Third act finds Mae all ready to marry Mr. Mosses, owner of the drug store in which she works. Then she discovers that operation was phoney and she is to become a mother. She goes to Weehawken, where Mr. Mosses is fixing up their flat, and confesses the affair with Boyd. Being a regular fellow and really in love with Mae, Mr. Mosses tells her they'll be wedded, anyway, etc., so she tells her wiser girl friend, Lou.

Claiborne Foster is the earnest little thing who falls for the chatter of the unseen good-timer, Boyd. It isn't the best part she has had, by any means, but her Mae is sympathetic. Jane Seymour in the guise of her confidant, Lou, very well done. Peggy Shannon as Mae's sister Agnes, attractive. Cyrena Smith as one of the girls who stays in has most of the wise cracks. Mary V. Heinlein is the ugly duckling of the bunch, but long on romance, poor thing.

Crosby Gaige appears to have intentionally spotted the show's premiere on a night when the first-line critics would be elsewhere ("Three's a Crowd" and "Twelfth Night," Jane Cowl). But the second and third stringers didn't think so much of the show, anyhow.

"Blind Mice" not figured in the money. *Ibee.*

LONDON CALLING

Comedy in three acts presented at the Little, Oct. 18, by John Golden; written by Geoffrey Kerr; staged by Dan Jarrett.

Anne Hunter	Helen Flint
Carl Merodini	Edward Leiter
Willie Craft	Charles Lawrence
George Craft	Geoffrey Kerr
Blewes	Dallas Welford
Mrs. Craft	Anne Sutherland
Jenny Fall	Penelope Hubbard
Henry Dayton	Walter Wilson
Mary Dayton	Emma Bunting
Chauncey Knayling	Graham Velsey
Staight	St. Clair Bayfield

John Golden has a hit in the actor-written "That's Gratitude," by and with Frank Craven. That does not go for "London Calling" of similar hook-up, Geoffrey Kerr having authored and appearing in it. Saturday night at the Little several good laughs were provided but there seemed too many dull spots in what was first known as "Ring Three Times."

Mr. Kerr is of London. His plot deals with brother love interrupted by both falling in love with the same girl and in the end neither wanting or getting her.

Willie Craft falls for Anne Hunter, a gold digger, who really loves Carl Merodini, an artist, but picks Willie for a husband because of his reputed wealth.

Willie has been living with his mother who walked out on her English husband 20 years before, leaving another son, George with the old boy. George comes to New York and they become pals at once. Mrs. Craft at first regards George coldly because of his English bearing. She plots to get the scheming Anne away from Willie and does, by telling her the boy has no money—but that George has.

Anne switches to George and snares him into a proposal, too. Mrs. Craft has developed a motherly affection for him by then and she plans to break up that romance also. Anne is willing to go back to her artist, more so when she learns he is in the way of making much money with his art. That brings the brothers to the footing of affectionate comradeship. Mrs. Craft, reading a letter from the long absent husband suddenly discovers she again cares for him and she is reaching him by telephone to London at the finale.

There are several other characters to provide background and little more. An exception is the elderly valet to George, played excellently by Dallas Welford. The best part he has had in years.

Kerr does George with the grace that is his. Charles Lawrence's Willie is a cross between a mollycoddle and a plain sap. Yet he did register the best laughs of the evening with his plain pan. Helen Flint did fairly well as Anne, though she did not impress as the gold digger type. Emma Bunting of stock note had a small part. Anne Sutherland much better as the mother of the two boys.

"London Calling" figures to fair business, but only for a short time. *Ibee.*

GARRICK GAIETIES

(Road Edition)

Revue in two parts. Presented at the Guild Oct. 16 by the Theatre Guild. Originally presented early in June. Current edition revised to include some material of first two editions of "Gaieties," and in current form is to be sent on tour.

After running through the summer to profitable enough business, this so-called junior section of the Theatre Guild layed off one week to insert material from the two previous "Garrick Gaieties" and to effect cast changes. Idea is to send the miniature on intimate revue to the road.

There were some good things in this season's "Gaieties," and they remain. In total the show did not quite measure up to the earlier editions, although there was some difference of opinion about that. Whether what was inserted from the other shows is better than the routine first showed in June is questionable, too. Several cast changes are noted, but the playing strength could hardly be said to have been improved. Perhaps the reverse, but if the revue is to make a go of it out of town that probably won't figure.

The Grover Whalen travesty again spotted at the end of the first part stands out. To balance is a travesty at the finale, contributed by Rogers, Fields and Hart, out of an earlier "Gaieties." It is "Rose of Arizona," kidding what is alluded to as "A hundred percent American musical comedy." Seemed too long, but they liked it. Some question about how the sticks will take it, if the sticks are to be played. Out there they might be reminded too much of those local talent shows.

"Panic's End" was probably a new skit. Stock market stuff and not funny. Could go out, and that goes for several other skits. Albert Carroll's frolic, "The Lunts Revive 'The Guardsman,' however, is very good. Creditable imitations of Miss Fontanne and Alfred Lunt by Carroll and Otto Hulett. The tuneful "Lazy Levee Loungers" remains, and rightly.

"Butcher, Baker and Candlestick Maker" scored. Retained also are "I Am Only Human After All," "There Ain't No Love" and "George and Mary." Also one of the best of the skits, "A Famous Lawyer at Home."

"Garrick Gaieties" is unpretentious. Aims for satire and travesty, and out of town if they get that stuff in the manner of the Guild's presentation, okay. Guild's rep on shows already toured should help. *Ibee.*

19 New Shows

Continued from page 67)

while the other piece destined for the road is a second company of "Lysistrata" set for Chicago.

The List of Prospects

The remainder of the list, all non-musicals and currently in rehearsal comprises:

"The Queen at Home" (John Henry Mears), "An Affair of State" (Benjamin David), "Overtures of 1930" (Bela Blau, Inc.), "The Bigot" (Paul Gilmore), "Grand Hotel" (Herman Shumlin), "On the Spot" and "The Last Enemy" (Shuberts), "Roar China" (Theatre Guild), "The Vinegar Tree" (Dwight Wiman), "Schoolgirl" (Henry Forbes), "Tonight or Never" (David Belasco), "For Ladies Only" (A. H. Woods), "Passion Preferred" (George Choos), "Marius" (Gilbert Miller) and "Merchant of Venice" (Charles B. Dillingham).

The rush of new productions, most of which are headed for Broadway within the next two or three weeks will crowd out a number of weak sister attractions that are being held in despite considerable drops in weekly grosses to keep the houses involved lighted until the succeeding attractions are ready.

If the legit production division keeps up its present spurt many of the currently dark legit houses will be relighted within the next fortnight.

Bookkeeper of the World

(Continued from page 71)

quarreling all over again about the very same things. Mr. Glasgow, praised and glorified for his conception of the Great Scheme a month before, is ridiculed, cursed and finally shot.

It's a glorification of a heart-to-heart, straight-from-the-shoulder-common-sense men's talk editorial, put on the stage—revolving stage, too. Some of the scenes are very effective, and genuine feeling gives them poignancy. Some very fine dialog, remarkably well delivered by Gellert, representing the bookkeeper. But on the whole there is far too much dialog, far too little action, too much common sense that has been repeated in newspaper phrases.

First act, setting forth the situation, is convincing and had much success, especially a clever skit on the League of Nations, but the second and third act were disappointing. Press and success moderate.

At all events an interesting departure. Might be a success in America if a good deal of general philosophizing and political reasoning were omitted and more individual interest worked out in the plot. *Jacobi.*

THE GIPSY PRINCESS

("Die Czardasfurstin")

Berlin, Oct. 10.

Musical play in 12 scenes. Book by Leo Stein and Bela Jenbach. Music by Emmerich Kalman. Staged by Hermann Haller. Musical arrangement, Arthur Guttmann and Richard Ettlinger. Costumes and designs, Prof. Ludwig Kainer. Dances staged by G. W. Jackson. At Theatre im Admiralspalast, Berlin.

After repeated postponement the new Haller revue opened. It does not mean anything new, but is solely a new adaptation of the successful master operetta by Emmerich Kalman, "The Gipsy Princess." Too long a performance for the contents.

Text and music of the operetta are torn apart to make room for the many dances shoved between the action, and disturbing its course. Stretching of the fine music is clumsy and has an unnatural effect. Even the magnificent make up of the show cannot make up for this.

It seems as though the Berlin public is tiring of these big shows.

If the press reports were favorable, it is for the reason Hermann Haller was the first showman to make the revue popular in Germany. One feels sorry to see so much labor in vain in this show.

Only Hans Albers and Max Ehrlich animated the tiresome action by their lively and spirited work. Rita Georg makes a good figure on the stage, and Hans-Heinz Bollmann, as the lover, the usual good sight.

Very doubtful whether this musical will become a success in view of the present frame of mind of the public. *Magnus.*

Birmingham Stock

Birmingham, Oct. 21.

Strand, only legit house at Montgomery, opens Sunday (26) with stock. Laurence Brasfield has returned to Montgomery from Chicago where he organized the company which is backed by local capital.

Tommy Reilly, formerly ass't to Sam Tishman, R-K-O booker, transferred to assist Harry Kalcheim.

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Peggy—I certainly do enjoy working with Billy Kelly.
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PAIGE SISTERS
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Literati

Publishing Control

It appears that ere long control of the book publishing industry will be guided more or less by the binder-printers. That's indicated mostly by the strengthening of the positions of the two leaders in the binder-printer field. The American Book Bindery, the Louis Satenstein outfit, a merger of the J. J. Little & Ives Co., C. H. Simonds Co. and the Charles T. Baker & Sons Co., is a strong sign. The combined firm will operate the Simonds and Baker organizations in Boston under the name of the Colonial Press, while retaining the Little & Ives trademark for New York.

Any number of publishers have been carried along by the binder-printers since the slump set in on the book business. Competition between the binder-printers have caused them to tighten their holds on their publisher-accounts to the extent that they have a say in control.

Ultimate result probably will be mergers of publishers to reduce distribution costs, with the binder-publishers undoubtedly cracking the whip.

Winchell Annoys Tanks

Home folks, in the western sticks, who like Broadway gossip get annoyed when Walter Winchell's column comes out with "Things I Never Knew 'Till Now." Most of these gags tell about General Grant and things in general.

Western kickers say they are home and kid owners. They read to the kids nightly from a pop volume titled "The Book of Knowledge and 1001 Facts," which doubles in putting Johnny to sleep and slipping him a bit of knowledge.

All the facts Winchell runs, that he never knew before, people around Chicago claim, is lifted from this book. Their beef is they know the facts and things backwards and forward and that they don't want them slipped in place of the big stem gossip.

Winchell's column appears in the Chicago "Evening American."

Grocery Stores for Outlets

Headache for the newsdaler is a business deal between George Horace Lorimer and one of the big chain grocery stores by which that outfit will place the Curtis mags, including, of course, the "Satevepost" on sale as regular merchandise.

Idea is Lorimer's, but the chain store people see it as indicating sales of general literary commodities along with canned goods and spinach in the near future. They believe that they can sell newspapers, magazines and books just as easily as general merchandise, notably the last named, inasmuch as the majority of buyers of magazines and books are women.

And they gagged when the cigar stores first took on the sale of books.

Spanish Trade Mag

Newest Spanish monthly magazine catering to the film trade and fan field is "Cineformia," a 24-pager, scheduled for first publication next month in Hollywood.

Periodical is aimed at Spanish speakers here and in South and Central America. It will attempt monthly box office returns from the foreign field on multi linguals made in Hollywood.

Editor of the new mag is Leon Alvear, former motion picture editor of the Spanish "La Opinion," published in Los Angeles. Louis Rich is business manager and Otto Warner treasurer.

Sullivan-Parker Row

Ed Sullivan, sports editor of the "Graphic" and Dan Parker of the "Mirror" are again battling in print. Last summer the boys accused each other of all sorts of unethical conduct in running the sporting sections of their respective rags, with Sullivan at that time threatening to sue Parker for libel. Nothing came of it.

Last week the two sport writers against started taking pot shots at each other with Parker assailing his opponent's professional reputation and integrity. Sullivan again making the libel gesture against Parker.

Real Names of Authors

E. M. Delafield, author of "Women Are Like That," is Mrs. Edmee Elizabeth Monica De La Pasture Dashwood; Princess Der Ling, author of "Lotos Petals," is Mrs. Thaddeus C. White; Hildegarde Hawthorne, "The Mystery in Navajo Canon," is Mrs. John Milton Oskison; Saki, "The Short Stories of Saki," is Hector Hugh Munro, and Anthony Wynne, "The Dagger," is Robert McNair Wilson.

Now They'll All Pan

Jack C. Moffitt, picture editor of the Kansas City "Star," is taking a six months' leave to go to Hollywood.

Carl Laemmle, having read several reviews on "what's wrong with this picture?" requested loan of the "Star's" picture editor for six months. The paper granted it. While in Hollywood he will be connected with the scenario department of Universal.

Fred Chappell Dies

Fred A. Chappell, 64, for many years associate editor of the Chicago "Daily News," died Oct. 14 in Chicago.

In his 44 years in journalism he was editorial executive on the old Morning "News" and late the Chicago "Globe." For many years he was on the staff of the Associated Press. In 1913 he joined the Daily "News."

British Journalism

When the news of the R101 disaster reached London, about an hour after the last editions of the morning papers had gone to press, one Sunday paper tried to get through to its editor and found they did not have his 'phone number. Addresses of eight men they tried to locate could not be found in the files, and one man they rang up had been dead 18 months.

Roland Young's Verse

Roland Young, the stage and screen actor, has hopped into the literary world with an audible splash. His book of comedy verse, "Not For Children," recently off the press, has already gone through its first edition and is well into the second.

Volume has illustrations by the author. Doubleday Doran published.

"Reflector Expires

"Reflector," one of the newer Hollywood publishing ventures, shut up after its fifth issue Oct. 5. Ironically the last bannerline was "How to shut up Doc Shuler."

Sheet was manned by the former staff of "Inside Facts." Ed Gibbons, associate editor, has gone over to a new police mag, called "FA-ber 6111."

Gene Stinston Active

Eugene Stinston, former music critic for the defunct "Journal" Chicago, has replaced Maurice Rosenfeld on the Chicago "Daily News."

When the "Journal" folded the News bought the properties, and kept Stinston on the payroll for special musical articles. Rosenfeld has a local music school which he will devote his time to.

Coast Musketeers

Jimmy Whittaker, Charlie McArthur and Jo Swerling are "The Musketeers" of Hollywood. They became friends while working at adjoining desks on the Chicago "Herald-Examiner," and their stories since then synchronize perfectly. They all live in Hollywood and write for the screen.

"For Men Only"

Beth Brown's newest volume, entitled "For Men Only," will be out about Nov. 1. Several titles were considered, with the publishers choosing.

Theme of the story runs principally in locale to the old time brothels of New Orleans.

Chain Store Mags

Second issue of "Modern Screen Magazine" and "Modern Love Magazine," which sell through the Kress and Kresge chain stores, goes up 150,000 copies over the first issue.

Initial issue a little over a half million copies.

Bolitho's Essays

Slated for November publication by Simon & Schuster is a collection of essays by William Bolitho (deceased), under collective title of "Camera Obscura."

Bolitho's posthumous play, "1920 Overture," will have a forthcoming production.

Mag Market Shot

Magazine market completely shot, particularly the one and two-cent-a-word field.

At Macfadden's, principal devourer of this stuff, there is said to be enough material on hand for seven months. Ditto with others.

Sounds Interesting

"The Sphinx Has Spoken," new novel by Maurice Dekobra, may have American publication. The book caused a stir in Paris. It's a story of a woman who attempts to bust up the friendship between two men.

Paul C. Hunter has bought in on "Screenland" and its new sister mag, "Silver Screen," becoming publisher of the two. He contemplates the two film fan mags as the first of a chain of general publications.

Fan Mag Editor

J. Eugene Christman has been made western editor of Boice Publications, group of fan papers.

He recently was transferred from Chicago to Hollywood.

Back to Old Trade

Edwin G. Wood, editor of "Tile Talk" for five years, reports that this publication has gone up the flue. He will return to writing fiction.

Real Names of Authors

Gladys Bronwyn Stern, author of "Mosaic," is Mrs. Geoffrey Lisle Holdsworth. Mary Marvin Heaton Vorse, author of "Strike!" is Mrs. Robert Minor.

Fainsworth Wright is editing the new fiction mag, "Oriental Stories." Published in Chicago.

Best Sellers

Best sellers for week ending Oct. 11, as reported by **The American News Company, Inc.**, and branches.

Fiction

Twenty Four Hours ($2.50)	Louis Bromfield
Cakes and Ale ($2.00)	W. Somerset Maugham
Blowing Clear ($2.50)	Joseph Lincoln
Seed ($2.00)	Chas. G. Norris
Charlie Chan Carries on ($2.00)	Earl Derr Biggers
Angel Pavement ($3.00)	J. B. Priestly

Non-Fiction

Strange Death of President Harding ($3.50)	G. B. Means and J. D. Thacker
Lone Cowboy ($2.75)	Will James
Story of San Michele ($3.75)	Axele Munthe
On Forsyte Change ($2.50)	John Galsworthy
Raven ($5.00)	Marquis James
Morgan, the Magnificent ($3.50)	John Winkler

Just Published
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FREDERICK
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D. APPLETON and COMPANY
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European Runaround

By Frank Scully

Berlin, Oct. 10.

Producer's headaches are now coming from temperamental authors who think they can act.

Playwright Verneuil and Director de Vaucorbeil, here from Paris for a French version of a Verneuil bi-lingual, got to snarling over the author's trouping talent, if any.

Max said Vernie was "affreux" (lousy), and should step out of the picture.

Having been around Ingram and French companies all his life, Max ought to know lousy acting when he sees it, but Verneuil took the insult with drawn sword.

How they'll ever get through the picture without blows is what's puzzling phlegmatic Germans around Ufa's studios.

Thing may end up with a trip to Heidelberg, where the studes still say it with sabres.

Identifying Vernie's "Habit"

Verneuil is the absent-minded bozo who sold the same English-speaking rights of "Pour Avoir Adrienne" ("To Get Adrienne") to Warners' and British International, the latter not finding out the Warner side of the purchase until half way through their own production.

Thing complicated a bit because Seymour Hicks owned the English stage version, which Harry Lachman has just pronounced as a talker under the title of "The Love Habit."

But it's the same piece of property.

Grock Does His Last Flipup

Grock's announced retirement may stir some picture producer into cashing in on this great clown before he dies.

He says his appearance this month at the Scala ends a career. After that he folds and takes his musical gadgets, grin, and bald head to the Italian Riviera, where he has a chateau at San Remo worth at least 80 grand.

Grock could outdraw even the Fratallinis. In England Stoll recently offered him $1,100 a week for a return engagement, but still burning over a $25,000 income tax slap in 1926 he refused to touch England again.

Kids go absolutely nuts over him and grownups give him plenty of raves. He's Chaplin with sound effects.

In France and Germany he's been a headliner for a generation. Everybody, in fact, thinks he's Frnch. It's true he's a French citizen, but he's German-Swiss by birth. His real name is Charles Adrien Wettach.

He isn't old, about 50, so there's plenty of time for somebody to star him in that famous Balzac bit about the jackass.

Comebacks of Key-Pounding Geniuses

With Paderewski gone to America for 70 concerts to recoup a fortune he didn't know till recently he'd lost, it will interest Leopold Godowsky to see how well he stages his comeback.

For Paderewski, following an appendicitis operation, has been laid up for more than a year with phlibitis—a leg congestion which may carry a blood clot to your heart and snuff out your lights in a minute.

And Godowsky, not generally known till this minute, had a complete breakdown while making Columbia records in London last June and had to be carried to a Swiss sanatorium.

There, nursed by his wife and his daughter, Dagmar, he got well enough to move on to Bad Nauheim and probably will spend the winter in Berlin, the Fritz Kreislers having offered him their apartment.

His collapse left Godowsky in a critical condition for several weeks, but he now seems well out of the woods.

Nobody loves a piano better than Godowsky and, if you leave out the showmanship, nobody plays it better.

The others pound those keys; he caresses them.

There's a mob rooting for his complete recovery. He's only 65. Paderewski is 71.

Jumper's Parachute Folds Forever

Fritz Besten, one-legged parachutist, who landed on a high tension cable at Neubrandenburg, and got badly burned, has since died.

His stunt stuff was a great carnie attraction, and his war-bobbed gam made the stunting much harder even than it looked.

To parachute without breaking a leg you have to flex your knees as you near the ground, and the shock is like a jump from a high fence.

Try that with one leg tied up behind you, if you think it's a frolic.

Wider Streets But Nobody Staying

Even Germany can't leave the Passion Play to Oberammergau. Berlin has been producing a 15-scene play under Henry Plesz's direction, with Alfred Stoeger in the role of Christus and Lothar Koener as Judas. Effort going nicely at the Sport Palast.

The Oberammergau effort has closed in the clear. Needed an attendance of 300,000 and did 350,000, clearing a net of $500,000 with a little to spare.

Theatre reconstruction and street widening to handle heavier traffic were written off by the gross. Hotel receipts dropped heavily, as most tourists now make it a one-day thing instead of a stopover.

Dancing in a Fleabitten Sleeper

Lucie English (who isn't) is starring in the Ufa Pullman bit called "The Waltz of the Sleeping Cars."

Waltzing around a lower sounds slightly goofey, unless scene is laid in one of those fleabitten countries in the Balkans, which are so sweet and romantic to script writers and so irritating to the suitcase squad.

Deal Looks Dumped

It's hard to say which group double-crossed the worst in the secret huddle between Germany and France when each had open picture agreements with America.

In Berlin, anyway, their cheeks are reddest over Variety's expose and they're blaming Paris producers who do their talking off-screen for the leak.

Charles Delac, who signed the American agreement with Harold Smith a year ago, signed the German agreement Aug. 8 with Dr. Plugge of the German film trade body.

That agreement made all German and French pictures, whether Berlin or Paris made, free to enter either country with no quota or contingent restrictions whatever.

It won't get anywhere, because the governments must okay the gag, and they're off irritating Washington for the present.

Filmvox Blows Up

Berlin inside boys say that "biggest sound studios in the world" of Filmvox in Nice, supposed to be backed by German money, never was.

All Germany supplied were the plans and a miniature, and on those, fast French promoters rushed the sucker list.

"Variety" slammed the whole project as boob-dumping on finding a racketeer named A. B. Fred on the board of directors.

Subsequent dirt is the thing has crashed, with the banking boys back of the project in the can for check-kiting.

French have a gag for that. They call a sheik a "check," and if he's overboard with debts—a "check sans provision." That's what these checks were.

Fred once before built studios in Nice, starting with a house for himself. Sucker money ran out at that point, so he moved into the villa and forgot the whole idea.

This Filmvox is just one more grand idea in a long list of his quaint conceits that have cost the public a lot of dough.

Incog Work for Opposish Okay, but NBC Non-Contracts Can't Use Names

NBC has forbidden non-contract artists on its programs to broadcast under their established names over any other network or indie station on penalty of losing standing with NBC.

This follows NBC's refusal to renew a majority of artists' contracts, reported based on the ground that it is not obliged to pay guaranteed salaries, but per program only. NBC's Artists Bureau still deducts 15% commission from salaries of the non-contract artists.

Edict against broadcasting with any opposition station holds good as far as announcement of the artists' name is concerned. An NBC entertainer may play another station, but his or her popular name must not be used.

Boston's New Mayfair

Boston, Oct. 21.

New Mayfair, new night club, opens Oct. 23.

Bobby Arnst, Arthur Brown, Velgo Vestoff, Lyons and Lorraine and Lott Sisters in the floor show.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

WONDERFUL MUSIC—ANYONE CAN PLAY
Concertina Plays by Roll
Free Folder. Pittle Co., Dept. D-7, New Bedford, Mass

"Arabesque's" Creator Would Stop Broadcasts

Columbia Broadcasting System has been sued in the Supreme Court by Yolande Langworthy, (Frances M. Reade) for an injunction restraining WABC from broadcasting any program containing the feature "Arabesque." The plaintiff claims she created this radio feature several years ago, which is a serial comprising a play within a play, containing a number of characters who appear in each serial, with incidental music, and opening and closing with the theme of "Scheharazade."

The plaintiff alleges she permitted Columbia to broadcast her feature subsequent to Jan. 1, 1929, when she was employed to take charge of morning and afternoon programs and that she acted in the "Arabesque" numbers but that since Aug. 4 last, when she severed relations with the defendant, it has continued to broadcast under that name, using other actors and other material.

Radio and Publicity

Daytime programs do not receive any publicity from N. B. C. Latter network devotes all its publicity to the night periods.

Reason advanced is night programs are regarded more important. N. B. C. sends out about 30 publicity stories weekly. Were the daytime programs included the National would have to issue thrice as much weekly which N. B. C. claims is impossible.

There are many programs during the day which warrant publicity but N. B. C. is sticking to night programs. Publicity is forced to neglect the day programs.

NBC's New Chicago Acct. Has Same Biz Initials

Chicago, Oct. 21.

National Battery Company goes on the air over N. B. C. on Oct. 24, with a nation-wide hook-up.

With college football fever running, the programs will consist of college quartets, college bands and general air of rah-rah.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

TAL HENRY
and HIS ORCHESTRA
Victor Records
Warner Bros.-Vitaphone Artists
Exclusive Management
Orchestra Corp. of America
1650 Broadway, New York

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
Now at
GRANADA, CHICAGO
-sonal Rep.: JAS. F. GILLESPIE

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
En Route Transcontinental Dance Tour
Permanent Address
28 West North St., Indianapolis, Ind.

AL LYNN
and His MUSIC MASTERS
The orchestra with that railroad opening
Permanent Address:
480 Brooklyn Ave., Brooklyn
Phone: President 4073
RADIO AND RECORDS

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

Another Flower Pot

"Two Thirty Club" is latest adjunct to nite life places of Greenwich Village, spotted at 230 Wooster Street.

Frank E. Carroll, promoter of pansy balls at the Central Opera House, is operating with a 50 cent cover charge week nights and $1 on week ends.

Jean Robbins, femme impersonator, heads the floor show.

Pickard Hillbilly on Radio Fan Mail Second Only to Amos 'n' Andy in Chi.

Chicago, Oct. 21.

Hill-billy radio music is getting in its dirty work in the midwest and is gaining rapidly in popularity.

Pickard family, on the air twice a week, once on a commercial program, and on sustaining, have climbed from last place to second place in a few months, in the matter of fan mail. Only Amos 'n Andy are getting more letters.

Remarkable is that the majority of letters are from the Tennessee and Kentucky backwoods, all writing for jobs along with their flattery.

One guy offered to come up and play the guitar for $12 a month, plus room and board.

DISCS FOR AIR AT 50c CHARGE

With reported impetus on the lower-waved stations, particularly those using canned programs for "commercials," has put quick action into the Music Publishers' Protective Association with the result that a charge of 50c will be placed on each disc used on the air of copyrighted numbers controlled by the Association.

There may be a squawk from some of the smaller stations which have been depending a great deal upon the electrically-transcripted music to keep their commercial periods open. And it has been a cheap way of assuring the "commercial" music. However, the daily average on the air for each station isn't prohibitive from the four bits' standpoint, but on the countup for all the stations in a month should round out a substantial sum.

GRAND OPERA NOT HOT ON AIR COMMERCIALLY

Grand opera for commercial radio programs has failed to click. Advertisers who tried it can't see repeats and other outfits have taken the tip. Last com op was on NBC, American Radiator firm paying. Draw too small.

NBC's forthcoming broadcast of Chicago Grand Op is as yet non-commercial, with no pay money in sight. CBS's tabloid op, says an official, is done for artistic purposes, meaning a sponsor can't be found. WOR has occasional operatic selections on unsponsored time.

MCA's Radio Dep.

Chicago, Oct. 21.

Music Corp. of America, here, added a radio producing department, in charge of Paul Kapps. Kapps, brother of Jack, is head of Brunswick-Balke-Collender.

Company has first account, Lucien Le Long perfume.

Uberall Sells to Moss

Ben Uberal has disposed of his interest in the two Hollywood, New York restaurants to his former partners, headed by Joe Moss.

One of the Hollywoods is the roadhouse, opening early in the summer and prospering while Paul Whiteman was the attraction for the first few weeks.

When Whiteman left the road Hollywood took a nose dive and finished very badly for a $175,000 investment.

Nuts Crashing Road

Pine Dale House, road house in Mountainside, N. J., is the first road place to go nuts. It opens with a stooge show next Oct. 29.

Reunited

The Yacht Club boys are back together again and open at the Simplon Club tonight (Tuesday).

NBC Making Chi Radio Center Assigns 40 Hrs. N. Y. Time to It

Chicago, Oct. 21.

With the new N. B. C. offices finally settled, the long planned move of important radio features from N. Y. will take place shortly. The company will move the entire set-up of all basic sustaining programs to Chi. This means 40 hours weekly.

Switch will give the terrifically cramped N. Y. stations more room to expand with "name" attractions for the commercial accounts. The Chi office will use the available time to build unknowns into national names, with all the programs set for country-wide hook-ups.

Heavy migration of radio staffs and artists to Chicago has been ordered by NBC, which plans to make the Windy City a radio centre equal in strength to New York. System already begun for establishment of an entirely separate centre although co-operating with the east.

Chicago will have its own artists service bureau similar to New York and will pick its own talent. The east and the west will also arrange for an interchange of artists between the two spots whenever necessary.

Hughie Ernst, of New York office, now in Chicago, has been definitely slated to head the bureau. Ernst is free to pick his own staff of assistants.

Plan is on a scale to spot Chicago as the central recruiting spot for radio talent both ways from Coast to Coast.

Three Concert "Names" On Radio Hold-Out List

Ignace Paderewski, one of four concert "name" hold-outs, now available for broadcasting by NBC next year. The Polish pianist will appear on the air if his manager, George Engels, accedes, Paderewski leaving it to his judgment. Other three hold-outs are Geraldine Farrar, Fritz Kreisler and Serge Rachmaninoff.

It's definite that none of the latter trio will broadcast for at least another year.

Paderewski makes a concert tour of 26 cities. All told he is due for 75 concerts.

The hold-out artists figure radio work lessens their drawing power on the concert stage.

Crude Commercials

Paris, Oct. 10.

Anticipating Television, the French Government is currently favoring a policy of fewer and better broadcasting stations, rather than encouraging the many small indie broadcasters which were recently flourishing.

Curse of French broadcasting is advertising, crudely interpolated.

Let-Outs in N. C.

Winston-Salem, N. C., Oct. 21.

Vincent Kay and his 11-piece orchestra, at WSJS of this city since it went on the air several months ago, have received notice and left the station Oct. 18.

Alvin Ely, program director and on the air, also got notice.

MEDBURY'S CBS GAGS

Hollywood, Oct. 21.

Making good on his local Wednesday night spiels over KHJ, John Medbury, columnist, goes on Columbia's national hook-up starting Oct. 29.

R-K-O Krooners Start

Eddie Miller is on the air with his R-K-O Krooners. The combination consists of Tom Kennedy, Will Kennedy, Chester Moffett, Eddie Miller and John McLaughlin, pianist and arranger.

The Krooners will be a weekly R-K-O air feature.

SONG HITS
MEOW! MEOW!
New York's latest orchestra sensation is
Al Katz and His Kittens
at the tremendously popular Hollywood Restaurant and via WMCA, thrice weekly. Al and his ensemble of kittens feature
"Go Home and Tell Your Mother"
"Just a Little Closer"
"Here Comes the Sun"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

FOUND!
A New Stage Personality
HENRY TOBIAS
COMPOSER
"Katinka," "Miss You," "Cooking Breakfast," "Wedding of the Birds," Etc.
GUEST MASTER OF CEREMONIES
PARAMOUNT-METROPOLITAN, BOSTON
(WEEK OCT. 8)
AS
HAL TOBEY
Dir.: HARRY LENETSKA—WM. MORRIS OFFICE
Sincere thanks to Boris Morros—Rubey Cowan—Abe Lastfogel—Harry Lenetska—Hy Fine and Eddie Cantor

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing: "My Baby Just Cares for Me," "When the Organ Played at Twilight," "On the Road to Mandalay"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

G. O. P. Apologizes to Union For Their Canned Political Music

Chicago, Oct. 21.

Musicians' union, through its president, James C. Petrillo, licked the entire Republican party, which controls this town, when the campaigners tried to use canned music on their stump-speaking trucks.

Petrillo protested when the Republicans sent out 35 of these trucks, each with radio, and later started a strike against the party by issuing a demand to all broadcasting stations that they refuse to the mike to all Republican speeches in the coming election campaign.

Strike of the musicians in the following stations was threatened: KYW, WGN, WCFL, WIBO, WGES, WJJD, WBBM, WEDC, WSBC, WHFC, WWAE, which takes in all the national networks.

With the unemployment situation tight, Petrillo's squawk was meat for the dailies, especially the Democratic papers.

Result was the Republican party sent hurried excuses to the union and pledged that no canned music would be used in any part of the campaign.

JENKS FAILS TO OPEN FOR PAR—F. & M. M. C.

Frank Jenks, m.c. from the Coast, didn't open at the Paramount, New York, this week, despite that last week's advance billing said he would. At Paramount-Publix it was stated the deal was off.

Formerly a trombone player in a Coast orchestra, Jenks was promoted to m.c. by Fanchon & Marco about three years ago. Last summer F. & M. sent him to New York to m.c. at the Fox, Brooklyn. Recently Jenks was slated to go on the road under the new F. & M. policy of rotating m.c.s.

Instead of opening in Atlanta for F. & M., as booked, Jenks accepted the Publix offer of the New York Paramount on Broadway at a reported increase. That deal for some reason failed to advance beyond the billing.

Lew Brown's Wife Seeks Separate Maintenance

Hollywood, Oct. 21.

Mrs. Sylvia Brown has filed suit for separate maintenance against Lew Brown of D. B. & H.

She is asking for division of their community property and $5,000 a month for support. She also wants the custody of their two children.

New Music Co.

Abner Silver, Nat Chaiken and Gene Geiger have organized a new music publishing firm, the Silver Songs, Inc.

Silver is a song writer. Chaiken handled the orchestra and radio departments for Irving Berlin, Davis Coots & Engels, etc, publishers. Geiger is proprietor of Pelham Heath Inn.

Mordecai Promoted

Dave Mordecai, former leader at the R-K-O 58th St., New York, is now western divisional music supervisor of R-K-O theatres from Chicago to the Coast.

He is under the supervision of Milton Schwarzwald.

PAT FLAHERTY'S OWN CO.

Pat Flaherty, who resigned as general manager of Fox's Red Star Music Co., plans to open his own publishing house Dec. 1.

Tommy Morton's Close Call

Tommy Morton, badly injured in an auto wreck on Long Island recently and at first reported to have received a fractured skull, is back beating the drums in Harry Ford's Hotel Manger orchestra.

Kornheiser's Opening

Phil Kornheiser will formally open his new publishing firm at 745 7th avenue, New York, Oct. 27.

Chic Castle, formerly with Robbins, will be Chicago rep for Kornheiser, Inc.

2 Pirate Song Sellers Given 30 Days in Jail

After months of effort agents of the American Society of Authors have caused the sentence of two of the biggest distributors of pirated songs in New York. The men who were given 30 days each in the Workhouse in Special Sessions were Frank Shermansky, 25, of Passaic, N. J., and his brother John, 21, of Maymont, Pa. Both pleaded guilty.

Acording to Jacob Lichter, the defendants admitted they had distributed over 20,000 sheets containing copyrighted songs to peddlers after the Shermanskys had obtained them from the Vacore Printing Co., of Hornsdale, Pa. The defendants offered to sell the agents 500 copies for $10. When the agents paid the money for the copies the brothers were arrested.

Orchestration Abuse Hit By New Register Plan

A plan to register all orchestras for issuance of orchestration by publishers will be proposed to publishers by the M. P. P. A.

M. P. P. A. would regulate the gratis orchestrations by the publishers to only recognized bands. As proposed, the orchestras are to be registered and given classification via card and number by the M. P. P. A., entitling them to receive free orchestrations. Publishers under the new plan will issue orchestrations to only bands registered with the M. P. P. A.

M. P. P. A. is desirous of either abolishing the present orchestration abuse or reducing it under the registration plan.

Godfrey Owes Plenty

Malden, Mass., Oct. 21.

Noted musicians are among the unsecured creditors of Godfrey Wetterlow of Malden, Mass., an advertising agent, who has filed a voluntary petition in bankruptcy. He lists liabilities of $67,580 and no assets.

George Gershwin has a claim of $1,000 for services; Nathaniel Shilkret claims $15,000 for orchestral services. The Buffalo (N. Y.) Musical Foundation wants $900, and the Fisk Jubilee Singers of Fisk University of Tennessee seek $500.

NEWARK PIRATES NABBED

Newark, Oct. 21.

American Society of Composers swooped down upon Newark this week and seized something like 13,000 copies of pirated songs. The music bootleggers had been very bold making a nusiance of themselves along Broad street and even the newsstands were selling the sheets for ten cents a chance.

Reisman Postpones

Leo Reisman's date at the Paramount, New York, has been postponed a couple of weeks. Reason is illness.

Reisman and his band were due at the house this Friday (24), but will not go in there now until November.

CHERNIAVSKY IN N. O.

Joseph Cherniavsky, former musical director for Universal, engaged by Publix as musical director at the Saenger, New Orleans.

Engagement is for four weeks beginning Oct. 27.

Lopez Shuts Office

Vincent Lopez has closed his orchestra booking offices at 1595 Broadway and now transacts all business from the band room of the St. Regis Hotel.

Gene Geiger, formerly manager of Vincent Lopez Orchestras, is now secretary and treasurer of Silver Songs, Inc., which took over the former Lopez quarters.

Joyce at Mastbaum

Teddy Joyce goes to Warners' Mastbaum, Philadelphia, next week (24) as m.c.

Engagement indef.

10 Best Sellers

Ten best sellers in sheet music for week ending Oct. 17, listed by Richman-Mayer, were:

"Little White Lies" (Donaldson, D. & G).

"Betty Co-Ed" (Carl Fischer).

"Go Home and Tell Your Mother" (Robbins).

"Kiss Waltz" (Witmarks).

"Springtime in the Rockies" (Villa-Moret).

"If I Could Be With You" (Remicks).

"Just a Little Closer" (Robbins).

"Confession" (Berlin).

"I Still Get a Thrill" (Davis, C. & E.).

"When the Organ Played at Twilight" (Santly Bros.).

LOCAL PITTSBURGH BANDS IN POOL DEAL

Pittsburgh, Oct. 21.

Four well-known local dance orchestras have merged last week into a corporation known as the Associated Orchestras of America, with headquarters in the State Theatre Building. The organizations are those headed by Bill Hollins, Ralph Harrison, Frank Maggio and Marty Schramm.

Individual orchestras will retain their separate identities, but will furnish about 100 musicians for the new firm, which is to provide all types of musical entertainment.

The corporation has Maggio as its president, Harrison as vice-president, Hollins as treasurer and Schramm as secretary.

$100 to Dealer for Letter On What's Wrong with Biz

Contest conducted by Richmond-Mayer, music jobbers, among the music dealers for theories on what is wrong with conditions in the music biz and how they may be remedied, was won by Ernest Philpitt, dealer of Jacksonville, Fla. Philpitt gets $100 for his letter.

Several hundred letters were received by Richmond-Mayer. They will be turned over to the M. P. P. A. as a guide for a music market survey which will shortly be drawn up.

RED STAR SWITCHES

Harrison Out, Jack Richmond In, Witmark Starts Others Later?

Jay Witmark took up his position as general manager of Fox's Red Star Monday (18), succeeding Pat Flaherty.

Charles Harrison, sales manager for Red Star, is out. Jack Richmond, with Feist for 16 years, switches to Red Star Oct. 27.

A few additional minor changes are expected.

Musicians' Family Objects, Wife Attempts Suicide

Worcester, Mass., Oct. 21.

The attempted suicide of Frances (Laidow) Archambeault, 21, in Worcester, Mass., revealed her secret marriage to Perley Archambeault, piano-accordionist with the Hughie Connors orchestra.

He told police he met his wife in Tampa, Fla., several years ago while playing in an orchestra. Recently they decided to marry and went to Albany, N. Y., where a justice of the peace performed the ceremony.

Mrs. Archambeault swallowed a quantity of poison. Her husband said he knew of no reason for his wife's attempted suicide, except that his parents looked with disfavor upon his marriage.

Hotel's Aviation Grill

Park Central Hotel, long in the red, gets a plug as New York's "aviation center" beginning Oct. 28 when its "Aviators' Grill Room" opens.

Grill has been taken over by Henry Jay Cobbs, exploitation for Curtiss-Wright, with reported backing from the air interests.

Curtiss-Wright orchestra, propaganda vaude act, closing shortly, goes into the grill.

CBS has the broadcasts.

Town Nite Spots Benefit By Minn's Half Hour Curfew Lift; Road Hit

Minneapolis, Oct. 31.

The city council license committee has voted in favor of extending the closing time of nite clubs, dance halls and cafes from 12:30 to 1 a.m. in order, it was stated, to prevent crowds from going to roadhouses.

Police department recently started to enforce the 12:30 closing ordinance, putting the lid on dancing after that hour. Union officials appeared before the committee to urge the later dance curfew, stating the extra half hour would help to alleviate unemployment as well as prevent recreation business from straying to suburban roadhouses and to St. Paul.

"Wreck of 97" Suit

Camden, N. J., Oct. 21.

Suit brought by David D. George, 64, Gretna, Va., against Victor Talking Machine Co. for royalties from sale of "Wreck of 97" discs is on trial in Federal Court here.

Litigation has been pending since about 1925, with Victor enlisting aid of Prof. R. W. Borden, folklore expert for Congressional Library, to determine who really wrote the "Wreck." George claims he is author, but Professor Borden ascertained that Frederick Lewey, Lynchburg, and Charles Knowles, Danville, both wrote songs very much like the one recorded in recent years.

Song was popular in mountainous sections of Virginia for years before talking machine companies "discovered" it. Nathan Burkan, New York, representing Victor, holds George's claims are false and declares it was first recorded by General Phonograph Co. in 1923, after which three other disc firms besides Victor made it.

The wreck in question occurred about 1903, just north of Danville. Mail train No. 97, operated for government and carrying no passengers, was credited with the fabulous speed—for that time—of 90 miles an hour. It went off a trestle and burned its crew.

Pub. Venture May Split Gilbert-Baer Song Team

Abel Baer will not string along with L. Wolfe Gilbert and Dave Dreyer when they open their own publishing house. It was first planned as a publishing trio, but Baer stepped out.

This may dissolve the writing team of Baer and Gilbert that has existed for years. Baer and Gilbert both worked for Feist until last year, when they went to the coast for Warners. Warners bought back the remainder of the contract time with them a few months ago.

M. C. Huffman, formerly holder of an interest in Tiffany pictures, and now an indie film producer, is reported financing the Gilbert-Dreyer publishing firm. Huffman will come east from the coast within the next week or two.

Brady's Costly Fire

Peoria, Ill., Oct. 21.

Harry Brady's Palace Gardens roadhouse and dance hall, five miles northwest of here, was destroyed Oct. 15 by fire of undetermined origin, with loss estimated at $35,000, reported covered by insurance.

Brady and Robert Nash, floor man, were forced to flee from the second floor of the building to save their lives.

The place was built by William Quirk six years ago and sold last year to Sam Weinstein, who operated it as an amusement center during the season and then leased the roadhouse and dance hall to Brady.

Nite Club Placements

Roehm & Richards placed Pete Larkin as m. c., Maurlene and Norva, dance team, and Jean Rose, blues singer, at the Club Mirador, and Ernesto and Cuzette and Dorothy Norton, dancers, at Nixon restaurant, Pittsburgh; Archie Robbins, m. c., Mildred Bragdon, prima donna, Mazzone and Keene, dance team, Maryon Dale, soubrette, at the Palais Royal, Newark.

Three Neal Sisters opened at the Don Dickerman's Daffydill last week for indef engagement.

OPERA SUBSCRIBERS FROWN AT NEW TAP

Chicago, Oct. 21.

Chicago's Civic Opera season is reported to be already $150,000 behind 1929. At present subscribers are being asked to kick-in additional money, ranging from $1,000 a person to $500. Extra subscription is being asked, it is reported, because of the heavy expense of the new building, erected last year.

An effort, early in the week, was made to push opera into the ranks of big biz by staging a gigantic ticket sale drive and 'calling it "opera week." All elevated transit platforms became ticket booths, with Insull employees reaching out and grabbing everyone.

Some of those asked to subscribe further money, have refused, on the ground they can't go in any deeper.

Season lasts 110 performances here, with the local papers giving the opera all the best of it, and never a word of criticism. Because of this "civic attitude" of the rags, many claim the operas will never be much unless the bad ones are panned, and the public given a break.

JOSIAH ZURO KILLED IN COAST CAR CRASH

San Diego, Oct. 21.

Josiah Zuro, 37, was fatally hurt Saturday night (18) when his auto overturned on Torrey Road, north of La Jolla.

Zuro, musical director for the Pathe studios and a composer of note, apparently lost control of the car, which he was driving. It climbed an embankment and overturned, pinning Zuro beneath.

Oscar Potoker, 40, also of Hollywood, in the car at the time, crawled free from the wreckage and summoned help. Zuro died while being rushed to the Memorial Hospital. Potoker will recover.

Zuro's remains are in the La Jolla funeral home pending a formal inquest. Following this they will be shipped to New York for burial.

Mrs. Hugo Reisenfled brought the body back to Hollywood where, after Jewish Orthodox services were held today (Tuesday), it will be shipped to New York for interment.

Zuro was born in Bialastok, Russia. He came to America about 20 years ago, making his debut with the Metropolitan Opera Company at the age of 16. For a number of years Zuro was associated with Reisenfeld at the Rialto, New York, also conducting shows for Frohman and Ziegfeld.

Zuro came out here for Pathe about 18 months ago under a five year contract. He was engaged to score foreign productions.

He is survived by his mother, a brother, and a sister, all living in New York.

Reisman for Publix

Leo Reisman is doubling. In addition to waving the baton at the Casino, New York, he will spend his spare time doing the same thing at the Broadway Paramount starting Oct. 24.

HERE AND THERE

Ted Fiorito band, goes into the Lowry Hotel, St. Paul, for four weeks beginning Nov. 1, and then to the Schroeder, Milwaukee, for an additional month.

Clyde McCoy and band now at the Drake Hotel, Chicago. Over WGN nightly, dividing time with Coon-Sanders.

Paul Christensen orchestra has signed to continue broadcasting over WKY, Oklahoma City, until June 1, 1931. Longest contract ever consummated by the station.

Frank Novak, Jr., and orchestra open at the St. Moritz Hotel, New York, next week (25).

Ben Pollock and his N. B. C. orchestra open at the Gibson Hotel, Cincinnati, Nov. 1, for ten weeks.

Obituary

HENRY S. CREAMER

Henry Sterling Creamer, 51, colored actor and lyricist, died Oct. 14 in Mount Sinai Hospital, New York, of a complication of diseases following four weeks of illness at his home, 110 West 131st street.

Mr. Creamer died just when his greatest success had been obtained as a songwriter, his "If I Could Be With You One Hour Tonight" (Remick's), which he wrote with Jimmy Johnson (colored) in 1926, but now revived for a topical song hit, being among the song leaders.

He was born June 21, 1879, in Richmond, Va., the son of Rev. Henry and Anna Lewis Creamer. His early education was obtained in the New York public schools.

Mr. Creamer had been most prolific in song writing and had written for several stars. He wrote the Ernest Hogan show, "The Oyster Man." In collaboration with the late Alex. Rogers (colored) he wrote and staged "The Old Man's Boy." He had been associated in writing with Will Vodery, Will Tyers, James F. Hanley, Peter de Rose, Fortuneo Bonoboba, Con Conrad and Lou Handman.

In Loving Memory of
HARRY ENNIS
(*"Bell"* of "Variety")
who died October 12, 1924
Mrs. Richard J. Ennis
Mrs. Harry Ennis
Bert Ennis
Leslie Ennis
Clara Ennis
Years but serve to etch your memory clearer.

For six years he teamed with Turner Layton and they turned out such songs as "Sweet Emmalina My Gal," "Sweet and Pretty," "After You've Gone," "The Song Mule," "Way Down Yonder in New Orleans" and "Dear Old Southland." He wrote the book and lyrics for "Three Showers," which was produced by Charles D. Coburn and he (Creamer) starred in "Strut Miss Lizzie," which he wrote.

He wrote with Max Rith, "My Blue Bird Was Caught in the Rain."

IN LOVING MEMORY OF
JOHN TILLER
Who departed this life
October 21, 1925
MARY

At the time of his death he had completed the manuscript of two plays, a drama with music, and a musical comedy.

In later life he had found time to give instructions in stage dancing. He was a member of the American Society of Authors and Composers and the Dramatists' Guild.

He is survived by his widow, Lillian Fairley Creamer, son, Henry Creamer by a former marriage; stepson, Henri Wessels, dancer, and two sisters.

The remains were cremated in Fresh Pond, L. I.

IDA KRAMER

Ida Kramer, 52 (Mrs. Ida Schneider), Jewish actress, died Oct. 15 at her home, 374 Eastern Parkway, Brooklyn, of heart trouble.

Miss Kramer had been on the stage ever since she was 14 and appeared in nearly every Jewish theatrical company in existence. She was prominent in shows presented by Jacob Adler and David Kessler. She had also worked in England.

Miss Kramer originated the part of Mrs. Isaac Cohen in "Abie's Irish Rose."

She was popular on the east side, was a member of Hebrew Actors' Union, Equity, and the Jewish Theatrical Guild.

Her husband and two sons survive.

PHILLIP HIRSHOFF

Phillip Hirshoff, 55, formerly produced vaude acts about Chicago, died Oct. 14 at the Wacker Hotel, Chi.

Hirshoff had been ill for some time with tuberculosis and inactive. Survived by his wife, Emma. Burial Oct. 16, in Chicago.

FRANK HOWARD

Frank Howard, veteran actor, died Oct. 14 in the Actors' Fund Home in New Brunswick, N. J., where he had been under the care of the fund for three months.

Mr. Howard made his stage debut with the Home Towners' Co. in San Francisco in 1874 and had played in "Pinafore." He appeared in vaude and once was a member of the Clipper Quartette, singing bass; also working with the act of Adams, Casey and Howard. When he retired he became a theatre doorman.

He was born in New York and is susvived by a son, Joseph Pamental, Grantwood, N. J., and a daughter, Mrs. M. Kiely, West Norwood, N. J.

Interment in family plot, Holy Name cemetery, Jersey City.

BOB EMERSON

Bob Emerson, 45, was killed in an automobile accident Oct. 13 at McMinnville, Tenn. Emerson did a vaudeville turn under the name of Kane and Gray. It was at first erroneously reported his vaude partner, privately Mrs. Felger of Fayette, Ohio, was also killed. She was only slightly injured.

A train struck the car in which the act was jumping from Memphis to North Carolina.

The body of Emerson was taken to Glendale for interment. Mrs. Felger was formerly in vaude as partner of Harry Hart.

JOHN F. O'CONNELL

John F. O'Connell, 54, theatre manager, died in Halifax, N. S., Oct. 12 of paralysis. Mr. O'Connell died on the eve of the opening of a new Par-Famous Players house in Halifax which he was to manage. He was manager of the Academy of Music and its successor, the Majestic. He had been manager of Halifax theatres for 24 years. Surviving are the widow, two daughters and two sons, one of the latter being manager of the Garrick in Halifax. Just a few weeks ago Mr. O'Connell attended a conference of Famous Players Canadian managers at Toronto.

IN LOVING MEMORY OF
MY FATHER
ROBERT GARNELLA
Who died Oct. 20, 1927
ELSIE GARNELLA

MAYME BRYANT

Mayme Bryant (Mrs. Harold Preston), 56, who had appeared in both legit and vaude, died Oct. 14 in Lenox Hill Hospital, New York, where she had been under the care of the Actors' Fund. Her husband survives.

Miss Bryant was related to the late Frank Mayo, actor, and made her last stage appearance in a Bronx stock company in January, 1929. She had also been a member of the Louis Werba stock in Brooklyn. Her most notable legit engagement was in "Strongheart."

IN FOND MEMORY OF
JANE CONNELLY
October 25, 1925
Honorable Wu

WILFRED BERRICK

Wilfred Berrick, 48, vaudevillian, died Oct. 18 of heart trouble at his home in Far Rockaway, N. Y.

He was formerly of the team of Berrick and Hart (Lillian D.) who had played in different acts including Gus Edwards' "School Days" and B. A. Rolfe's "A House Boat."

Mr. Berrick married his stage partner, Miss Hart, about 17 years ago, who, with two daughters, Betty, 13, and an infant, survive.

Interment in St. Michael's Cemetery, Astoria, L. I.

CHARLES HARTLEY

Charles Hartley, 78, actor, died Oct. 13 at 145 Palisade Road, Fort Lee, N. J., of a complication of diseases.

Mr. Hartley had been on the stage about 50 years and had been in support of McKee Rankin, Daniel Bandman, George Edgar and other stars of earlier years. In later years Mr. Hartley had worked in films.

The funeral was conducted by the Actors' Fund with interment in the fund plot in Kensico cemetery.

PATRICIA CLARK

Patricia Clark (26), of the vaude team of Walsh and Clark, and in private life the wife of Billy Walsh, died suddenly Saturday (18) in Sydenham Hospital, N. Y.

Miss Clark was at one time a featured showgirl in Carroll's "Vanities," but devoted her later years to vaude. Besides her husband, three brothers survive. The body was sent to St. Paul for burial.

THOMAS M. GORMAN

Thomas M. Gorman, 77, oldest of the seven Gorman brothers of bygone theatrical fame, died recently in Ottawa, Conn. Another brother, Mike, died last April. Following their retirement from the stage, where they were famous as clog dancers, the Gorman brothers became noted as horsemen and Peter and Jerry Gorman still have stables.

ETHEL G. CRANE

Ethel Gordon Crane, character actress, committed suicide by poison in a hotel room at San Bernardino, Cal. Her home was Tujunga, near Los Angeles.

Her only daughter was a suicide a week prior at Rockford, Ill.

The widow, 39, of Frank A. Gotch, world's champion wrestler, died Oct. 15 in Humboldt, Ia.

Eddie Kane, manager of Sammy Mandell, died at Petrosky, Mich., Oct. 17.

William F. Adams, doorman, Stadium theatre, Woonsocket, R. I., died Oct. 15.

DEATHS ABROAD

Paris, Oct. 10.

Funeral took place on Oct. 8 of Germain, owner, with Rene, of the Abbayie de Theleme night club. He died on Oct. 4 of heart disease. Before his Abbayie de Theleme days he had been headwaiter at the Claridge.

Madame Ferrat of the Opera Comique died on Oct. 6.

This Year's Pay Claim Looks Very Big as Next Year's Tent Job Shrinks

Chicago, Oct. 21.

Figuring little likelihood of being re-employed next year anyhow, some of the general agents of the six Ringling circuses are preparing to fight for the money they claim was illegally withheld from their salary at the end of this year's circus tour.

Men are paid off on the basis of a 30 week season instead of a 40 week, pro rating of $5,000. At the finale pay-off this extra ten weeks was withheld because, as was pointed out by the Ringling office, the season was really approximately only 26 weeks.

According to the g.a.'s, and their version of the contracts they should have been paid for the full 40 weeks, despite shortness of season. So far no action.

Los Angeles Looking Tough, Robbins Quits

Los Angeles, Oct. 21.

Robbins Brothers circus, billed to play in and around here this month, closed at Bakersfield, Cal., Oct. 14.

Show was shipped from that point to winter quarters when James Buchanan, owner of the trick, decided that the southern part of the state was too tough to buck.

Shell Brothers circus, which wintered here last year, is now in the state routed as far as Hynes, Cal., a suburb of Los Angeles, where it will winter.

Rodeo Ponies Trampled to Death

Dallas, Oct. 21.

Rodeo at Texas State Fair here got a bad break before opening when 40 of the best riding horses trampled each other to death in their box cars, enroute from Polistra, Kan., stables.

Fair forced to order another shipment of ponies for rodeo.

Circus Afloat

Circus aboard the old U. S. Warship Illinois, docked at 97th Street and the North river, New York, and used as a Naval Reserve training ship, opens Nov. 4. Barnum and Bailey acts for the show, sponsored by the 1st Battalion of the Navy Militia. Profits to ship's "Mercy Fund."

$1.00 top.

Sam Brody, p. a.

No Work, but L. A. Flooded With Layoff Circus Acts

Los Angeles, Oct. 21.

With closing of the Barnes, Robbins and Shell Bros. circuses in this vicinity, L. A. is loaded with circus acts looking for a chance to grab a day here and there in pictures. Added to this number are the members of other tricks now closed, who make their homes on the coast.

Until this year the Barnes show has been strictly an animal circus. This year a number of acts were added with the animal end of the performance played down.

Chances for the performers to grab off any dates locally are slim, as most of the fairs are over. Only opportunity they have for work is the Shrine Indoor Circus in January and department store work during the Christmas holidays.

Robbins Bros. Circus in New Winter Quarters

Chicago, Oct. 21.

Robbins Bros.' Circus will close at Alva, Okla., Oct. 18, and will go into winter quarters at Lancaster, Mo. Outfit, until this year, has wintered at Granger, Iowa.

Circus is the last of the railroad outfits to fold, an extended trip to the west coast pulling the season up to 32 weeks. R. M. Hall, who owns the winter barns where the show will be stored, buys and sells show property, which makes it appear that Fred Buchannan, owner, may be going to drop the show entirely.

Buchannan, early last spring, was given a tough run by the Ringling circuses. He survived because of his excellent showmanship, altho several times he threatened to quit. The trip to the coast was not all expected, with the stop-off at Lancaster for the cold months.

Golf and Rink Open on Sunday—Owner Arrested

Waterville, Me., Oct. 21.

Rev. Frederick W. Smith, Superintendent of the Christian Civic League, has caused the arrest of Jack B. Banks, of Manchester, for operating a miniature golf course and roller skating rink on Sunday.

Banks declined to close the amusements so Smith obtained a warrant. The "blue laws" also keep Maine theatres closed on the Sabbath.

Stranger Than Fiction

Galveston, Oct. 21.

Explosion of an oil stove caused $25,000 fire damage in the San Augustine County fair grounds.

Fire prevention exhibit of the San Augustine fire department was destroyed.

Miller Bros. shows suffered costly damage.

SKATING AT RYE PARK

Rye, N. Y., Oct. 21.

The mammoth arena in the Casino at Playland, Westchester County's big summer amusement park here, will be kept going all winter as an indoor ice skating rink. A series of contests and exhibitions is programmed.

Graduated Mendlesohn

Chicago, Oct. 21.

George J. Mendlesohn, former p. a., 101 Ranch, appointed manager Crescent, New Orleans.

Mendlesohn was formerly in the legit field.

Ringling Buys Hossick Contract

Chicago, Oct. 21.

J. A. B. Hossick, former confidential auditor, America Circus Corp., received a check for $1,500 payment in full for his contract when Ringling took over the office. Hossick has retired.

FAIRS CALL OFF PLAY OR PAY CONTRACTS

Chicago, Oct. 21.

Acting spontanoously, but in unison, the independent fair agencies decided to eliminate "pay or play" contracts for the coming year. In place of the fixed contract, the new scheme will have the agencies appointed as personal representatives for the actors.

The elimination of the "pay or play" papers is brought about by the terrific number of claims of acts on unfulfilled contracts this past season. Estimated that acts lost more than 200 weeks on contracts due fairs failing to open or neglecting to pay off.

Coast Reports Barnes Show Will Be Sold

Los Angeles, Oct. 21.

It is understood out here that the Al Barnes circus, one of the Ringling properties, is to be sold down the river.

According to reports, the outfit, strictly a west coast show, is too far away from the home base to be operated efficiently and the various execs who traveled with the show during the past season were unfamiliar with west coast conditions, making it necessary to route the trick through the Canadian provinces, where it did a nose dive.

If the show is sold, it is understood, the Ringling organization will retain a cut and work with the new owners so that the show will not conflict with their other properties. Condition of sale will be that the show remains west of the Mississippi.

All-Colored Marathon of Dance and Vaude Skits

Dallas, Oct. 21.

Gardner Park, local amusement spot, conducting marathon composed of all negro dancers. Idea is combination of dance and vaude skits, with contestants judged on ability to entertain as well out-sticking in the grind. Winner gets $1,000. Clicking, with good biz. And it's third marathon in town for past coupla years.

Downie Circus $10,000 Suit Against Barnes

Augusta, Me., Oct. 21.

James Heron of Havre de Grace, Md., who operates Downie Brothers circus, is bringing action in Kennebec superior court, in session here, against Al G. Barnes circus of Baldwin Park, Calif.

Heron alleges that on July 26, the agents of the Barnes show in Augusta covered advertising posters of his on display here with posters for the rival circus. He asks damages in the sum of $10,000.

CARNIVALS

(For current week (October 20-25), when not otherwise indicated)

Alabama, Wiggins, Miss.
Alamo Expo., Antonio, Tex.
Bernardi Greater, Emporia, Va.
Bunts, Columbia, S. C.
Cetlin & Wilson, Sanford, N. C.
Coe Bros., Pelham, Ga.
Corey Greater, Shelby, N. C.
Dixie Expo., Dyersburg, Tenn.
Douglas Greater, Youngsville, N. C.
Eddie's Rides, Bastrop, La.
Ehring, Circleville, O.
Galler, Alexander City, Ala.
Glick, Wilson, N. C.
Great Western, Tullos, La.
Hames, No. 1, Stephenville, Tex.
Hill, Guntersville, Ala.
Isler Greater, Tulsa, Okla.
Jones, Montgomery, Ala.
Ketchum, Raleigh, N. C.
Krause Greater, Monroe, N. C.
La Mance, Canton, Ga.; Washington, 27-1.
Lee, Douglasville, Ga.
Leggette, Sulphur, La.
Loos, Beeville, Tex.
Marks Greater, Woodland, N. C.
Melville-Reiss, Kinston, N. C.
Metropolitan, Shelby, N. C.
Miller, Lafayette, La.
Page, Sparta, Ga.
Quality Novelty, East Radford, Va.; Amherst, 27-1.
Rice Bros., Cordele, Ga.; Windsor, 27-1.
Rice-Dorman, Center, Tex.
Rogers & Powell, Carthage, Miss.
Rubin & Cherry, El Dorado, Ark.
Rubin & Cherry Model, Columbia, S. C.
Snapp, Ft. Smith, Ark.
West Coast, Minden, La.
Western, J. W., Walnut Cove, N. C.
Wortham, John T., El Paso, Tex.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Stage hands and musicians given four weeks' notice in this spot to take effect Oct. 26. R-K-O office said measure is a precautionary one and that vaude may continue. Vaude at the Englewood nets around $500 weekly and without it, R-K-O might lose some $1,500 every seven days.

Location of the house and its near neighbors seemingly makes vaude almost imperative if it is to keep the box office open. Flanked on all sides by class picture houses it is generally conceded the house won't have a chance with a straight picture policy.

In order, however, to compete on even terms with its two nearest neighbors, directly across the street, the Englewood would have to swing into late releases, make an outlay of between $50,000 and $75,000 in the front of the house, and install new projecting machines and a screen.

Tuesday evening money had to be returned to customers who couldn't find seats. This week 11 turns were offered for extra special measure.

Opening were Frear and Dewey, man and girl juggling turn, with their comedy hat bit being their strongest. Special drop and worked in baseball uniform. Joe Renee, strumming a bejeweled banjo and uke, and crooning moved along smoothly. Wound up with grand opera air, not so hot.

Bobby Pincus, guest star from the Palace, made it tough for the rest of the eight acts. He doubled 'em up and finally begged off because he had another turn still at the Palace. Grace Edler and Girls followed with five femmes who, in men's evening clothes, got a fair start. Some of the team and solo dancing fair. DeKos Bros., in their stilt acrobatic turn, strong. Finish a novelty whirlwind turn.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicatec

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTA 78
BIRMINGHAM 79
BRONX 78
CHICAGO 77
CINCINNATI 78
DALLAS 78
DENVER 78
KANSAS CITY 78
LOS ANGELES 78
LOUISVILLE 79
MILWAUKEE 79
MONTREAL 79
NEWARK 78
NEW ENGLAND 79
NEW HAVEN 79
OKLAHOMA CITY 78
PITTSBURGH 79
PORTLAND, ORE. 78
ROCHESTER 78
ST. PAUL 79
ST. LOUIS 77
SAN FRANCISCO 78
SARANAC LAKE 79
SEATTLE 77
SYRACUSE 78
TOLEDO 79
WASHINGTON 79

The "New Yorkers," a band of nine men, next. They started by following Horace Heidt's routine. Two femmes, one a songster and another a dancer, assisted. Clara Morton, formerly of Four Mortons, assisted by a male piano player, did very well. A finished performer, she took up the house and pulled 50 per cent of the laughs.

Burleigh Grimes, from the Cardinals, strolled on with another chap, both sans makeup and in street clothes. Unlike most ballplayers, Grimes shows a keen sense of showmanship. He is being coached for an act. Turn ran a little too long.

Four Top Notchers, three girls and one man, next. Singing by the lass with the boyish bob pleased, as did the dancing of the rest of the girls.

Walton and Brant, in tenth place, turned out many laughs. The girl comic gets everything from her lines.

Victor Bedini and Co., animal trainer, closed the bill. Turn uses riding dogs and monkeys in routines smacking of the old days when a bow was a bow.

"The Storm" (U), featured.

Regal

In order to make room for the six showing acts, they clipped out the major portion of the regular stage show, leaving only one turn on the house show. The one act was the former champ, Jack Johnson, and they might just as well have left him out, also. Not a laugh or an interesting moment in his entire routine, which includes clowning with a hoke comic, sparring and punching the bag. Doing a full week here, and didn't even manage a reception from this colored house.

Showings started and ended with a colored turn. First was Don Pierson, straight singer of popular tunes. Tries to reach the emotional pitch of George Washington Dewey, but doesn't get it across to the audience. Might find a place in presentations for colored spots, but as a single has little for vaude. Closing were the Five Blazes, dancing fools, in a routine that has become as standardized with colored hoofers as electric bulbs. Make a lot of noise to hot music, close with a burst of challenge dancing, and call it a hoofing turn. Have no idea of polish, finish or restraint.

Healy and Garnella have a comedy song and dance turn that depends largely on Healy's hoofing.

Harm and Nee, pair of male harmonizers, have been around on various presentations and units, and can make the grade in such spots, but have a tough struggle trying to hold up on their own. Janton Sisters do a little song, followed by a tap routine. All satisfying enough, and can make the grade when covered by presentation flash.

Franz Ruf, monologist, in style of delivery and the color of his gagging is much like Fred Allen, but the quality is not. Ruf's chatter is either old or so off-color that it isn't suitable for the majority of theatres. Example of age and gags, he's proving that a guy only works but two days a year, and they're both holidays, anyway. And on a blackboard, too. Finishes with a hot-chat hoofing bit that removes last vestige of class from the act.

Gibson Family, colored, were a hit primarily on the fact that two very young children, singing and dancing, are naturals when there are enough femmes in the house.

"Numbered Men" (FN) feature, Billy House, "Resolution" (Par), short, and Par news clips completed the spread.

Business off Thursday night.

Essaness theatres, having turned the Pantheon and Lakeside back to Publix-B. & K., will shortly add two houses to their list, opening the Regent on the far northside as "The 400," planning for the supposedly ritz mob in that district, while the Chateau, former Ascher vaude stand, comes back as the Vogue. With the opening of the Vogue, the Essaness Little goes back to its owner, who will convert it into an indoor golfie.

Liberty, St. Louis, opens Oct. 25 with stock burlesque. Jack Christopher here last week hiring cast.

Dr. Max Thorek, American (Theatrical) Hospital, appointed honorary physician of Actors' Equity.

Montgomery, Ala., gets stock shortly at the Grand. Backed by S. Saulzbacker, with L. L. Brasfield here engaging talent. Bond of $1,000 posted.

Sterling, Kontos and Gregory house in Sterling (downstate) added vaude, booked by Tommy Sacco.

As a special favor to R-K-O, the Elevated Transit Co. donated use of its State street crossing on which were placed scarehead ads for "Half Shot at Sunrise," playing opposite at the State-Lake. Deal put through by Sam Thall.

Milt Byron, Frank Harlow, Jack Leland, Larry Sullivan, Clifford Findlay, Mabelle Arnold, Barbara Gordon, Mae Ray, Jesse Hale joined the Davenport Players, Davenport, Ia.

Oliver stock at Rockford, Ill., has three new members: Virginia Dale, Audley Anderson, Madalyn Kent. Mr. and Mrs. Oliver, Mr. and Mrs. Jack Reade and Lester Howard retired. Eddie Rivers, director and producer.

Tom "Fats" Waller has placed his newest song, "Ready for a Steady," with Milton Weil for publication.

Otis Oliver couldn't make a go of his stock company at Rockford and scrammed. Management taken over by Ed Lee Rivers. Working along on week-to-week basis.

Charles Wortham has opened a circle stock covering 14 towns in southern Illinois. Route will be cut to seven towns shortly, with the less profitable spots being eliminated.

Capitol, Manitowac, Wis., has added vaude each week. Booked from William Morris office, Chicago.

I. A. T. S. E. at Duluth, Minn., stages a benefit show week of Nov. 2. Acts will include John Thomas, "Saxotet"; Ulis and Clark, "Top Speed," Joe Cristy and Co. and O'Connor Family.

For the second consecutive year the Chi Civic Opera will go on the air every Sat. evening. Starts Nov. 1 with "Tannhauser."

ST. LOUIS

By E. M. CRIGLER

Ambassador—"Playboy of Paris."
Fox—"Three French Girls."
Loew's State—"Scotland Yard."
Missouri—"Maybe It's Love."
St. Louis—"East Is West."
Capitol—"Animal Crackers."
Garrick—Burlesque.

American (legit) opened Sunday nite with "Strictly Dishonorable."

Catholic Theatre Guild's first production, "Misleading Lady," last week opened a series of seven plays to be presented this winter at the St. Louis University Auditorium.

Casey Players (stock) at the Orpheum brought May Robson to St. Louis as visiting star.

The German Theatre opened season last Sunday nite in the German House with "Twelve Thousand." The management has been entirely reorganized and hereafter the theatre will produce only modern plays.

Chicago Civic Shakespeare Society, starring Fritz Leiber, presented seven different Shakespearean plays at the Shubert-Rialto (legit) last week. Plays drew small crowds.

SEATTLE

By DAVE TREPP

Music Box—"Old English" 2d week).
Blue Mouse—"DuBarry, Woman of Passion" (2d week).
5th Ave.—"Scotland Yard"; stage.
Fox—"Up the River."
Coliseum—"Men of North."
Paramount—"Monte Carlo"; stage.
Orpheum—"Amos 'n' Andy"; vaude.
Liberty—"Rain or Shine."

Billie Ullman and band now presented at Hamrick's Blue Mouse as regular six-minute concert feature nightly. Five pieces from Vic Meyer's band at Club Victor will double on the theatre job and Fiji trio (radio) will augment program.

Beacon Theatres, Inc., just incorporated, operating neighborhood in Seattle. Incorporators: B. C. Johnson, O. E. Sheckler and Chas. O. Tuell.

Bob Bender, former manager, Columbia, looking over Northwest past week as special rep for new Fox West Coast regime.

M. D. Howe (Fanchon & Marco) looked over local field last week. May expand in N. W.

The entire "Busy Bee" F. & M. Idea played at Olympia last Saturday for the Elks. Fox Liberty used for meeting and show.

Empire Opera Co., with New York cast, opened Oct. 20 at old Vancouver (Orpheum) on four weeks' guarantee. Guaranteed for salaries by Junior Service league. Donald Feck manager of show. Fritzi Scheff and Betty Carmen among stars to come, stars to be changed, with rest of cast stationary. Expect run to be for 10 weeks, with four guaranteed

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HOLLYWOOD and Los Angeles

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Phone Hollywood 6141

Robert Greenleaf resumes management of Hollywood Playhouse after two years for the Playhouse Realty Corp., coincident with Henry Duffy's return as house producer Oct. 30.

Vitaphone Corp. seeking an injunction against Walter W. Barney, who runs a school of sound projection on Film Row. Squawk is Barney set up shop right next door to Vitaphone and painted Vitaphone trademark on his window. Vita says he's misleading students and infringing its registered trademark.

The following assignments were made at the Coast studios last week:

Warner Oland and Gustav von Seiffertitz, untitled feature, Josef von Sternberg directing at Par.

Harry Cording and Frank Rice, "Stampede," Par.

William Holden, "Young Sinners," Fox.

Francis McDonald, Wynne Gibson, Tom Kennedy, "On the Spot," Par.

Edwin Maxwell, "Inspiration," Metro.

William Worthington, "Man Who Came Back," Fox.

Emmett Corrigan, "Half Gods," U.

Harry Tenbrook, "Seas Beneath," Fox.

Jay Ward, "Reducing," Metro.

Pete Cawthorne, "This Modern World," Fox.

Tanya Fedor, French "Boudoir Diplomat," Universal.

Winifred Dunn adapting "Mother's Millions," Liberty.

Charles Chase, Dorothy Grainger, Del Henderson, Elizabeth Forrester and Eddie Dillon, "What a Man," Roach.

Claude Gillingwater, "Stampede" (remake of "North of 36"), Par.

Jean Arthur, William Boyd (stage) and Tom Kennedy, "On the Spot," Par supporting Jack Oakie.

Harry Green and Dixie Lee, "No Limit," Par.

Juliette Compton and Carol Lombard, untitled William Powell, Par.

Larry Kent, Walter C. Kelly, "Seas Beneath," Fox.

Maureen O'Sullivan, John Garrick, Lumsden Hare, Myrna Loy and William V. Mong, "Connecticut Yankee," Fox.

Playshop (little theatre) presents Bruce Evans' play, "Scarlet," for 11 days starting Oct. 23.

Clifton Camp, Burr King, Bruce Evans and Elaine Forrest the leads.

No picture names for the Civic Repertory. Paul Irving, supervising director, said nix six times when asked if Betty Bronson would be the Peter Pan of the Rep's Christmas bill.

Casting will be on ability only, said Irving, meaning anything or nothing.

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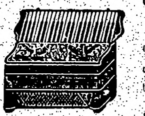

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Monroe Owsley added to cast of "Half Gods," Universal.

SAN FRANCISCO

By WALTER RIVERS

Jack Sutton, motion picture operator, convicted of placing a stink bomb in the Hester theatre in San Jose, near here, was sentenced to six months in the county jail and fined $500. Sutton was caught when he lingered to watch the feature picture after he had placed the bomb.

When Louis O. Macloon's new Viennese operetta, "Spring in Paris" opens at the Curran theatre Oct. 26 one of the featured comedy roles will be in the hands of Max Dill, formerly of Kolb and Dill, German comic stars. It will break in at Fresno, Oct. 24.

Henry Duffy has brought out a new stage director for his Alcazar and President theatres. He is Russell Fillmore, who formerly operated his own company in Birmingham, Ala.

"Michael and Mary," current at the Alcazar, will be followed by "Stepping Sisters." Title sounds a bit suggestive in the face of Duffy's avowed clean play dictum. At the President "Dracula" is to succeed Bert Lytell in "Brothers" and in turn will be followed by Charlotte Greenwood in "Parlor, Bedroom and Bath."

Jean Jarvis, blonde film actress, who was here with Inez Norton, intimate of the late Arnold Rothstein, has been doing a lot of talking in the papers explaining a black eye that the news lads reported she received during a fracas in a local gambling joint. Miss Jarvis is the girl who figured in a fight three years ago in Laurel Canyon, Hollywood, between William Nigh, picture director, and Edwin Usher, Jr., football player.

San Francisco theatres are lined up 100% in their battle against the proposed bill to make daylight saving a law in California Nov. 4.

A mass meeting was called at midnight in the St. Francis theatre. Theatre employees were told what the passing of the law would mean loss of receipts to their employers.

Each theatre employee present was urged to make the matter a personal fight.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Her Man"; vaude.
Loew's—"DuBarry, Woman of Passion."
Warners' Strand—"The Office Wife."
Paramount—"The Santa Fe Trail."
Fox-Eckel—"Liliom."

With no legit shows to study here owing to the demolition of the Wieting for a garage site, students in dramatic classes at Syracuse University are patronizing flicker version of stage plays. George Arliss' "Old English" benefited at the Strand on undergraduate patronage last week, and this week it's "Liliom" at the Fox-Eckel which the students must see by the prof's orders.

Fox-Eckel will show "The Indians Are Coming" (serial) at all performances, and it is a special Saturday come-on for children.

Peewee golf may be fading in west but coming strong here. Latest local development is decision of Citizens Club to replace six billiard tables with a nine-hole outfit.

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Empire closed for renovation. Reopens with Charles Sesonske, Northern New York exhib, interested with Morris Fitzer.

Cinema Critics Club, fan club backed by "The Herald," branches out this fall into the little theatre and radio fields.

"Schoolgirl," headed for Broadway, has two Syracuse players in the leads, Joanna Roos and Michael Barr, formerly known in stock as Horace Michaels.

R-K-O Keith's here will do four shows daily next week during the Amos 'n' Andy picture, "Check and Double Check."

Syracusans are finding their way to the show shops for those 11:30 p. m. premieres.

Paramount here has been keeping a check on the midnight shows and reports a steady increase in patronage, with the point now reached where they are a paying proposition.

Fox-Eckel is another convert to the midnight opening weekly; Loew's, Keith's and the Strand resort to them for pictures deemed above the average.

Local fans, a year or so ago, were taking in an average of two shows weekly, but the majority today are patronizing one. And they're shopping for that one.

Local exhibitors concur that the shopping practice here is general. Daily, scores of patrons stop at the ticket windows, ask the prices, size of programs, outline of the story of the feature, and, if in doubt, say they'll walk up the Main Stem first and look around.

CINCINNATI

By JOE KOLLING

Shubert—"Scarlet Sister Mary."
Albee—"Heads Up"; vaude.
Lyric—"The Big House."
Palace—"Laughter."
Capitol—"Girl of Golden West."
Keith's—"Man Trouble."
Strand—"Anybody's Woman."
Family—"Concentratin' Kid"; "Recaptured Love."
Taft—Stuart Walker (stock).
Cox—National Players (stock).
Empress—Burlesque (Mutual).

Stuart Walker's 11th local rep season opens this week with "Rebound." In the cast are Regina Wallace, Victor Jory, Gloria Holden, Jay Fassett, Grant Gordon, Joan Raecka, Judith Lowry and Aldrich Bowker.

The National Players, now in their fifth week, are grossing a weekly average of close to $5,000.

The Cincinnati Zoo Opera Ballet, with 32 dancers, is splitting top honors on the current bill at the Albee with the Watson Sisters. The ballet is the first local act played by R-K-O since taking over the Albee.

Earl Fuller, a jazz band pioneer, has taken over Swiss Gardens (suburban cafe) and renamed it Fuller's Gardens.

OKLAHOMA CITY

By GEO. NOBLE

Criterion—"What a Widow!"
Capitol—"Maybe It's Love."
Midwest—"Rain or Shine."
Orpheum—"For the Love o' Lil."
Liberty—"Man Trouble."
Empress—"Numbered Men."

Harry Niemeyer resigned as publicity director for Warner theatres here to take similar position at the Orpheum, St. Louis. Todd Ferguson replaced him here.

The John Francis Shows have established winter headquarters here.

DALLAS

By RUDY DONAT

Majestic—"Lady Surrenders"; vaude.
Palace—"Her Wedding Night"; stage show.
Melba—"Raffles."
Old Mill—"Big Boy."
Caiptol—"Africa Speaks."
Fair—"Sons o' Guns"; State fair.

Goldkette's Casa Loma band booked for Adolphus hotel during State Fair. Hotel reported after Babe Egan's redheads for the winter.

Local Little Theatre boosting memberships (life) at $250 per. Idea is to sell at least 100, with the 25 grand to help lift some of the $67,000 still due on club's new playhouse. Amateurs opened season with "Bird in Hand," Oliver Hinsdell directing. Top, $1.

Doris McMahon (local), now in pictures with bit in "Madame Satan" as her first chance.

Publix-Palace got good break on first unit of the new type, with Jimmy Ellard, former m. c. here, for first appearance as traveling m. c. in "Moonbeams."

Cotton Palace, central Texas fair, opened Oct. 10 for 9 days, running Texas State Fair here close competish.

KANSAS CITY

By WILL R. HUGHES

Shubert—Fritz Leiber (Shakespearean rep.).
Loew's Midland—"Billy the Kid."
Mainstreet—"East Is West"; vaude.
Newman—"Her Wedding Night."
Royal—"Old English."
Pantages—"The Bad Man"; F. & M. Idea.
Empress—Burlesque (Mutual).

Following Fritz Leiber at the Shubert, "Sons o' Guns" plays five days, breaking the jump from Dallas State Fair to Chicago. Top prices $3.85.

Ethel Barrymore plays the Shubert a week Nov. 3 in her new play, "Scarlet Sister Mary."

Brock Pemberton, of Emporia, Kansas, former Kansas University student and former reporter on the Kansas City Star, now a Broadway producer, was here visiting his "Strictly Dishonorable" Co. at the Shubert.

ROCHESTER, N. Y.

BY DON RECORD

Lyceum—"Cherries Are Ripe" (Oct. 23, 24, 25).
R-K-O Palace—"East Is West"; vaude.
R-K-O Temple—"Half Shot at Sunrise"; "Shadow Ranch."
Loew's Rochester—"Up the River"; Gene Dennis.
Eastman—"Monte Carlo."
Regent—"Holiday" (2d week).
Piccadilly—Dark.
Little Cinema—"Siegfried."
Strand—Change.
Family—Change.

R-K-O Temple, with lowest first run price scale in city, packed 'em with "Africa Speaks."

Sampson theatre, Penn Yan, converted for miniature golf.

Victoria, former vaude and burlesque house, dark a year, to be razed for parking station. Built 20 years ago, theatre was bought recently by M. H. Kuhn, Hollywood, Calif., for $430,000 at bankruptcy sale.

ATLANTA

By ERNIE ROGERS

Erlanger—Dark.
Fox—"Up the River."
Capitol—"Her Man."
Paramount—"Bright Lights."
Georgia—"Her Wedding Night."
Rialto—"Double Cross Roads."

Erlanger closed Saturday (18) after seven weeks of stock. Biz picked up great with Alice Brady as guest star.

Thrift books giving Fox lift. During week last Garbo film was shown there the house took in $6,000 in thrift slips.

John Thoma now managing Capitol for R-K-O.

Fox and Georgia have patched up trouble with musicians' union and now are offering stage shows. Capitol, Paramount and Rialto continue to have no flesh.

DENVER

Aladdin—"Holiday."
Denver—"Her Wedding Night"; stage show.
Paramount—"Madame DuBarry."
Tabor—Closed for alterations.
Rialto—"Numbered Men."
Broadway—"Apron Strings."

Mildred Cook, New York actress, received a final decree of divorce from Osmer Elton Cook in District Court here and her maiden name, Manning, restored to her.

L. L. Savage, now assistant manager Pathe exchange. Suceeds H. F. Anderson, who goes to Seattle as head booker.

Joe Langer, former Denver "Post" photographer, showing motion pictures taken by him on his last trip around the world. Lectures on them himself and shows at local churches and lodges.

Over 700 new members added to the Civic Theatre list of the University of Denver.

The America becomes second run, and Harry Huffman plans to reopen the Tabor in a week.

BRONX, N. Y. C.

Wally Allen, of the Loew office, arranging a special program for the observance of the second anniversary of Loew's 167th street theatre next week.

Business improving at Mark Schweid's Yiddish legit venture at the Intimate Playhouse, which got off to a poor start.

Phil Shapiro, former newspaperman, now operating the Bronx Playhouse, formerly the New Royal theatre, pictures.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Street Scene."
Shubert—"Vanderbilt Revue."
R-K-O Proctor's—"A Lady Surrenders."
Loew's State—"Heads Up."
Branford—"Whoopee."
Mosque—"Sinners' Holiday."
Fox Terminal—"The Sea God."
Capitol—"Scarlet Pages."
Little—"Secrets of Nature"; "Unwritten Law."
Playhouse—"Love Trader"; amusements.
Empire—"Sugar Babies."

Warner Brothers made Daniel Finkelstein supervisor of bookings in New Jersey.

The Playhouse has adopted an economy program. All ads in the papers were eliminated starting Saturday. Prices next Saturday cut to 25-50 from the present 25-65.

H. M. Warner and Spiro Skouras are personally inspecting the New Jersey W.B. houses.

PORTLAND, ORE.

Broadway—"Those Three French Girls."
Paramount—"Her Wedding Night."
Orpheum—"Her Man."
United Artists—"Whoopee."
Rialto—"Bright Lights."
Music Box—"Old English."

James Fraser replaced Coney Holmes as manager of the Publix Paramount. Latter goes to N. Y. Fraser came here from N. Y.

Carl Werner now p. a. for Hamrick's Music Box.

Harold Mann new p. a. at R-K-O Orpheum.

Frank O'Bryant new p. a. at Fox Broadway.

Marc Bowman new manager at Fox Broadway.

Fox Broadway started Saturday midnite mats. Most downtown houses now give midnite mats every Saturday nite. The natives take their baths before or after depending on the dirt in the program.

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PITTSBURGH

By HAROLD W. COHEN

Nixon—"Elizabeth the Queen."
Alvin—"Street Singer."
Pitt—"Sure Fire" (Sharp stock).
Academy—Burlesque (Mutual).
Show Boat—"Uncle Tom's Cabin" (14th week).

Pictures

Penn—"Her Wedding Night"; stage show.
Stanley—"Maybe It's Love"; stage show.
Warner—"Danger Lights."
Aldine—"Love in the Rough."
Fulton—"Her Man."
Harris—"Temptation."
Enright—"Sinners' Holiday"; stage show.
Sheridan Sq.—"Her Man."

With "Garrick Gaieties'" date set back several months, Nixon next week gets opening of the Sturges-Jacquet operetta, "Well of Romance." Show goes into New York following week.

Jackie Heller (local) headlining at Show Boat (river cabaret) this week while laying off prior to opening with Benny Davis act at Paramount Grill.

United Artists' home office doing plenty of juggling on Eddie Cantor's "Whoopee." Originally set for run at Aldine, Penn announced last week it would get the picture and now it's back at the Aldine following "Billy the Kid."

"Sun-Tele's" now running Fuzzy Pfarr's mug in his daily column, "Sidewalks of Pittsburgh." Pfarr dressed up for the picture.

Stephanie Diamond and Chuck Webster, locals, doing parts this season for Sharp stock at Pitt.

Banky-LaRocque play, "Cherries Are Ripe," booked for Nixon Nov. 3 with Colleen Moore following two weeks later in "On the Loose."

Idea of lobby entertainment, in vogue for sometime in the mid-west, started here this week by Fulton, Pittsburgh's latest first-run, with the engagement of "Twenty Fingers of Sweetness," name radio act on KDKA—two girl pianists. Girls recently did an act on the Enright stage. Play three hours in afternoon and three in evening.

BIRMINGHAM, ALA.

By ROBERT BROWN

Ritz—"Check and Double Check"; vaude.
Alabama—"Her Wedding Night."
Strand—"Heads Up."
Galax—"Sailor, Behave."
Empire—"Hell's Island."
Trianon—"On Your Back."
Lyric—Dark.

"Strange Interlude" booked for Erlanger Nov. 10.

Lyric is dark after two weeks of stock by Dorothy Players. Closed owing stage hands and musicians $400 each.

Ritz, R-K-O, changing programs Saturdays now instead of Mondays, acts coming intact from Atlanta.

NEW ENGLAND

Paramount's French talking version of Chevalier's "The Big Pond," shown last week at the Strand, Fall River, Mass., as a lure to the city's French population.

Publix Olympia, New Bedford, Mass., playing five acts and feature, has adopted a 10c price for children at all times.

An auto killed Police Sergt. Frank Stratton, Norwalk, Conn. He was a cousin of P. T. Barnum's General Tom Thumb.

East Greenwich, R. I., voters will decide at the election Nov. 4 whether Sunday film shows shall be permitted. Asking if three scenes from recent features were typical of the "clean films" promised by the Greenwich theatre allowed Sunday shows, the Rev. Charles A. Meader, Episcopal rector, received an answer from the management, pointing out that films are censored by the National Board of Censors.

The Empire, Portland, Me., plays the serial, "Indians Are Coming," at the Saturday matinee and on other days at 5 p. m. only.

ST. PAUL

R-K-O Orpheum—"Half Shot at Sunrise"; vaude.
Paramount—"Her Wedding Night."
Riviera—"Raffles."
R-K-O President—"Outside the Law."
Shubert—"Scarlet Woman" (stock).
Tower—"Sea God."
Strand—"Sinners' Holiday."

Don Zelaya, pianist at Orpheum, lost a $900 roll to prowlers who visited his hotel room. He left for Winnipeg engagement without anybody being arrested. Player picked up $400 winnings at a local gambling house but the rest was salary.

Hotel Lowry started noon dancing in its Terrace cafe with the boys and girls tumbling for the idea in a big way.

Loop shut up again, speaks closed and slot machines out. It's another grand jury.

"Africa Speaks" got a profit at the newly reopened President.

All shows got a break over week end when first winter weather of season tumbled the mercury down into the 20's.

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Deegan Charles
Deroche Chas
Devoe Frank
Dickinson Homer
Dodge Beth & Bet

Edgeworth Thomas

Gaschen A J

Harvey Raye

Hassan Edward J
Henryck M
Hethington Arthur

Jones Wm Hayw'd

Kahne Harry

La Croix Ilene
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MONTREAL

His Majesty's—"Nine Till Six"; legit.
Palace—"Old English."
Capitol—"The Spoilers."
Loew's—"Santa Fe Trail."
Princess—"Inside the Lines."
Imperial—Double bill.
Roxy—"Anne Against the World."
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

"Prosperity Week" (12-19) was a flop here. Censors did their best to kill it, succeeding at Palace, where huge cut wrecked picture and disgruntled fans.

Cabarets, Forum, Stadium, concert halls, parks to join with theatres in forming one big amusement association here to combat insidious campaign of hostility, open and disguised, against activities. B. M. Garfield and George Rotsky moving spirits back of plan.

Thrift matinees lining up fans at main stems. Idea is to go as low as 15c up to 25c for early morning 10:30 to 12:30 shows. Plan originated with Jimmy Adams at Loew's.

Capitol trying out combo stunt with four vaude acts, stage band and orchestra. Had best gross for several months last week (11). Maurice Fallett is m.c.

Joe Lightstone, host to her excellency, Lady Willingdon, bought a new hat.

International Hockey League opens Nov. 13 with New York Rangers vs. Detroit Cougars.

Too hot Saturday to Tuesday, too wet Wednesday, too cold Thursday and Friday, and pouring rain last day didn't help "Prosperity Week" so much, Oct. 11-18.

Buddy Payne playing organ at Palace.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Three French Girls."
Davidson—"Mysteries of Birth" (2d week).
Garden—"What a Widow!" (2d week).
Gayety—Burlesque (Mutual).
Majestic—"Extravagance."
Pabst—German play Sunday; Newman Thursday.
Palace - Orpheum—"Her Wedding Night."
Riverside—"Squealer"; vaude.
Strand—"The Spoilers."
Wisconsin—"Monte Carlo"; stage show.

The Majestic is announcing "Extravagance" as a world premiere. House has given the reserved seat idea the gate after a trial with "Abraham Lincoln." Movie fans did not know what it was all about and somewhat skeptical.

Milwaukee theatre managers will be glad when the Community Fund Charity drive, which opened last Friday, has run its 10-day course. There is always a well-defined cut in theatre attendance during the skirmish for funds.

Milwaukee's own Philharmonic orchestra, with 85 musicians, will open its season Sunday afternoon, Nov. 2, at the Auditorium.

Selling only season tickets and making no reservations, $7 will buy a ticket for the eight concerts.

Seventy thousand people crowded into the annual Wisconsin Radio Show at the Auditorium.

LOUISVILLE, KY.

Alamo—"Oh Sailor, Behave."
Brown—"Half Shot at Sun Rise."
Mary Anderson—"Heads Up."
Rialto—"Her Wedding Night."
State—"Du Barry."
Strand—"Liliom."

Cincinnati Symphony Orchestra at the War Memorial Auditorium grossed around $2,700.

University of Louisville Players staged Mark Reed's "The Skyrocket" to fair biz for two days and matinee. Players had their own orchestra of 20 pieces.

Strand closes Oct. 21-22 to accommodate Kentucky Grand Lodge of Masons in annual meeting. House is in old Masonic Temple building and lease stipulates Masons use it each year during state meeting.

Most of the theatres have cut out as many previews as possible since operators obtained a raise in salary for the next two years. System now is to either open films cold and take a chance on smooth running or screen three or four features at one time.

J. H. Thuman, concert manager, has booked in La Argentina, Spanish dancer, Oct. 30. Thuman will establish a permanent office here and plans to bring to town both concert artists and legit road shows.

Big Feature Rights Corp. will handle exclusive distribution in this territory for Sono-Art Wide-World Pictures. Lee Goldberg and Fred Levy, who control Big Features, have an interest in 20 or more theatres in Kentucky and Indiana.

SARANAC LAKE

By "HAPPY" BENWAY

Among those considered on okay side and are up are Hans Meyers, Chris Hagedorn, Eddie Voss, Dick Voss, Dick Kuni, Andreas Erving, John Farrell, George Harmon, Alf Pierce, Vernon Lawrence, Val. Kincaid, Lawrence McCarthy, Alice Carman, Edith Cohen, Ethel Clouds, Angelus Papulis, Gladys Palmer, Constance Reeves, Helen O'Reilly and Anna Mae Powers.

Nell Gordon (Gordon and Healy) showing a fighting spirit, though abed, and looking great.

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Write to those you know at Saranac Lake.

WASHINGTON, D. C.

Belasco (Shubert)—"Madge Kennedy in "Michael and Mary"; next, "Simple Simon."
National (Erlanger-Rapley—"Lincoln" (film); next, Mrs. Fiske.

Pictures

Columbia—"A Lady's Morals."
Earle—"Life of the Party."
Fox—"Up the River."
Met—"Squealer."
Palace—"Her Wedding Night."
Rialto—"Lady Surrenders."
R-K-O (Keith's)—"Brothers."

Battle of Shuberts and Poli to stop government from tearing down the Poli house reached the argument stage in court last week. Government contended Shuberts couldn't sue. Judge took matter under advisement. Meanwhile everything around the house is being torn down to make a park.

Jack Hurford, formerly head usher at the deluxe Fox but since assistant manager in Detroit and now Niagara Falls, comes home first week as assistant at his break-in spot.

New set is up in the offing at the "Post." Nelson Bell, motion picture editor, is to have a daily column. To do this a new importation is to take over Bell's job as Sunday editor.

TOLEDO

By DICK McGEORGE

R-K-O Rivoli—"East Is West"; Olsen and Johnson.
R-K-O Palace—"Africa Speaks."
Paramount—"Her Wedding Night"; Lillian Roth.
Pantheon—"Girl of the Golden West."
Princess—"Santa Fe Trail."
Valentino—"Big House" (2d week).
Cameo—"Scotland Yard."
Vita Temple—"Big Boy."
State—Split week.
Ohio—Split week.

House records being broken at the Valentine by "Big House." Given plenty of publicity by the censor board which was slow on the release, the picture opened to capacity.

Moran and Mack at R-K-O Rivoli set back several weeks. They were booked for Oct. 25 but that is the date for national release of "Check and Double Check," so Moran and Mack had their time changed.

Karl Ahrendt ("local") appointed leader Toledo Paramount pit orchestra, replacing Emile Hollender.

Elmer Smith, appointed manager of the Ohio (O'Connell chain) six weeks ago, left town mysteriously. He has been replaced by W. LaVon Boone.

Marsh Gollner, manager, Toledo Paramount, recovered from an attack of pleurisy.

Carl Belkofer (local), who started with Toledo Paramount (Publix) two years ago as an usher and then promoted to treasurer, now elevated to assistant manager, Palace, Marion, O.

Royal theatre, Oak Harbor, O., opens as talker Nov. 2.

Florence Holwinkle back on job in publicity office, Toledo Paramount. She leaves every six months but always comes back.

"The Indians Are Coming" (serial) at Vita Temple was withdrawn after the first week.

Dick Wright, brought from Warner Bros., Akron, as assistant to Howard Feigley, manager, R-K-O Rivoli and Palace here.

NEW HAVEN

By H. M. BONE

Shubert—"Bird in Hand" (1st half); "The Last Enemy" (2d half).
Hyperion—Dark.
Paramount—"Her Wedding Night"; Publix unit.
Fox-Poli—"Up the River"; F. & M. Idea.
Roger Sherman—"Moby Dick."
Fox-Bijou—"Men of the North"; "Queen High."

"Africa Speaks" held over extra week-end at Fox-Bijou.

Smaller houses juggling prices to induce trade.

Local legit season at Shubert opens with "Bird in Hand" and "The Last Enemy" this week, and Madge Kennedy in "Michael and Mary" and Carroll's "Sketch Book" due next week.

"The Beacon," New Haven's newest nite club, opens Oct. 25 with floor show.

Fox-Bijou inaugurating a new policy of double features and dropping 30-minute sound newsreel.

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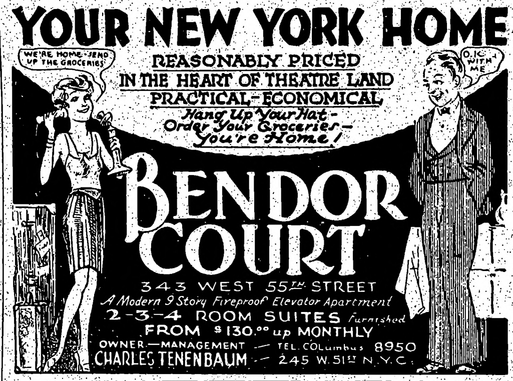
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VARIETY BILLS

(Continued from page 55)

LONG BEACH
West Coast
1st half (23-26)
"Doll Follies"
Gae Foster
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Roy [illegible]
LOS ANGELES
Loew's State (23)
"Way Back When"
Diane Sis
Emp's of Harmony
Betty Mooney
Hy Meyer
Carla Torney Girls
MILWAUKEE
Wisconsin (24-30)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric 2
Vic Herbert 4
NEW HAVEN
Palace (24-30)
"Rose Garden"
R Donahue & Uno
Harold Stanton
Hall & Essley
3 Jacks & 1 Queen
NIAGARA FALLS
Strand (24)
"Country Club"
Leonora Corl
Masters & Grayce
Rae Samuels
Louise & Mitchell
OAKLAND, CAL.
Oakland (24-30)
"New Yorkers"
[illegible]
White & Roberts
LaSalle & Mack
Margerie Burke
OKLAHOMA CITY
Orpheum
2nd half (28-30)
"Good Fellows"
Lucille Page
Bud Averill
Seben & Ellven
Helen Burke
PORTLAND
Broadway (23-29)
"Rhythm-a-Tic"
Harry Kahne
G Lane Dancers
Lloyd & Brice
Jean McDonald
Margaret McNeil
ROCKFORD
Coronado
1st half (24-26)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Bob Brandies
Webster & Marino
SALEM
Capitol
1st half (25-27)
'American Beauty'
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Huff & Huff
Toots Novello
Sunkist Beauties
SAN DIEGO
Fox (23)
"Enchanted Gard"
Jue Fong
The Meyakos
Jack Lester
Sanami Co
Sunkist Beauties
SAN FRANCISCO
Fox (24-30)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willa
C Torney Girls
SAN JOSE
California (26-29)
"Fountain of Y'th"
Lottie Mayer
Barton & Young
Frank Stever
Bob & J Crosby
Ed Cheney
Sunkist Beauties
SEATTLE
Fifth Ave. (23-29)
"Gobs of Joy"
Pat West
Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
SPRINGFIELD
Palace (24)
"Romance"
Castleton & Mack
Myrtle Gordon
F & O Walters
Robert Cloy
Mary Price
3 Bricktops
TACOMA
Broadway (23-29)
"Southern"
Hart & Herman
Jimmy Lyons
Helen Warner
16 Tinies
TULSA
Orpheum (24)
"Milky Way"
Moree
Stone & Lee
Bert Faye
Warde & M'gomery
Steve Moroni
Joe Clifford
WASHINGTON
Fox (24-30)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Leu
Marie, Irene, Lucy
WORCESTER
Palace (24)
"Seeing Double",
Stroud Twins, Connor Twins, Miller Twins, Elen Twins, St. Johns Twins, Clute Twins, Falls Twins, Nolay Twins, Holly Twins, Parker Twins, Maltby Twins
YAKIMA, WASH.
Capitol
1st half (25-27)
"Busy Bee"
Laura Galen
Cooper & Orren
Paul Howard
Terry Green
Phil Arnold

LONDON

Week of Oct. 18

FINSBURY PARK
Empire
Ernie's End
Hippodrome
Sons o' Guns
NEW CROSS
Empire
Happy People
STRATFORD
Empire
Alfredo Co
VICTORIA P'L'CE
Victoria
Vanities

PROVINCIAL

BIRMINGHAM
Empire
De Biere
Norman Carrol
3 [illegible]
[illegible]
Lorn & Kell
W Fantzer Co
LEEDS
Empire
Naughton & Gold
Somes & Fell
George Lacy
Dorny Sis & Helen
[illegible]
[illegible]
[illegible]
NEWCASTLE
Empire
Rio [illegible]
NOTTINGHAM
Empire
Tout Paris

"THREE'S A CROWD"

[First Musical Show Ever Produced Without Footlights]

New York's Latest Sensational Success

STAGED AND LIGHTED
by
HASSARD SHORT

The "BODY AND SOUL" Number
as danced by CLIFTON WEBB and TAMARA GEVA
created by HASSARD SHORT

NOTE: [THESE EFFECTS ARE PROTECTED AND PATENTED]

Personal
Management
MAX GORDON

> " 'Body and Soul' dance stands as one of the most impressive dance inventions in modern times. It may be conceded by purists that it is not so much dance as lighting effects, and there is little room to squabble about that. The lighting is one of the magic qualities of the number. As danced by Mr. Webb and Miss Geva, it is frankly and unabashedly a sex dance, but it is accomplished so intelligently and so perfectly and rightly that there is no chance for any reaction other than admiration. It is bold, bland and insinuating, a sophisticated and modern dance version of the "Venus and Adonis" theme. It will, I think, be the sensation of the winter.' It is such a scene as might be used for the key of an entire production.
>
> —***Whitney Bolton***, **N Y. "MORNING TELEGRAPH."**

The Revue
conceived and compiled by
HOWARD DIETZ

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

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RADIO CAN'T GET TOO HOT

MOVING BOOZE BY WK-END ACTS ON $15 DATE

All next-to-closing acts playing a certain indie-booked Saturday and Sunday vaude hause on Long Island must have an automobile. Auto must be a sedan. Flivvers, coupes or roadsters are out. Salary for the two days, for singles, teams or otherwise is $15.

After the last show Sunday night the act is asked by the manager to please take a few packages back to New York in the car for delivery to the booker. When the loading starts, the number of packages becomes six, and further investigation reveals they are a half dozen cases of booze.

The manager makes the stuff himself and the booker jobs it for him on a split basis in New York.

Act's $15 salary is less than regular cartage rates to New York. Besides safer for the manager with the innocent acts due for the rap if caught.

For the same $15 the manager gets a next-to-closing act for his bill, bringing the cost of a show topper to practically nothing.

Fudge-Spilling Racket Kid May Have Future As Pro Funeral Weeper

New racket around Times Square employs a kid actor, dressed as a ragamuffin, carrying a tray of home-made candy. Boy works the side streets peddling his merchandise, but when reaching a congested spot he goes into his routine.

This consists of the kid taking a fall with his tray clattering to the ground and the home-made fudge bars spattering over the sidewalk. Following that the lad turns on the weeps, putting on a crying act.

With the crowd gathering about him the kid between sobs tells of the beating that awaits him at home. That usually starts a shower of coin. When the total looks as if it would run around five dollars, the boy, with the assistance of several volunteer collectors gathers his jack and fades.

Fortune Telling Trio

The Hague, Oct. 28.

Freak attraction here is the appearance of three foreign clairvoyants in the same performance, all doing ground and lofty forecasting, casting horoscopes and such. They are Maloitz, Hanussen and Marion.

Marion is billed like a circus as the person who predicted the Bellinzone railway disaster in which the German minister Helfferich perished, and also who forecast the death of Banker Loewenstein.

Casting Requisite?

The other day a couch came out of office in the Sardi building, taken down on an elevator.

"Shuberts must have stopped casting," observed an onlooker.

B'klyn's Bullfighter at $1,000 for Wk. in Home Town Fails in Drawing

Sidney Franklin, the Spanish bullfighter from Brooklyn, didn't draw any unusual attention or trade in his first two days (25-26) in vaude at Loew's Metropolitan in his home village. Business didn't beat normal over the week-end.

The Loew week in Brooklyn is the only vaude date secured for Franklin. R-K-O turned the Yankee toreador down on grounds that it is through with "freak acts."

Franklin's Met salary for the week is $1,000.

FILM STARS IN WAX FOR SO. AM. THEATRES

Hollywood, Oct. 28.

South and Central American exhibitors have gone for the cigar store Indian idea in picture house ballyhoos. They want wax-work figures of the various film stars.

Idea followed the visit of a Central American exhib to Atlantic City, where he lamped the wax figures of picture players at Steel Pier. On his return home he told his exchange manager that he must have one of these figures for the lobby of his theatre.

Exchange manager queried other exhibs in the Latin-speaking republics and found they all could use them. Studios have now been asked to supply them and will endeavor to fill the orders.

Milwaukee Optimistic To Do Things Artistic

Chicago, Oct. 28.

Hearst Metrotone and Fox Movietone went to Milwaukee last week and took shots of the Pabst brewery showing $1,000,000 worth of new beer-making machinery ready to start when the Volstead law goes out.

Milwaukee is so sure this law will be repealed that five large breweries are set with new works to turn out real beer five minutes after the flash comes from Washington that the land is wet.

$10,000 Interviews

James Fitzpatrick, writer, is turning Radio interviewer, and classes as one of the highest priced interrogators.

He is getting $10,000 for interviewing business leaders over the Columbia network. The questions and their answers are in line with a series of articles which Fitzpatrick wrote under the title of "Business as I See It."

SOPHISTICATION IS MORAL BLOCK

Broadcasters Look Forced Into Show Writing Channels — Home Receiving Ends Oblige Stricter Censoring—Writers Limited

THE BIBLE BELT

Admitted shortage of writers and good gag men for the air is setting the ether chains looking into the literary fields of show biz. It's an unabashed view handed by the execs who are seeking experienced writers to satisfy the radio fan as well as the advertiser.

It may mean that radio will have to lift Joe Miller's joke book and other sundry ancient jokesmiths off the shelves for self protection.

Radio's rub comes because its stuff is different from regular show biz in subject matter. The angle is taken by the execs that the fellow who writes for films or legit can snuff down to radio style and be just as clever, even if more direct though gentle.

Radio acclaiming morals and soft soaping humor is up against it that way. That's given as principally because radio goes right into the homes. Where stage or film talk can be double or subtle, radio has got to be direct. On the same tack radio censors are set against sophistication.

Radio humor cannot be suggestive, and one of the airdom's most fearful areas is what is known as the Bible Belt. That's somewhere around Kansas, where one can't even smoke on the street. Radio is strong in such spots and what humor it uses has got to fit in there as well as elsewhere.

It is hinted radio figures a wee bit differently on morality around metropolitan centers like New York and Chicago. Compared to the wide area covered by air, these spots have to stick to the viewpoint of the local islands because of network hookup.

Smart and Topical

On the same line radio aims to hit out through a new crop of writers for smart topical subjects.

(Continued on page 24)

800 POP. WITH WIRE

Tidioute's Gem Theatre With 217 Seats Forced Into Sound

Warren, Pa., Oct. 28.

Thomson's Gem theatre at Tidioute, 20 miles from here, has been wired for sound. It was wire or else for the manager.

Tidioute has a population of 800. The Gem has 217 seats and plays pictures two nights weekly.

Drawing power from rural district limited.

Floor Show 8:30 A. M.

There's a newly formed breakfast club in New York of swanky males which will soon present a floor show at 8:30 a. m. to continue for an hour. Information is not complete as to whether this is to be a daily routine or not. The lads have taken three floors of a prominent spot, not on Broadway, where the membership can drop in to get its entertainment early, or find its cheer later in the day but without the girls and music.

50 Yrs. of Service Free, Dan Frohman Will Get Lone Dinner Out of It

A testimonial dinner to Daniel Frohman, head of the Actors' Fund, will be held at the Biltmore Hotel, Sunday, Nov. 30. Committees from the Actors' Fund, the Matinee, Lambs, Players and Twelfth Night clubs are behind it.

Even is being held to commemorate Frohman's 50th year of work in behalf of needy actors, he being the moving spirit behind the Actors' Fund, serving without pay.

Tickets are $5 for Actors' Fund members and $10 for non-members.

'WOMEN A CALAMITY' WOMEN SQUAWK CUE

Minneapolis, Oct. 28.

Several local women's organizations have adopted resolutions requesting the local symphony orchestra association not to bring back Alexander Brailowsky, noted pianist, as a soloist next season.

It's all the result of a front page newspaper interview. The interview, given out by Brailowsky the day before his concert with the Minneapolis Symphony orchestra, quotes the pianist as saying "Women are not a hobby—they're a calamity."

Said Brailowsky: "I'd much rather spend my spare time with my dogs and horses than waste it gossiping with a woman."

The pianist received a very cool reception from his audience of 4,000 people, about two-thirds women.

'Jesse James' at Sing Sing

Ossining, N. Y., Oct. 28.

Sing Sing's annual Xmas show is a musical titled "Little Jesse James." It will play one week, produced by the Mutual Welfare League and is billed as "with a cast of 75 talented prisoners."

Evening performances only, with public admitted. Show will be a reproduction of the Broadway musical of same name of some years ago.

DARK THEATRES SHELTER FOR JOBLESS

The picture industry is preparing to offer public authorities use of its darkened and obsolete theatres, of which there are now estimated to be 5,000 in this country, as temporary sleeping quarters for the unemployed.

It is figured that by this means 1,500,000 beds will be added to those already provided by public relief and emergency boards. The total is arrived at through an estimated average of 300 beds to each theatre.

Film men have already made the first move. Unknown to civic authorities they have checked economic conditions in their travels and, according to their findings, matters are worse in Chicago than in New York. In some spots further west conditions are described as even more serious.

Motivating factors in the philanthropy are not ready to identify their organization since they would be flooded by requests from civic bodies in all parts of the country. Within the next few weeks, following the general consent of circuit heads whose organizations control the darkened houses, the plan and the details of the movement will be made known to the public.

Champ Flagpole Sitter Sick and Broke After Up in Air for 76 Days

San Francisco, Oct. 28

Ted La Fay, former stunt man who has appeared at fairs and carnivals and who recently turned flagpole sitter, came down from his perch on the pole of R-K-O's Golden Gate theatre after up there 76 days. He is now under the care of a physician and his condition is reported serious.

La Fay remained aloft 76 days in the hope that by breaking the flagpole sitting record he'd get a few real engagements for himself. While on the pole he received two offers, both pretty liberal, but he wanted more money. No more offers came. He received nothing from the theatre for the stunt.

Now that he's down all he's got for his effort is a more or less dubious championship which doesn't seem to mean anything. His health is pretty well shot and he's broke.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
[illegible] COSTUMES TO RENT

Pesty 'Geniuses' With Crazy Plans For Crashing Films; Robot and Gags

Hollywood, Oct. 28.

An ever-increasing pain in the neck to studios out here has sprung up in a new genus of "idea" guys. These boys go the limit in trying to sell themselves in one way or another. Finding entrance to execs and even publicity departments, which ordinarily are closed to them, these "mental giants" devise the world's craziest schemes to bring their brain children to attention.

Payoff of all of 'em, one of the most unique notions ever concocted in this town of cactus plants and sunken bathtubs, has been discovered. A couple of boys out here, supposedy running a magazine which is conducted as "inspiration for creative minds," let it be known to the motion picture industry at large that they have conceived the most brilliant idea ever attempted. It's guaranteed to be exploitation proof besides, and essentially will do away with that necessary evil, the scenario writer.

Their solution is a robot. Why pay high salaries to writers? Here's a mechanical author who, with a few turns of a lever and crank, will produce a complete story with all necessary ingredients.

Conferences Passe

There is a robot who would do away with story conferences, plays, books, short stories and originals. And with a few lessons even a child could operate it. They laughed at the supervisor when he first started to turn a crank in the writing robot, but after six lessons he could run the whole works standing on one foot. That's about the gist of the idea.

To make it even more explicit the inventor of this amazing scientific discovery has carefully prepared a chart of this mechanical genius, giving full directions on how to operate it. First is an actual sketch of the robot, attired in what well dressed mechanical man should wear. His right eye is designated "creative," the left "imagination."

Seven elements figure in the operation, with a lever for each to be turned one at a time in order to insure satisfactory results. Incidentally, the robot guarantees to turn out millions of plots, no two alike.

Crank Does All

Operation is even simpler than the idea itself. Turn crank No. 1 and discover that "locale of our story is—"You'll find out where it is later."

Turn the second notch "and the first character is a——" Never mind what he is, because No. 2 tells you "he loves the daughter of a (or she loves a)" so that's what counts.

However, "there is a problem," which is No. 3's business, "and an obstacle to love," which is giving No. 4 a headache. "Effort to solve problem brings complication." "And to remove obstacle adds predicament." No need to worry about those two items, however, because that's what No. 5 is there for. With all this out of the way No. 6 arrives late, but opportunely to insert "consequent struggle results in crisis." Finally "problem is solved by climax" via No. 7, which is as should be, and there you are. A happy ending is inevitable.

Not So Looney?

But behind this apparently hair-brained idea lies something else. The inventor of this mechanical brain may not be as looney as it looks and sounds. For in the accompanying letter is the tipoff. "Can you imagine?" it asks, "a bigger publicity stunt than to produce and release a feature picture, the author of which is a robot?" And further brings out the punch line by saying "a very interesting and effective publicity idea would be for some company to offer a substantial figure for the best story written with robot."

Not forgetting that the promoters are themselves in the writing biz, who better than they could produce "the best" story for and with their own robot?

So far nobody has paid any attention to the whole scheme, and

(Continued on page 6)

"Troubles are like ugly dogs—look worse coming than going."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Cantor's Billing Theory

Hollywood, Oct. 28.

Eddie Cantor, contractually privileged to control everything in connection with "Whoopee," made Sam Goldwyn cable to London that the picture be released over there minus Cantor's name as starring therein.

Actor takes the position that the billing would mean nothing, as he's little known abroad, and that he'd rather have the comment, if favorable, prompt the people to inquire who is that little pop-eyed comedian?

Chicago Has Sweet Memories of Clubs And Faithful Flaps

Chicago, Oct. 28.

Fan clubs, now dead, are wanted again. Stage show houses are busy trying to stir up the flaps to rally around the m. c. pashes once more.

With the Oriental feeling the pinch of poor trade, there is a longing for the old days, when the Paul Ash Fan Club, or the Al Kvale Fan Club, Jack Osterman Fan Club, used to crowd into the house early Sunday morning, 2,000 strong. With Sunday morning always an off period, the 2,000 fans were like found money.

The decline of the stage show houses in the neighborhoods has been largely blamed on the decline of the fan clubs. When the pash-made flaps grew up and got married, the presentation houses such as the Granada, Marbro, Avalon, Capitol, Stratford, all faded out of the picture. The fan clubs were the presentation theatres' best exploiters and agents. The flaps, who lived only for the pash m. c., got their families and friends to come around to see what a great guy the m. c. was. The flaps themselves thought nothing of seeing the same show six and seven times a week.

But there is a new generation, who have not been brought up on m. c.'s. To this new army of flapperdom the stage show houses are planning to make their appeal. Publix will try to organize one gala Oriental Fan Club, with the girls pledged to rally around any m. c. the house brings in. If the scheme works in the loop, the house fan club idea will be transplanted to the regular neighborhood theatres, Tivoli, Uptown, Paradise.

SAILINGS

Nov. 3 (Berlin to New York), Vladimir Sokoloff, Hans Heinz von Twardowsky (Europa).

Nov. 1 (London to New York) Scott Sanders (Aquitania).

Oct. 31 (London to Australia), Mr. and Mrs. Athol Tier (Chitral).

Oct. 31 (New York to London) Al Trahan, Yukona Cameron (Majestic).

Oct. 30 (New York to Berlin), Alfredo Cardona, Lillian Leitzel, Mr. and Mrs. Abelardo Cardona, Vera Bruce (Deutschland).

Oct. 29 (Paris to New York), Mr. and Mrs. Robert Kane, Mr. and Mrs. Emil Shauer, Mr. and Mrs. Gene Zukor (Homeric).

Oct. 29 (London to New York) Fritz and Jean Hubert (Homeric).

Oct. 26 (Berlin to New York), Serge Jaroff, Don Cossack's Choir (Columbus).

Oct. 25 (London to New York), Medley and Dupree, Marika Cotopouli (Mauretania).

Oct. 24 (Capetown to London), King Repp and Partner (Maria y-le Marco).

Oct. 24 (Capetown to London), Vesta Sisters, Barry Ono, Low and Webster (Windsor Castle).

Oct. 23 (Adelaide to London), Horace Sheldon (Naldera).

Urban Due on Coast

Hollywood, Oct. 28.

Joseph Urban, scenic designer under long term contract to Fox, returns Thursday from New York after having done scenic work for Ziegfeld.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The New York Times said, "The highly comic Will Mahoney graces the bill at the Palace and any show enlisting his services starts off with an advantage."

Direction
RALPH G. FARNUM
1560 Broadway

MOST FINICKY FAN BUILDS OWN HOUSE

Chicago, Oct. 28.

The world's most finicky picture fan is building a theatre costing $100,000 on his farm on the outskirts of this city. The man is Albert Lasker, president of the advertising firm of Lord, Thomas & Logan.

The house of free admissions is now under construction. The theatre is to be the realization of the dream of the most fastidious film payee. Easy chairs, tables, sound and enough other accoutrements to make it more like a country club than a reg film house.

New Academy Officers

Hollywood, Oct. 28.

New board of directors elected at the annual meeting of the Academy of M. P. Arts and Sciences are: Lawrence Grant, actors' branch; Donald Crisp, directors'; Karl Struss, technical branch, and Al Cohn, writers. They replace Milton Sills, deceased; Fred Niblo, Tony Gaudio and Jane Murfin. Irving Thalberg of the producers' branch was re-elected.

Executive committee: Conrad Nagel, Frank Lloyd, M. C. Levee, J. T. Reed and Waldemar Young. Conciliation committee, Lawrence Grant, Reginald Barker, Al Rockett, J. T. Reed and Percy Heath.

Membership committee: Conrad Nagel, Frank Lloyd, E. H. Allen, Karl Struss and Winifred Dunn.

Lesser committees are to be appointed by the president.

Clara Quiet for 10 Days

Clara Bow spent a quiet 10-day visit in New York on this past trip. She returned to the coast Sunday (26), having completed location shots here for "No Limit."

Some say that Clara stayed so close to the cushion she didn't even budge to see a show or a picture while in town.

MISS COLBERT ILL

Claudette Colbert has been confined to bed at her New York apartment for the past week by a slight illness. She returned with her husband, Norman Foster, two weeks ago from a six months' trip around the world.

Miss Colbert's next for Paramount, with Frederic March, starting around Nov. 15, is scheduled for the Long Island studio.

Foster has gone to the coast, as he's opposite Clara Bow in Par's "No Limit."

Polly Walker in Show

Polly Walker, back from the coast after completing her contract with Radio Pictures, steps into the fem lead with "Hello Paris," with Chic Sale this week in Cleveland.

Writing Originals to Order at So Much Per Working Out for Radio

With six name authors engaged by Radio Pictures, the writers working on spot contracts instead of termers, the solution to the system of handing writers term contracts and having them go bust, may have been solved. Radio's authors no longer must have their scripts in at an exact date, but are given ample time.

Called in by the scenario department, the writer is given the idea and an initial payment. Should his story be rejected, no further payments happen. Old way was to pay contracted writers regardless of what they did.

First six writers called in by Radio batted 100%. John Howard Lawson wrote an original for Lowell Sherman, to be tagged "Bachelor Apartment."

Damon Runyon, sports writer, and Louis Weitzenkorn, newspaper writer, each turned in new angled racketeering script.

Harry Hervey, author of the legit play, "Congai," has written Richard Dix's next, titled "This Man's Heaven."

Edward Doherty, "Liberty" magazine writer, Donald Henderson Clarke and Arthur Richman, latter head of the Dramatists' Guild, are others to have authored originals based on scenario supplied ideas.

Telephones Tell

Hollywood, Oct. 28.

Ask the telephone company about studio retrenchment for an accurate guide on the situation.

It reports more extensions have been ripped out of offices on the various lots, now vacated by writers, directors, office people, etc., than for any corresponding period in previous years.

FOX MAY START 10-15c DIVISION FOR N. Y. END

Fox may organize a separate division of small scale sites to utilize certain theatres which don't pay. Angle is that the film cost, booked on the protection plan, is too high in some neighborhoods where competition and close proximity of other Fox houses make it nearly impossible to turn a profit.

These theatres will waive protection and run films more or less catch-as-catch-can. A maximum rental is being figured to pay for certain type films. Prices will be on the average of 10 and 15 cents.

Execs are now making a survey of the Fox circuit to pick out the houses that might be shoved in this way.

Davey's 1-Nighters

Warners is booking Davey Lee for one-night stage stands in its own theatres all over the country up to Jan. 1. The youngster is playing the one-nighters under his regular Warner $1,500 weekly salary, and is reported doing very well.

Davey will be the only stage attraction ever presented in numerous localities. Many of the Warner stands he will play are straight picture theatres in the neighborhoods, but they will use him as a special attraction. This one-nighting places him on temporary platforms as often as stages.

A.M.P.A. Awards Nov. 5

Hollywood, Oct. 28

Annual meeting of the Academy of Motion Picture Arts and Sciences, at which time the awards for the year ending July 31 will be made, is scheduled for November 5.

Academy is keeping very dark the trend of voting on the annual awards. Five members from each branch were recently selected in the elimination for final voting.

Will Hays will be the principal speaker at the awards dinner. This will be the first time Hays has appeared at an Academy gathering since the organization meeting three years ago.

Holdup Near Fan Crowd

Slipping through a line of fans at the Capitol theatre yesterday (Tuesday) morning, two bandits entered a jewelry store adjoining the box office.

They came out with stock valued at $150,000 and made an undisturbed get-away. Four clerks in the shop at the time were kept quiet by the bandits' leveled guns.

Stone Sailing

Jack Stone, foreign production manager for Fox, sails this week to organize the production units in France for French and Italian versions. Spanish transcriptions will continue to be made on the Pacific coast.

Stone has instructions to recruit his entire technical staff over there.

Flash Act with Lina

Lina Basquette opens for Loew's Nov. 15 at the State, New York. It will be in a seven-people flash dance revue.

CHEVALIER BACK IN JAN.

Hollywood, Oct. 28.

Maurice Chevalier is due here in January for Paramount's "Cavalier of the Streets," by Michael Arlen.

EDDIE WITH 'WHOOPEE' ONLY IN TOUGH SPOTS

Hollywood, Oct. 28.

Sam Goldwyn refuses to permit Eddie Cantor to make personal appearances anywhere with "Whoopee" unless he (Goldwyn) thinks it's needed for the good of the picture in special instances.

Pantages wanted Cantor at $1,000 a day with the picture against 50-50 split over $24,000, the average good gross.

Goldwyn intends to lease auditoriums and town halls for "Whoopee" up and down the Coast where the cities are tied up either by Fox West Coast, Warners or Par.

Taking 30 Mins. Out of "Trail" for Second Runs

Reduced version of "Big Trail" (Fox) may go into effect for outlying or second run houses.

Present running time of 125 minutes is considered too long for an effective b. o. Aimed to slice about 30 minutes off.

Pola Negri and Stage

Paris, Oct. 28.

Pola Negri may go legit, even if not giving up the screen. She has had an offer from Barnoski to go to Germany and act "Cocktail," a strong drama by Vollmoellers, author of "The Miracle."

Pola says she may accept an Al. Woods' offer to stage-act in New York. Also she may appear here in a stage adaptation of Dekobra's best seller, "La Gondole aux Chimeres." Its heroine is supposed to have a foreign accent.

WEATHER

Washington, Oct. 28.

The Weather Bureau has furnished "Variety" the following outlook for week beginning tomorrow:

Mostly fair and colder in western section and cloudy, followed by colder in afternoon or night in eastern sections Wednesday.

Thursday, mostly fair; Friday, increasing cloudiness with rain over western, and followed by rain over eastern sections in afternoon or night.

Saturday (1) partly cloudy and colder, preceded by rain over eastern sections.

Paris, Oct. 28.

Weather has turned chilly, benefitting matinees.

Coast Expects Reisman

Hollywood, Oct. 28.

Phil Reisman, general manager and sales chief of U, who recently succeeded Lou B. Metzger in the New York post, is expected out here shortly for a studio visit.

He'll probably stop at various exchange points either on the way or on returning.

WALL ST.'S FILM SLEUTHS

Raskob Reported Content With WB Operation—Board Offer Passed Up

Laying to on all reports John Raskob's connection with Warner Bros., it is said in Wall Street the former head of General Motors can make the W. B. board himself or name a rep anytime he so wishes. Report is, however, he figures contentedly on W. B. management as is.

Raskob is as much an enigma in the Street as in the show area. There isn't a banker remotely connected with films who isn't trying to figure where and on what Raskob stands and what Raskob may be up to, if he is. The Republicans in politics are much the same way. Raskob, among other interests, is a Democrat.

Wise ones downtown take Raskob to be a trader of the shrewdest acumen. His interest in Warners is given that way and that if a good offer came along he would sell. His WB stock interest has been figured variously from 300,000 shares to virtual control. Recently Raskob's name has been linked with William Fox in some kind of film negotiations. Idea is said to be to get control of Fox Film and merge with Warner Bros. How that can be done isn't mentioned. In Wall Street such a proposition is merely shrugged.

JEANETTE MACDONALD AT FOX—OFF MUSICALS

Hollywood, Oct. 28.

Fox will probably close this week with Jeanette MacDonald on a two-year optional contract. Miss MacDonald's agreement at Paramount was a picture-to-picture arrangement. She made four there.

The Fox contract will be about on the same basis with the exception Miss MacDonald will be spotted in straight dramatics, as this studio is declaring itself off musicals when the Gershwin-Gaynor effort is completed. There is a possibility the former musical comedy girl may be spotted in "Pygmalion" and "Caprice," two shows done in New York by the Theatre Guild, as her Fox debut.

A special clause will provide that Metro can borrow Miss MacDonald for the sound remake on "The Merry Widow" if it so wishes. She has been at Fox on "Princess and the Plumber," ostensibly loaned by Par.

Roxy's N. Y. School

Paris, Oct. 17.

Roxy has made Marco Montedoro, art director for the Folies Bergere, one of the artistic managers of his contemplated theatre school in New York.

Montedoro will leave soon for America.

The school will be in conjunction with S. L. Rothafel's other work for "Radio City," which Roxy expects to join upon returning to New York.

Earl Sande in Full Length Film for Metro

Earl Sande, America's leading jockey, having turned down an offer to make a short for Warners, may go with Metro for a feature length picture.

Tests of Sande, made last week, are said to have met with the approval of Metro execs in New York, with word from the Coast now being awaited for the final okay.

BERLIN-WINSLOW EAST

Hollywood, Oct. 28.

Irving Berlin and Max Winslow left here Sunday night for New York. Both were accompanied by their wives.

Work on Berlin's picture, "Reaching for the Moon," will not be halted during his absence.

Form Letter No. —

Chicago, Oct. 28.

Ultimate touch of economy by Publix theatres here is the edict cutting off the towel supply service from the operators in the booth. In the future operators must bring their own towels.

This effects a saving per house of approximately $3 a month.

Swanson Tied Up to U. A. As Her Husband Keeps On Managing Bennett

Hollywood, Oct. 28.

Gloria Swanson has tied up under a contract with United Artists. Her present untitled as yet picture will be the final one made by her for Jos. P. Kennedy under his agreement.

Meanwhile pending the outcome of her divorce action against the Marquis deFallaise, more familiarly called Hank, her husband is continuing to act as the manager for Constance Bennett at a salary of $500 weekly. Miss Bennett is under contract to Pathe.

Just now Hank is under instruction to make a French version of "The Queen's Husband" for Radio Pictures at its studio out here.

It is said if Miss Swanson secures her divorce the Marquis and Miss Bennett will marry.

Muni and Nancy

Paul Muni returns to talkers on a one picture contract with Paramount. He will be opposite Nancy Carroll in "Stolen Heaven," which is to be made on Long Island.

Muni returned to the east and legit upon expiration of his term at Fox, and is currently on Broadway in "This One Man." He'll double between the show and the studio when the film goes into work, Nov. 3.

Warners Can't Make Up It's Mind About Brown

Hollywood, Oct. 28.

Word around is that Warners may not take up its option on Joe E. Brown.

Comedian leaped into a six picture starring contract when in the midst of making "Hold Everything." He has now made two or three features under the new arrangement but studio execs are anticipating the problem. Option is supposed to name a heavy salary advance.

Brown Released

Hollywood, Oct. 28.

Paramount failed to renew its option on Martin Brown, writer, who had been at the studio six months.

Brown, author of the play "Topaze," was brought here from France to write originals. His one assignment was a yarn to fit the title "Road to Reno."

Janney in London

Hollywood, Oct. 28.

Leon Janney goes to London in about three weeks for personal appearances with "His Father's Son."

The boy is with Warners for pictures on a term basis, but the stage stuff will come on his lay-off time and compensation is being negotiated.

ERROL SUDDENLY EAST

Hollywood, Oct. 23.

Leon Errol left here Sunday for New York where he will attend his father's funeral.

BANKER STOOGES CHECK ON H'YWOO

"Plants" in Film Colony Learn About Picture Costs and Politics—"Party Girl" Panics Boys Who Told All

STOOL PIGEONS

Hollywood, Oct. 28.

Official Wall Street is quietly conducting a searching investigation into picture production, with its sleuths keeping their identity dark and their missions obscured. Hollywood, learning of the undercover work for eastern bankers involved financially in pictures, has been thrown into a mild panic.

In the move is seen the beginning of the day, declared in inner circles as inevitable, when the large banking interests allied with pictures will call for a complete reorganization and showdown. Wall Street is known to have felt for some time that the production wing of the picture industry needs overhauling and stabilization, along with closer supervision from the moneyed men participating in it. Lately inside quarters have buzzed prematurely with the thought that the studios are nearly due for a tremendous shake-up.

Agents in Hollywood

According to reliable sources, it has been discovered that eastern banking agents have been in Hollywood secretly getting the lowdown on all angles of production, methods employed, salaries, politics, waste, etc.

One of the tip-offs proved to be an attractive woman of the type who might be trying to crash pictures, but actually was a sleuth on the Coast for Wall Street bankers.

Here several weeks, she managed to penetrate studios, form associations by means of social connections, and from other angles pick up inside information as to what was going on. The cat was let out of the bag on the day of her departure, it is declared, with many persons involved in production and pictures here now sorry they answered various questions.

Contacting Mob

It has been ferreted out that the investigators are trying to get to

(Continued on page 51)

Gal Tells How She Sells That Publix Service

Los Angeles, Oct. 28.

Local Paramount theatre, looking to promote good will among patrons, started by calling its girl cashiers together and advising them to turn on the personality. Girls were requested to send in reports after trying out the idea. One of the girls reported:

"The first old gentleman who came to the window and looked very cross I smiled at, and asked how he was feeling today? He informed me it wasn't any of my business, that he never complained no matter how he felt. I told him I hoped he'd enjoy the show anyway. He replied he had never enjoyed a show here yet. I then suggested that he take a loge and that I was sure he'd enjoy it if he were comfortably seated. He told me I couldn't fool him with all my polite talk, that girls were all alike when it came to getting money out of men. He took the loge, I think more or less to see if it really was comfortable.

"I have sold him loge seats twice since. So you must be right about smiles helping cross patrons."

Wm. Fox Will Continue to Top All Fox Films—Oldknow Issues Order

Hollywood, Oct. 28.

Not only will there be no say-so on theatre exploitation by the studio, but on direct orders from Oscar Oldknow, it is said, the theatre end will continue to splurge with the name of Fox when serving the celluloid delicacies of the studio, regardless of studio intent that way or otherwise. That goes for all Fox theatres, it is stated, since Oldknow is the big boss of all Fox houses by virtue of his position is exec v.p. of both West Coast chain and Fox Theatres in the east.

The new sling in publicity and setback for the studio comes after the studio shunted the name of Fox off films like "The Big Trail" and report had it that more films like that might be headed in. John Ford's "Up the River" was slated similarly and others. Instead on "Trail" Raoul Walsh, director, is starred above the title.

Report here is the Fox studio started the new idea to hamstring the name of former head of Fox. Upset on the publicity came from east apparently and other companies that did some inquiring on that score to learn what the new interest might be. In a way it was figured Fox may be going in for independent producer units, etc, or calculating a change in company and brand new name.

The name of William Fox, founder of Fox, of late has been set in agate type as the presenter of Fox pictures. It is reported in violation of a contractual clause with Wm. Fox entered into when he sold his Fox stock control to Harley L. Clarke.

For $25

Hollywood, Oct. 28.

Real bullets were used in a gangster attack sequence in "Little Caesar." Picture was directed by Mervyn LeRoy but has not yet been released.

Director insisted on giving more realism to a scene in which a gangster shoots into a room trying to find his human target. FN studio hired an expert marksman to do the shooting, paying him $50 for the job and a daredevil as a double for $25 who would take a chance on the other's good aim.

Scene show bullets coming through door, window and walls in close proximity to the $25 extra.

Lonsdale Says 'No' On Garbo; Writers Increased Importance

Hollywood, Oct. 28.

Indications of the growing importance of the dialog writer in pictures are evidenced by Frederick Lonsdale refusing to have Greta Garbo do a certain story of his for Metro. The British playwright is contracted for two with Metro but decided that Miss Garbo's dialect didn't conform with the story he had turned in.

It is conceded locally that within a year the writer's position in the industry will rival and in time surpass the importance of the director.

More and more producers are voluntarily protecting their high-powered authors by contractually specifying that no director be empowered to meddle with the dialog.

This differs greatly from one director's statement, which was generously witnessed, that he didn't want to be bothered with any dialog. "What's the use?" he observed. "Why not let the actors speak whatever comes to their minds; that'll make it more natural?"

Par Nibbles At Mix

Hollywood, Oct. 28.

Tom Mix with a brand new 10-gallon skypiece is back in town. Mix blew in from Chicago after closing in Nashville, Tenn., with the Sells-Floto circus.

Former western ace star will jump back to Nashville next week for a few days to adjust some legal matters there. He will return here immediately after to consider several propositions made him by picture companies. Paramount is reported more interested than the others in making a deal with Mix.

Harry Green Tries Script As Show Before Filming

Hollywood, Oct. 28.

Harry Green will produce and play in "Shyster" on the stage here before Joe Schenck puts it on the U. A. picture schedule.

There is a tentative booking with Belasco and Curran for three weeks at the Curran, San Francisco; also three at the Belasco, Los Angeles, which is slated for opening around Christmas.

Green will also do the picture.

STARR SYNDICATING

Los Angeles, Oct. 23.

Jimmy Starr, scenarist, and for six years film chatterer on the Los Angeles "Record," transfers his daily column to the Los Angeles "Express" in two weeks.

Starr has been guaranteed syndication in 20 papers when he moves to the "Express."

Resident Claims Fox's 'Tone City Is Nuisance

Hollywood, Oct. 28.

Lawrence D. Hawthorne, local citizen, has filed a complaint in Superior Court asking "abatement of Movietone City as a public nuisance." His chief allegation is that bomb explosions and gun fire at night for pictures keep him awake.

He asks that the Fox people be enjoined from making further noise.

Laemmle's Trip

Hollywood, Oct. 28.

Carl Laemmle, who returned last week, was planning a short trip to England to confer with John Drinkwater on the book he is writing on Laemmle's life, but has called this off until spring. Book will not be published until next fall.

Dave Bader, returning here with Laemmle, will make the British trip with the U president.

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Arty and Democratic Picture Spiels For Academy's Nat'l Good Will Tour

Hollywood, Oct. 28.

The most comprehensive attempt to lighten or break down prejudices that exist in various cities against the picture industry in general, or some of its branches, gets under way Nov. 14 in Wichita, Kan., first stop on a speaking tour for Clinton Wunder of the Academy.

Working in harmony on the general plan to correct feeling in some cities that motion pictures are a "menace," as often called in print, the Academy and the Hays office have prepared a skeleton itinerary for Wunder and in each city are arranging for luncheons with womens' clubs, civic organizations, business groups, etc. Wunder will attempt to correct erroneous impressions about the industry and to generally enlighten important local business men, civic and social leaders.

Between the Hays' office and the Academy, arrangements have been made in Wichita for Wunder to speak before a business group. Contact has also been made with the local church federation, with further plans in that connection to be made between now and Nov. 14.

Itinerary.

From Wichita, tour takes in Kansas City, Nov. 16 and 17; St. Louis, Nov. 18; Memphis, Nov. 19; Omaha, Nov. 21; Minneapolis, Nov. 23 and 24; Milwaukee, Nov. 25 and Chicago, Nov. 26.

In each, special groups are being lined up for meetings and luncheons.

Other cities are to be included later, with the Academy and the Hays' office jointly agreeing on key centers where strongest prejudices against the industry prevails.

In addition to various local business, social, religious and civic bodies, exhibitors are being contacted along with exchange managers in a general scheme to support Wunder in his campaign. From cursory soundings, exhibs generally are interested in the tour in the thought that industry representation locally can do no harm, but may result in advantage to local theatres and business. Distribs and chain operators feel the same way about the plan and are cooperating.

Harmful Fan Stories.

Unfavorable public reaction toward pictures has been created largely by newspapers, and even fan magazines, according to claims. One fan paper recently printed a story about a star, it was pointed out, with the star giving her reasons for happy marriage, whereas actually she has been separated from her husband for months.

Fan papers also, it is charged, give an entirely exaggerated picture of the life the stars lead. Wunder will attempt to prove that by and large they are good citizens, the same as in any other industry; live sane lives and in many cases are financially interested in projects outside of pictures, support charities, the church and take their profession seriously.

INDE REDUCTION OF $16,000,000 ON '30 RENTALS

By the end of this year a reduction of approximately $16,000,000 in rentals to small indie exhibitors throughout America will be shown over the total for 1929. Indie house situation, more perilous since sound, is still being especially treated from the angle of rental compromises.

Several conferences of national distributor and indie organization leaders are credited with the result in lowering the rentals.

The slash has not been general, but made according to localities and exhibiting conditions.

After the initial inter-industrial conference indie members of the M. P. T. O. A., of which Mike O'Toole, secretary, estimates there are between 3,000 and 4,000, were informed that their liability to affect adjustments, if reported into M. P. T. O. A. headquarters, would be escorted to the higher-ups. During 1929, O'Toole states, only one exhibitor, a South Carolinian, registered a complaint with the organization.

Picks Own Post

Sam Moross, former secretary of the Theatre Owners Chamber of Commerce, has created a new post for himself in the New York film trade. It is that of arbitration consultant for both exhibitors and producing companies.

With numerous forms of contracts now in use and with complications arising, particularly in the indie field, Sam states that the business has the same need for an expert in that department as for income tax deciphering.

WB-WE in Court; Chances Now Thought All Cold for Settlement

Warners' charges against Western Electric now stand a good chance of being aired in the courtroom after having dragged through arbitration proceedings for three years. This, it was conceded by WB authorities Monday, to be shaping up from their angle. They admitted that the under-cover proceedings with W. E. are fruitless and have become tiresome.

At the same time, it is learned that the attitude by W. E. is now one of defiance and that the compromise figures starting at $25,000,000, coming down the second year to $15,000,000, and now mentioned at around $5,000,000, mean nothing.

With Samuel Untermeyer's withdrawal from the arbitration committee comes also the report that little may be expected to develop on the case until the return of Abel Cary Thomas, Warner lawyer, from Europe. Thomas is due back late in November.

CITY HEADS STOP FILM AFTER GLANCING AT ADS

Mt. Vernon, N. Y., Oct. 28.

A legal tilt accompanied the showing of "Unguarded Girls" at the Bunny theatre the first four days of last week. Because of flashy ads city authorities surmised the picture was indecent and the mayor gave police orders to prevent presentation of the picture.

Public Welfare Pictures Corp., owner of the film, secured a temporary injunction against the mayor and other city officials. This writ was signed by Supreme Court Justice Taylor.

Decision was made after the jurists witnessed a private showing of the picture. George Marrow, manager of the Bunny, was not a party to the suit. He leased the theatre to the Welfare Corporation for four days. Film got plenty of free newspaper space.

Hughes Moving to U. A.

Howard Hughes is moving from the Metropolitan studios to the United Artists'.

Hereafter all of Hughes' film productions will be made at U. A., in line with his recent buy-in with Jos. M. Schenck on Schenck's Art Cinema company, the U. A. producer.

De Mille's Own Office

Hollywood, Oct. 28.

William DeMille's contract with Metro is terminated with "The Passion Flower." DeMille expects to complete cutting this week and leaves at once for New York for the usual Broadway "rest."

Last week he opened an office. No plans for announcement but the sign on the door is Wm. C. DeMille Productions, Inc.

Warners' Annual

Whatever changes may be made in the Warner directorate will not take place until the annual stockholders' meeting, scheduled for Dec. 8.

Jack Warner will arrive a month ahead of the session, being due here Nov. 4.

CHIC YORK
ROSE KING

CALVIN COOLIDGE
Says: "We cannot receive what we do not give." We give our best, our all always, and therefore welcome receptions everywhere.
Originators of "Tintype" Comedy
(CHIC) (ROSE)
YORK and KING
Week of Oct. 25, Keith's, Syracuse
R-K-O Direction, LEE STEWART

ANTI-BOLSHI AS HOT GRAFT ON COAST

Los Angeles, Oct. 28.

Los Angeles, a favorite stamping-ground of isms, cults and trick religions, is at present bright-eyed with anti-communistic fever. Fostered by an association, sincerity of which is questioned, locals are coughing up for support of anti-bolshi propaganda and looking under the bed at night for bewhiskered Russians.

Contributions are asked for "to stop the spread of world revolution propaganda." While the majority of those working against bolshevism is sincere, a small minority is in for what can be had.

Picture industry has been picked on several times lately, with the prime 100% American chap in the colony who has been affiliated with several other propositions.

Anti-"Western Front"

First important move against the picture business was an attempt to stop release of Universal's "Western Front." Influence was exerted in trying to get a national ban on the picture. Argument was that the picture was a preachment against war, therefore bolshevistic propaganda, inasmuch as an unprepared nation would be helpless against a world revolution when it comes. It is claimed the agitation could have been stopped at its source for a price.

Second major assault on the industry was the Eisenstein affair. Through the influence of the Hollywood chap, Paramount was accused before the Fish Senatorial committee of being allied to spread communistic propaganda through pictures which Eisenstein would direct.

Par Cleared

Hearing here before the committee, both Paramount and the Hays office, represented by Fred Beetson, proved to the Senatorial body that the accusation was so much air.

Pay off, so far as the picture business is concerned, is the knowledge of previous propositions with which the colony hanger-on has aligned himself. Execs say a job in the studios would stop further argument, but with clean skirts they have decided to contest the racket

TEACHING FOREIGN BY TALKING FILMS

Columbus, Oct. 28.

M. R. Clark, Paramount's local manager, has made arrangements with Dr. J. L. Clifton, state director of education in Ohio for instruction of students in foreign language through the medium of talking pictures.

A demonstration will be held at the State theatre here Saturday (1st). "The Big Pond" will be used. Professors and instructors from the Ohio University, students from high schools and surrounding colleges will be guests.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Hollywood hotcha explorers have discovered a night life hot spot in the heart of the desert, within a three-hour auto ride of here. Towns are Randsburg, Johannesburg and Inn City, within a mile of each other, where old fashioned mining honky-tonks of the Frankie and Johnnie variety, flourishing as freely as they did fifty years ago.

Gold, silver and tungsten are the official products, with wide open joints the unofficial diversion. No glamor, smartness nor resort angle to the place but just a place for the local boys to go Saturday nights for a binge.

Chief attractions are white mule—"aged in the wood for eight months"— and girls, age not mentioned. Gambling is on the up and up, because the operators can't afford to be crooked. Some of the honkeys have nickel-in-the-slot pianos for those who want to dance; a few have phonographs and the best joint boasts a real "professor" who mines during the day.

Largest town of the trio is Randsburg where girls drift in from anywhere and no questions asked. Work for all, although gals aren't exactly Ziegfeldian.

Liquor no problem. Choice is between white mule and home brew. There are occasional flurries with the authorities but on the whole it it one of these spots the law forgets.

Although so near Hollywood, the desert hot spot is singularly free from picture influence. Local boys are off too many outsiders. They are afraid the place will get that Caliente air.

The gimmick scenario schools are back under the more dignified title of story advisors or literary coaches. Methods of operation are the same, with advertisements claiming they are in touch with the studios and invite budding authors to send in their manuscripts for criticism and submission.

Stories returned unsuitable pull a revamping fee of $5 or $10, but this is only the starter. "Coaching" follows if the chump will stand pressure. That the school idea is a profitable racket was indicated when a defendant in a recent court action testified that in six months his school made a profit of more than $200,000.

Two of the new "authors' bureaus" are operated by former picture names, one a director and the other a writer.

West Coast sew-up by Fox, Publix and Warners has spurred Sam Goldwyn to plan for auditorium engagements up and down the Pacific slope for "Whoopee." Eddie Cantor may go with the picture for personal appearances in some spots.

Paramount will make Donald Ogden Stewart's two novels, "Mr. and Mrs. Haddock Abroad" and "The Haddocks in France" as one picture with Leon Errol in the lead.

Raoul Walsh's footprints are going in the concrete in front of Grauman's Chinese, joining the celeb's dogs already there. Ceremony is Saturday (1). Ordered by Winnie Sheehan.

"Ten Nights in a Barroom," next in the chimp comedies at Tiffany, will be titled "Eight Nights in a Barroom." Current economy wave perhaps responsible.

After trying stage presentations for two weeks, the Million Dollar here and Strand, Long Beach, go back to vaude Oct. 30, with Jack Laughlin, who was staging shows out. Cost of production for locally-booked vaude shows, with units running around $1,500, caused the switch. Houses formerly paid $800 for six-act bills.

Studio figuring title smacked too much of the musical which has been road-shown extensively, Paramount will release the Ed Wynn picture, "Manhattan Mary" as "Follow the Leader."

Still dissatisfied with "Budoir Diplomat" from stage play, "Command to Love," U has assigned John Stahl to make retakes and give picture finishing touches. Studio is reported having paid Malcolm St. Clair, loaned from Metro, $35,000 for his work on picture.

Stage play, "Behavior of Mrs. Crane" will be another early starter for Stahl at U.

As a tester, Paramount placed on the air for first time, a complete picture Thursday night (23), with "Love Parade" going over the Pacific Coast network from KHJ. If response is satisfactory, studio will continue plan to etherize past releases as plugs for current product. Occupying an hour, Par used a cast to read dialog from the film with songs interspersed. Where dialog didn't put over effect obtained visually, explanatory stuff was read in.

Remaining in this country until his suit with Metro over salary is aired, Oscar Straus may be sent over the Publix circuit as a guest conductor.

New York interests will back Inez Norton, of Arnold Rothstein fame, in a new play to be produced locally, it is reported. Miss Norton came here recently from San Francisco.

Mary Garden will probably do a picture for Metro. She is due here within a week to make tests, with a contract for one picture if clicking. Her first venture in pictures.

A cut of 25% was taken by all principals in "Temptations of 1930" (original edition) for last week of run at the Mayan. New edition, with less expensive lineup, opened Monday night (27).

Figuring he may have to shoot his way out of town any day now, Sol Violinsky doing a gangster part in Par's Jack Oakie picture, "On the Spot."

Joseph M. Schenck denies reports that Al Jolson's "Son 'o' Guns" has been abandoned. According to Schenck the picture has been postponed pending recovery of Sidney Franklin, who will direct. Latter is in a hospital.

Hal Roach has done an about face on foreign productions. After deciding to abandon foreign versions studio is going back, but not as heavy as before. Laurel and Hardy, comedies, will be made in both Spanish and French, while Charles Chase shorts will be in Spanish only.

Busby Berkeley has returned to Paramount to direct. First assignment is to handle tests.

Fox West Coast is cutting one third of its $91,000 annual payroll in the publicity and advertising department. Operation being performed by Frank Whitbeck, head of department.

Universal has given a chance to Dorothy Dterling, script girl for five years. She's adapting the French "Boudoir Diplomat" and will also supervise the cutting.

With Wm. J. Craft not feeling well enough to undertake direction of "Many a Slip," U has assigned Vin Moore to the task. Joan Bennett will be co-starred with Lew Ayres.

Alexander Korda blew the Fox lot, following a disagreement with execs. Korda directed three pictures for Fox since going there from FN.

Metro's foreign production took a spurt. Ramon Novarro will direct and play in the French "Singer of Seville." "Way for a Sailor" and "Let Us Be Gay" will be made in German and Spanish. Latter version will have Jose Crespo in the Gilbert part and Juan de Landa doing the Wallace Beery role. In the German "Let Us Be Gay," Fern Andre will have the Norma Shearer part with Theo Shall opposite. Arthur Robison will direct.

Edwin Goodman, New York stage director, is at Paramount on a six months' contract. He will co-direct with Louis Gasnier the George Bancroft picture, "Unfit to Print."

Fox trio to do the bad guys in the talker remake of "Three Bad Men," are Victor McLaglen, Lew Cody and Eddie Gribbon. Robert Warwick, the menace. Production will start Nov. 11, with Ben Stoloff directing.

Universal's imports gave a true Hollywood station reception Sunday to the studio's batch of new players for the multi linguals. Newcomers were Hans Junkermann, formerly here with Metro, Olga Tschechova, Tola Birrell, Johannes Rilmartin and Ivan Petrovich, from the German stage and Andre Nicolls and Maurice Degarcin from France. Metro's imports this week were were Mona Goya from the French stage and Julia Pena from Spanish legit.

Elissa Landy, legit, is here under contract to Fox for femme lead in "Squadrons." Charles Farrell will have the top spot. A. Santel will direct.

Through current changes made in the Paramount-Publix organization, Frank L. Newman, California district manager in charge of Los Angeles and San Francisco, has re-

(Continued on page 68)

15 ENGINEERING COS. MERGE

Standardize Buildings and Fronts, Like Chain Stores, Is New Hunch

Theatre circuits are considering the standardizing of theatre construction with a view of cutting building costs. Idea is thought to be impelled by John Eberson, architect. It takes on the aspect of being a sort of a chain front similar to chain stores where each circuit will have similar designed and atmospheric houses at lower cost.

Idea calls for immediate construction with a view to taking advantage of the present low construction costs estimated as being about 40% lower than a year ago. The houses will range in seating capacity from 1,000 to 1,800 and will be locally financed. Warners will be the biggest builder of the group, with Publix second. It is said WB has okayed four theatres of the type for Illinois and Indiana and others. A Publix house of this standard type is to open in Nashville, Nov. 15. Capacity 1,800. All these houses are figured for straight sound, but are to be constructed so that stage shows will be possible if needed.

U MAYBE DARK SIX WEEKS IN FEW MOS.

Universal City, Oct. 28.

With Universal well up on production for this year's output the studio may shut down for a period of six weeks starting Feb. 1. Final decision on this rests with the Laemmles, father and son, who are conferring over the matter.

Of the 20 pictures U has listed for its current program 12 will have been completed before December. Next year U proposes to do 25 productions.

'East Is West' Pinked; Race, Not Sex, Angle

Chicago, Oct. 28.

"East Is West (U), current at the R-K-O Woods, was given a last minute "pink ticket" by the local censors because they objected to the mixing of the white and yellow races.

This is the first time a color ducat has ever been handed out on this ground here. Censors heretofore have concerned themselves solely with the subject of sex.

Ruling came so late that newspaper ads did not include the pink ticket notice. 'East Is West," as a play, showed here without a line cut some years ago.

Television Theatre in B'way's Radio Station

WMCA radio station in the Hammerstein building, New York, is building a small Television theatre, which will be completed next month.

Theatre will seat 250 people and will be mainly used for the studio guests.

U LETS OUT 50

All in N. Y. Home Office—Three Execs Included

Universal's home office has done some more shearing. About 50 are estimated to have been included in the shake-up.

Executives out are Dick Anderson, salesmanager for the Universal newsreel; Harry Taylor, western division salesmanager, and Miriam Wallace, 11 years with the company and in charge of the mailing department.

Reason for the let-outs, second batch within a few months, is that the policy of Universal is not to cut salaries but to reduce the working force during such economy moves.

Amateur Columnists

Chicago, Oct. 28.

"See your best wisecracks on our screen" seems to be the slogan of the Cinema theatre here. House has adopted the ingenious scheme of accepting contributions from patrons, incorporating them in a comedy trailer and using as sort of a Broadway column from the screen.

Business-getting angle is that any amateur author will be sure to pay to see his own stuff and probably bring most of his friends.

House even accepts poetry.

Establishing an Acting 'Farm' as St. Louis Stock

St. Louis, Oct. 28.

Warners will lend money and back a permanent dramatic stock company at the Grand Central here for the purpose of establishing a training grounds for prospective talker talent. John Hayden will supervise and direct.

The Grand Central is one of the neighborhood Warner-Skuoras theatres now playing straight pictures. The stock project will start around Dec. 1.

WB is considering going beyond the talent development idea later on, when the stock will have been under way, to use it also for experiments on original talker and stage scripts to determine dramatic value and possibilities for the screen.

New talent and novices, but screen prospects, will be sent here for experience. Established picture players on the Warner and First National-Coast lots may also be detailed to the St. Louis stock for experience in type of show they will later play for the camera.

PRESIDENT CALLS IN MURDOCK TO CONFER

Washington, Oct. 28.

George Akerson, secretary to President Hoover, confirms that John J. Murdock held an extended conference with the President.

No information is given out as to these conferences, but it is believed Murdock, as a noted theatre man, was asked by the President his views on the unemployment situation.

J. J. Murdock, now retired from active show life, was in charge of the Keith Circuit shortly after the war, when a similar situation of unemployment arose in this country.

At that time the Keith and Orpheum theatres were placed at the disposal of civic bodies to aid in alleviating distress.

Murdock in New York yesterday would not admit he had been in Washington recently.

U's Wide Film Short

Universal is moving more cautiously than other producers experimenting with wide film. Its first, instead of the usual full length feature, is a short.

Slim Summerville gets the benefit of expansion in "We-We Marie." Picture will introduce another process in 65 millimeter called "Magnachrome."

CONCERNS ARE READYING PAPERS

All Concerned in Air Conditioning — Biggest Equipment Weld Since General Theatre — Want World-Wide Organization

$15,000,000 DEAL

An international merger of the most important air conditioning and engineering companies in the theatre biz, numbering 15 firms, is on the way. The deal is said to be set with only final signatures awaiting. The merger includes combining the Carrier Engineering Corp., of Newark, the Brunswick-Kroeschell Co., of New Brunswick and Chicago, the York Heating and Ventilating Corp., of Philadelphia, five foreign firms and all the former's subsids. Altogether it's set at about $15,000,000.

Outside of regular film channels it's the biggest combo of any allied field in the industry since the General Theatre Equipment consolidation.

Both Carrier and Brunswick-Kroeschell are pioneers in the air conditioning field. The aim of the melding is to effect a world-wide organization equipped to serve theatres on a general scale with an additional outlet looked for in auditoriums, hotels and apartment houses, as well as office buildings.

Theatre Division

Info comes direct from J. I. Lyle, executive vice-president of the Carrier Company, who figures on a new division to be started with the merger and which will be known as the Theatre Department. Robert A. Kroeschell and A. C. Buensod will head this department, along with Otto Armspach. Latter is chief engineer.

The Carrier company was started in 1914 by Willis H. Carrier, internationally known air conditioning engineer. Its first theatre installation was the Paramount, L. A., in 1922, and was the first to introduce air conditioning on Broadway at the Rialto, and later at the Roxy and the Paramount. Kroeschell-Brunswick started earlier with the Chicago theatre in 1920. Both serve all circuits and independents now. Among other spots Carrier also put in a plant for the White House executive suite and at the Capitol, Washington, D. C.

When final papers have been passed, plans call for branches to be established in Australia and Japan.

Studios Inflate Actors' Salaries, Is Agent's Claim

Hollywood, Oct. 28.

Studio people who try to make a hit with bosses by dealing direct with artists who have been submitted by agents are causing a false creation of demand for those artists, with salaries jumping as a consequence, claim the agents. Recently a wide holler has come from agency ranks because their people have been approached for direct booking by studios, agents in such cases seeing commissions flying out of the window.

Group of New York agents out here are particularly bothered over the increasing tendency of studios to try to get direct people they have already submitted. In the east this crowd has been accustomed to some sort of protection, while out here anything seems to go.

Acquired Unusual Stories Held By Film Cos. Reach 40,000 Total; Mostly Romantic—Of Huge Value

Filmdom's financial interest in romantic story material amounts to over $50,000,000. It has lain idle in the picture vaults for years and only now is beginning to draw interest.

It covers a period of almost 25 years. Includes nearly 40,000 originals, novels, plays and published books of more than 15,000 of the world's best writers. All are owned by the film biz and the biggest part hasn't even been begun to be prepared for the screen.

That $50,000,000 is the estimated investment. No definite figure is available. At present market values for stories by the same or similarly noted writers would more than double in value.

Revelation of this story stock that lies unused in the film vaults has started a big thought back by the producers. Sources say the literary armistice of filmdom is at hand.

Altogether it looks like the ultra sex yarn is due for a swing back pro tem until another evolutionary cycle. Films may go for softer and sweeter romance on the semi-classical order that has been lying dormant awaiting recognition.

This sudden realization is given as due a great deal to the shortage of modern material along sex lines. The films are prepared for any emergency and set to throw the market any way the biz wishes along story lines.

Pathe and U Leaders

No exact figures on the stories held in the film libraries can be had.

Among the curious twists springing up is that independents like Universal and Pathe are among the leaders in this respect. This because

(Continued on page 53)

Ad Problem

Chicago, Oct. 28.

The Chicago "Tribune" is creasing the brows of the Publix-B. & K. press lads by insisting on censoring ads. Latest to come under the knife was the copy of "Madame Satan," current at McVicker's.

"Tribune" censor objected to the word "sex" in the daily ad and threw the copy back. Boys changed the copy and got the ads in.

Next day Robert Nagle, film critic for the same paper, came out in a review on the picture with the following: "'Madame Satan' is a sexy picture." Publix p. a's hopped on this line and built an ad around it with the daily's censor letting the thing go through without a murmur.

STAGE SHOWS TO BE TRIED BY PAR IN FRANCE

Paramount is experimenting with its stage show production abroad with a view to extending the system to the provincial spots in France. At present Par produces at the Paramount in Paris. Francis Mangan is in charge and will also have charge of the shows and units going out.

It's figured that eventually the unit circuit might reach as many as seven houses. First tryouts may be in Marseilles and Brussels. Other cities where the shows will spot not given.

The extension of the unit idea is in line with other plans of Par to make headway in the foreign field. Whole lineup is tied in with the foreign film production plan of Par's Joinville studio, outside of Paris.

It's figured that while Par's foreign distribution is gaining the execs figure little of a concrete nature can actually be foreseen until about February. At that time it's believed both the stage and the film ends will have had a fair tryout.

It is an inside estimate at the present that Par's foreign income has jumped from 20 to 40% in certain countries. The biggest gains are in Spanish-speaking countries, notably in South America—despite revolutions.

Reverse Edict Given on Early Fox-Sheehan Trial

N. Y. Appellate Division has reversed an order of the lower court commanding an immediate trial of the suit by Winfield R. Sheehan against William Fox filed last winter. Sheehan is suing for $310,852 which he asserts is the balance due him on the sale by Fox of 4,000 shares of Class A Fox film stock in 1928. Sheehan asserts that the stock sold for $410,852 and that Fox has paid him only $100,000.

In his answer Fox asserts that he invested the proceeds of the stock in 6,860 shares of Bankers Securities Corporation, and now offers it to Sheehan. But he also contends that Sheehan owes him $190,664 for advances made which must be paid first.

Fox appealed from the order for an immediate trial, contending that no reason for an early trial.

Par Playing with Wide Film, L. I.; First Is 1-Reeler

Paramount is experimenting with wide film at the Astoria, L. I., studio. Process in use was brought back from Germany by Frank Del Richio. He was sent abroad by Par for six months on the wide screen mission and the process he returned with is the result of experiments over there.

The first wide screen experiment by Par will be a one-reel test short on which rehearsals started Monday. Shooting is due to begin the end of the week.

Entire Par shorts production staff, or what's left of it since the lay-off, under Larry Kent's supervision, is reported assigned to the wide screen experimental work. Max Hayes and Ray Cozine, both of the shorts department, are staging the dialog and directing the initial tester. Short stars Eddie Miller and has a cast of 50. Miller is a singer.

Paramount is reported aiming the test reel showings for exhibs only. General release will only take place if the short is playable on a big sheet.

Church's Sound Films

First church to go in for talkers in New York is the Riverside Drive Church at 122d Street. It acquired a DeForest machine.

Idea for the equipment is to give film recitals along with organ music and educational instruction.

ARTHUR LOEW FLIES WEST

Hollywood, Oct. 28.

Arthur Loew, head of Metro's foreign department, arrived at the studio Monday morning.

He flew in from Chicago in Hal Roach's plane.

Money Chances for English Film, Directors and Players Limited, With But Two Groups Producing

London, Oct. 16.

Studio folk here are grumbling at the present position of the employee in British productions.

The film-making industry here is in the hands of the two groups, British International and Gaumont. The indies, while some turn out pretty good program stuff, do not make a sufficient quantity of footage to make them important.

As such, there is little or no competition between companies to get the right producers. While the execs name their own figures.

There is not an actor or actress in English studios who, by relying solely on film work, could depend on earning $20,000 a year for the next four years.

The position for film producers is even worse. England has never been fond of paying the men with the megaphones, and at present the salaries for directors are lower than ever before.

There are men here, well known as British film producers go, earning $100 and $150 a week while making pictures and dipping to half that between production.

One company recently gave a feature to a youngster who had not previously made a film and paid him $50 a week for the honor. The film was so bad they shelved it, but this didn't prevent the same company giving the kid another picture at the same figure.

Of the men making films regularly here under contract only Dupont, Hitchcock, Wilcox and Saville get real money, with Walter Summers coming in close.

Men like Walls, Elvey and Raymond get good figures, but work spasmodically, having sufficient name to play themselves for the right contract. Walls is tied to British and Dominions, who have found a rich uncle, and is well set there. Elvey has a two-color process and Raymond travels round the studios.

The rest get small-time wages. Most are not worth more, but some are.

Radio's Dunning Buy on Foreign Version Hunch

That a dubbing process for multilinguals, either the Dunning or some similar system, may be the solution of the cost problems facing the American producer aiming for foreign distribution, is looked upon by producers as more than a possibility.

Radio, which turned against foreign production on the cost angle, but went back to give the Dunning process a try, admits its present experiment in Europe is to find out whether the dubbing system is practical for a whole picture or not.

Studio has protected itself for an out in the Dunning process if the present tester works out, with the execs visualizing a renting system for the process.

With direct versions shot here costing from $60,000 to $125,000 each, Radio figures the Dunning editions can be made for less than $30,000. Should the system prove effective, the heavy saving is expected to give a different complexion to foreign production.

Radio's feeler is "Beau Ideal." All the background of the picture was shot here. The film has been sent to Berlin, where a cast of players will act out the characters before dark blue drops. The two films will then be processed into one.

Jack Smith's Tour

Paris, Oct. 18.

Whispering Jack Smith, at the Empire, following that engagement with a European concert tour. He will have a rep of 35 numbers and the local orchestra of each city will be on the stage with him.

Present engagement in Paris is demanding a revival of his oldest numbers, but he's learning French.

Darmour Joins British Quota Production Group

Hollywood, Oct. 28.

Larry Darmour will recruit an all-British company for production of English quota pictures to be made in Victoria, B. C., starting in the spring.

Darmour has just returned to Hollywood after three weeks in Canada, where he made arrangements for studio space and equipment.

Due to climatic conditions there, the producer figures that Victoria offers shooting facilities for eight months in the year. He will continue, however, to make his short subjects here for Radio release and also his features for the state rights market.

Madrid Gets Opposish From Par and Metro in Rented Local Theatres

Madrid, Oct. 16.

The Madrid film season has started out on a rather poor scale. Neither Madrid or other large Spanish cities managements are scheduling high-class programs. It appears that neither Paramount, Metro nor Universal had come to agreement with the American distributor. Local managements are not prepared to pay the high prices quoted for the new big pictures.

Paramount has decided to run its own films at the Rialto, rented for the purpose, Metro following suit by taking the Metropolitano for the season. The Spanish talkers, with their cast of South American actors, have met with acute criticism here. Such artists do not talk good Spanish. The Spanish public feels very disappointed when expecting to enjoy a picture, only to find an amateur company performing instead, especially when they have to pay five pesetas for a stall. More sometimes. That is the price for which they may attend any big theatre and see a stage play by one of our best writers and performed by a leading company, either in Madrid or in any other large city of Spain.

MEXICO

Mexico City, Oct. 22.

News brought here by "Variety" that Victor Trava Moreno has booked first bill of dumb acts from New York to play Imperial and Regis theatres (both picture houses) here, occasioned interest among showmen who are looking forward to appearance and reception of this American vaude. Some managers opine acts will be big draws, but others are of opinion that to register with customers, full service of such acts will be necessary. These layouts, it is understood here, will be in nature of tryouts for this field. It is expected that if this vaude clicks it will be followed up strongly.

Imperial and Regis are patronized by American and other English speakers.

With opening of Cine Balmori, neighborhood house, well informed in show business deem theatre building period in Mexican capital now about over, and do not look for any new houses for the next couple of years at least. Pointed out that city has enough film and legit houses to take care of all customers.

John Barrymore and wife, Dolores Costello, are vacationing in Mazatlan, west coast Mexican resort, a couple of days from Hollywood.

Mexican rights to "Atlantic," British "talker" based on Titanic disaster, have been sold to J. L. Bueno, local film dealer, by Sir Thomas Langley Kennerforth, English cinema magnate, who is here seeking to cut in on supremacy of Hollywood products in Latin America. Sir Thomas intends to visit all Spanish American countries.

"Monterey" song in "King of Jazz" has driven film fans of Monterey off their nuts. Wherever you go in Monterey you hear them singing and whistling Whiteman's leading song number.

Hollywood correspondent of "El Universal" has brought words of cheer to Mexican youth, of both sexes, with screen aspirations. In a long dispatch from the film industry hub, the correspondent declares that a big picture magnate told him that Hollywood has not soured on Mexican players.

David M. Fierro, film distributor, has gone to Hollywood to get Mexican rights to Spanish sound films featuring monkey actors. Local customers fall for such films.

JOE TERMINI
"The Somnolent Melodist"
Booked solid—84 weeks—R-K-O, return tours Orpheum and Interstate Circuits.
Oct. 29, Fordham, New York.
Nov. 1, Jefferson, New York.
Direction WEBER-SIMON

AUSTRALIA OUT FOR MORE TAX ON AM. FILM

Sydney, Oct. 28.

The Queensland Government has tilted the corporation tax again, the present level being 75 cents for each $5 net profit where the net is in excess of 19%.

It is anticipated that should the Labor party come into power in New South Wales amusement taxes will soar again there. The Federal Labor Government is very short of money and is tax crazy.

Present prospect is that the Australian government will still further increase foreign film duties, besides adding to the imposts upon remittances to foreign concerns.

The anti-American attitude of the government, as evidenced in its taxing, seems likely in the end to force distributors of American product out of this market.

Public sentiment is generally against the government policy. The man in the street feels that official stranglehold upon the picture trade jeopardizes his entertainment.

Exhib Service, Buying Combines, Reaches End

London, Oct. 17.

Started under what looked good chances of getting away with it, Exhibitors Film Service, Ltd., has folded.

Got in a jam because K. R. S. (Distributors' Society) had its members stay set on refusal to bow to the combine.

This despite some 80 theatres in the group, with W. Stephenson, president of exhibs' National body, prime mover.

Charlie Graham, also concerned as managing director, now trying to get film for combine members by acting as booking agent for their houses.

Trenker Is Charged With Ungratefulness

Berlin, Oct. 17.

The German film actor, Louis Trenker, known from the picture "The White Hell," was involved in a lawsuit which created a sensation.

It was alleged Trenker has shown himself ungrateful to the man who was his benefactor and friend, the German director, Arnold Franck, and that Trenker had stolen from the latter his ideas and committed plagiarism in many instances.

B. I. Will Roxify Its British Houses, Doug Murray Sailing to Stage Shows

British International's fight for full recognition with American picture producers is now two-fold. While adhering to American methods of showmanship and exploitation in New York, it has now decided that reflection of the same policy in its theatres at home may ward off American circuit invaders there.

Douglas Murray, production manager and one of S. L. Rothafel's executives, leaves for London Nov. 21.

Over there Murray will be built up as British International's Roxy. He will introduce the Roxy presentation ideas in B.-I. key houses throughout the island. Murray, who cabled his resignation to Roxy, has signed a three-year contract with options. His duties will be defined in detail when he reports to J. Maxwell, B. I. head, next month.

It is understood that Murray will first have charge of reconverting the Regal and Dominion theatres, London deluxers, to typify the big American houses. Where straight picture policies have prevailed in both of these theatres, it will be Murray's initial work to introduce stage shows on the Roxy scale. Both sites seat 3,000.

Ballyhooing Cohan

The activity in New York of British International's American representative, Capt. Harold Auten, has taken the Cohan, a tough house for picture men, and gotten satisfactory results. This Britisher believes that the theatre is too handy to subways and that most prospective patrons like to shop before buying. As a result he has found that the best way to get 'em in is with a ballyhoo that stops 'em a block or so up and sends them back.

Another slant on BIP's aggressive American tactics is that pictures titled for the English market quite often are being snapped up for presentation here. There is not one in a batch of over 20 features listed for the Cohan that is not heavily tainted with mellerish lettering.

Prints already here and ready to go into the Cohan include: "Flame of Love," "Suspense," "Hateship," "Yellow Mask," "Two Worlds." Others about to be shipped over here are: "Almost a Honeymoon," "The Middle Watch," "Cape Forlorn," "Night Birds," "Children of Chance" and "Compromised."

Gainsborough Wrote Off $250,000 in Shelved Films

London, Oct. 14.

Analysis of the balnce sheet just issued by Gainsborough Pictures, subsidiary producers in the Gaumont-British combine, cable-reported in "Variety," reveals the company maked down films on the shelf by $250,000.

Most of these films are either silent or synchronized, and as such practically worthless.

The accounts show a net profit of $40,000 for the year's working, as compared with $60,000 the previous year and a dividend of 8% was declared.

A debit balance of $250,000 is carried forward, due in part, according to a director's statement, to the inactivity resulting from the studio fire early in the year.

POINTING WAY FOR STOLL TO GET SET

London, Oct. 17.

Current situation of the Stoll theatres, headed by Sir Oswald Stoll, in the amusement field here is one of the most puzzling problems in show biz this side.

It was reported some months ago British International would not renew its lease on the Alhambra which was for one year, at $5,000 weekly, with an option for four years.

British International's suggestion Stoll should spend $150,000 on alterations was turned down. Unless Stoll comes down in rental considerably, improbable, the International contract will lapse as soon as its year is up.

This circuit's problems do not end with the Alhambra. Stoll's provincial houses have not been doing well, as the passing of the interim dividend for "conservation of assets" proved. Occasional changes of policy, from variety to revue, repertory players to talkers, are not helping any.

The Coliseum, Stoll's ace house, with its three shows daily policy has proved disappointing.

It is generally reckoned here Stoll is tired of show biz and would readily sell out. This fact is colored by his present policy booking from week to week. Problem is the price.

Alternatives

Stoll has alternatives. He could take variety seriously and import acts in a competitive spirit, which he could do as he has six houses in London, or run feature films and acts of high quality.

A solution would be for him to connect with an American picture concern which has no tie-up in London. The Alhambra would be the shop window and the rest of the circuit for certain money on general release.

With this connection Stoll would be in a good position to get first call on the R-K-O vaudeville talent and then the competition would start.

Genius' Crazy Plans

(Continued from page 3)

very likely won't. This one is just an example of so many other high-pressured contrivances the studios are being subjected to. Recently one fellow approached Variety's Coast office with a proposition to write a series of articles telling what's wrong with the picture business and offering, gratis, his own solution; a cinch remedy. Then, he confessed, the studios would vie with each other to put him on the payroll and he'd be more than repaid for his free articles. Told that this paper was not interested the chap finally sold his idea to a local trade sheet. But only the first article of the proposed series appeared.

Others through divers means and manners have been and still are trying to land somewhere in some studio only to find that not all the chumps in the world are in the picture business.

U. S. Firms May Soon Be Making Films in England

British film production has caught the eye of American producers, some of whom are now figuring on producing abroad. Principle angle is that British pictures have progressed and at present the number of English films exporting product to America exceed Germany and France, leaders in former years. No figures are given.

Among the companies believed to be looking Britishward are United Artists, Par., and Columbia. Universal is on the fence. The big bugaboo is the British quota law and it has seven years to go. At that time the quota will amount to 20% of the distributed product that exhibitors and distributors will have to use of British made films in England.

Egging on American producers is a feeling that eventually the quota law may become more rigid. There was an attempt made in this in Parliament last year.

Acts for B. G. Houses

London, Oct. 28.

Albert de Courville is now booking acts direct for Gaumont British houses, giving four weeks with an option.

France Probably Ruling Out All Alien Musicians in Dance Bands; French Union Fosters Movement

Paris, Oct. 25.

American musicians here are threatened with the loss of their jobs in France which the Musicians Union covets for native sons. As a result of agitation now in progress France probably may soon ban foreign dance orchestras altogether.

The Minister of Labor has called a conference to examine into the whole subject of foreign musicians' employment. A session was held in the ministry presided over by M. Picquenard, chief of the foreign labor bureau. A group of government officials, officers of the Union, about 20 night club proprietors and a number of agents, among them being Henry Carson for the management of the Embassy club; Henri Lartigue in behalf of the managements of the Ambassadeurs, Ciro, Michodiere clubs in Paris, and the casinos in Cannes, Deauville, La Baule, Contrexeville, were present.

Already the effect upon officialdom is apparent in the new procedure. The ministry is consulting with the Musicians' Union in granting permanent working permits, which means that the o. k. usually is refused.

Only short, temporary permits are obtainable and the union now is demanding that the ministry refuse all new applicants as well as turn down all requests for renewal of temporary permits, when they expire. Outcome of this procedure means the prompt ousting of all American orchestras now here. Billy Arnold, admitted under the old system, is the only American outfit definitely o. k'ed.

Influence

Influence upon officials of the Union is easily explained by the voting power of the membership. Evidence of this is apparent in the Ministry's refusal to permit Lartigue to represent the cabaret owners, because he was vehement in his objections to a system that would substitute inferior bands, mostly local, for the imported orchestras. He took the position that such a course would be bad for business at the casinos and night-clubs.

The ultimate decision probably will be against the foreigners, but it likely will be deferred until after the conference scheduled for Nov. 18. After that all foreign dance orchestras will be probably eased out of the country upon the expiration of their temporary working permits. In like manner individual alien musicians employed in France will be forced home.

The rule, however, does not apply to stage bands subject to the regular booking of dates. These outfits have the same status as specialty acts.

Dupont's Direction

Berlin, Oct. 28.

E. A. Dupont has been assigned to direct Suedfilm's next picture to be called "Die Geretteten."

Recording will be on the Tobis device.

ROXY IN VIENNA

Vienna, Oct. 28.

S. L. Rothafel (Roxy) has just arrived in Vienna on his holiday tour of Europe.

Berlin, Oct. 28.

S. L. Rothafel remained here only a few days on his holiday trip around the Continent, going on to Vienna and Budapest. He said he had in mind lawsuits against all foreign cinemas who used the name of Roxy.

Berlin Expects Clarke

Berlin, Oct. 28.

Harley L. Clarke, president of Fox Films and General Theatres Equipment, is expected here shortly to deal with matters of sound picture trade importance.

Argentine Biz Worse

Buenos Aires, Oct. 28.

Picture business has taken a decided turn for the worse, partly due to the release of second grade product.

Paramount is releasing Spanish mades called "Hombre Suerte" and "Conrosario Pino" which flopped.

WEEPS IN FILMS AT CUT PRICES

Milan, Oct. 28.

"Love Parade" (Par), rechristened here "The Prince Consort," is drawing huge audiences to the Odeon. Comment is favorable, although the dialog is drastically cut in obedience to the Mussolini decree against foreign language pictures.

Picture shown here is the French version. Nearly everybody in Italy has a working command of that tongue.

Fans go for cheerful subjects in Latin territory. "Love Parade's" strong pull contrasts with the indifferent business being done by the native production "Canzone del Lamore" ("Love Song"), which is 100% weeps and is running at reduced prices.

METRO'S MUSIC RIGHTS ARE SOLD ABROAD

London, Oct. 28.

The Metro, music catalog, has been disposed of for England to the Keith, Prowse Co., the sum involved being $90,000 for one year.

Same rights property for the French territory goes for $15,000 to Francis, Day & Hunter.

The closing of these deals was the climax of a comedy of errors that handed the British trade a grand burn-up.

Negotiations started weeks ago by Joe Gilbert, who offered $150,000 a year on behalf of Lawrence Wright, the tender covering a five-year term.

When Jack Robbins of Metro displayed interest in the bid, Wright backed away, declaring that Gilbert had acted without proper authority. Wright renewed negotiations, approaching Sam Eckman with an offer of $75,000 for one year. Then, after he had heard from the States, Eckman couldn't locate Wright.

About this time Robbins arrived in London accompanied by Julian Abeles, attorney for Metro. London publishers were at the boat to meet the pair. There was much chasing around, but nobody seemed to have a definite offer to make until Herbert Smith, head of Keith-Prowse, settled the whole business in a 20-minute talk. His directors called a special meeting, with the contract drawn and signed in 48 hours.

Par. Halting Silents For European Release

Hollywood, Oct. 28.

Paramount will discontinue silents for the foreign market with the completion of "Laughter," now being titled here. Studio has titled 15 for abroad during the past year.

From now on its exports will consist only of foreign dialog versions and synchronized musicals.

M-G SPANISHING 2

Hollywood, Oct. 28.

Metro will Spanish "Dark Star," domestically titled "Min and Bill." Julio Pena, newest import, goes into Robert Montgomery's part.

Metro will also Latin "Mary Dugan," already Germanized.

Kohan, French Banker, Secures Control of German Emelka Corp.

Paris, Oct. 28.

A change in the directorate of Emelka, German producer chain, is due Nov. 20 when the board meets. Action follows passing of control to a Munich syndicate headed by Krauss.

Munich group is backed by Albert Kohan, French banker, who says he will use Emelka as the nucleus of a strong German combine which ultimately may also include UFA.

Scheme is that at the same time a strong French combination will be lined up, with both the French and the German groups owning many theatres as first line support to a joint Franco-German producing schedule.

Kohan says he has resigned from the Gaumont-Aubert-Franco Paris combine in order to have full freedom of action in the German field, but is still friendly to the French interest. This makes it apparent that even if he has retired from the big French combine, he looks for and expects to have its co-operation.

Louis Aubert also resigned from the Gaumont directorate.

After he has completely organized the Franco-German deal, it is understood that Kohan will go after an American connection, offering at first a system of co-operation.

NEW FILM FIRM

Lupino Lane Will Turn Out Films for P. D. C.—Starts Immediately

London, Oct. 28.

Negotiations have practically been completed to form a new English film company to be called Lupino Lane Film Production Syndicate. Contracts are expected to be signed at a meeting in the Savoy hotel today (Tuesday).

Amount involved totals around $5,000,000 privately subscribed by four directors. The men are Samuel Bonlander, formerly a director of W. & F. Films; Leon Salberg, prominent provincial theatre owner; Ernest Edelsten and Lupino Lane. Company will start to function immediately with Lane directing and personally appearing in the pictures.

First release will be made for P. D. C. with it probable that the Gaumont-British studios, at Shepherds Bush, will be used.

LEHAR'S MUSICAL IS MADE INTO HIT FILM

Vienna, Oct. 28.

A new Austrian-made sound film has been made from Franz Lehar's successful operetta, "Land of Laughter" and has been exhibited to an invited audience. Lehar was present.

Picture shows some extremely original touches. Richard Tauber sings the Chinese prince and beautifully. Margit Suchy appears as a little Chinese princess and is charming.

Picture is greatly in need of some expert editing, but looks like a success, certainly for Austria.

Spain Off Westerns?

Hollywood, Oct. 28.

Paramount has called off its proposed Spanish version of "The Spoilers," believing the current market there is against outdoor pictures.

In the future Paramount's Spanish attempts will be society types.

Mexican Censorship Severe Over Mexican People, Gov't or Subjects

Mexico City, Oct. 28.

There is every prospect ahead for further censorship embarrassment for American picture interests here. An amendment has been submitted to the new Civil Code and is in the hands of the Revising Committee of the Committee on Penal laws.

The proposals, framed by Eugenio Gaudry, lawyer and patriot, provide several curiosities, making it a crime to exhibit pictures in a foreign language and without Spanish, banning feminine nudity, ridiculing Mexican customs, disseminating propaganda, attacking the constituted government, ridiculing public officials or any religious belief or tending to inspire infractions of the law.

The elaborate measure also makes it a crime to exhibit abroad any film made in Mexico attacking the Mexican government or the Mexican people. Violation of this provision entails six months to six years in prison and fines of 100 pesos ($50).

There is every prospect that the new code will be enacted into law.

Meanwhile the Mexico City authorities have notified the local Metro-Goldwyn agency that it may not distribute for exhibition the picture entitled "In the Land of the Mountains," featuring Joan Crawford, on the ground that certain sequences tend to slight Mexico.

Deletion of the passages objected to would require cuts in the disc sound records, which of course, eliminates the entire subject. The offense consists of scenes showing the heroine kidnapped by Mexican cowboys (bandits?).

It is made clear in official quarters that the government will bar from this territory any picture in which a Mexican is represented as repulsive or villainous which bars all Mexican heavies.

Lewin as Metro's Scout

Paris, Oct. 28.

Albert Lewin of the Metro-Goldwyn personnel, now in Paris, is about to undertake an elaborate tour of the Continent. Ostensibly travel will be in search of restored health with scouting for talent a subordinate objective.

In reality it is reported Lewin will make a close survey of Continental producing facilities as a preliminary to the eventual entrance here of Metro for production of foreign versions on a large scale.

NATIVE-MADES IN STRONG PLEA

Buenos Aires, Oct. 28.

Picture editor of "Nacione," influential publication here, publishes a three-column article for native manufacture of sound pictures. He says such an enterprise should be subsidized by the government.

He also advocates that super-taxes be laid upon all cinema proprietors who refused to exhibit local mades.

B-G CONTROL STILL HELD OUT ON FOX

London, Oct. 28.

Locals don't expect a visit from Harley L. Clarke, head of Fox, for any reason unless it's his utility interests. This probably indicates that no change in the B-G directorate is intended or expected. Fox's aim for a majority on the board of British Gaumont, in which it owns a half interest along with the Ostrers, hasn't reached anywhere yet.

Only change that might be so-called is what happened before the directorate met. That was putting on two Fox reps on the Metropolitan and British Company directorate. Latter is the holding firm for B-G and controlled 65% by Fox. Reps are the on Ronald McDonald (Lord Brentford), Fox solicitor, and Walter Hutchison, Fox's foreign rep.

For its B-G interest Fox paid $19,000,000.

Swiss Film Productions

Zurich, Oct. 28.

The Swiss syndicate whose purchase of film producing concerns in Austria and in Germany is now started on its production schedule of Swiss sound pictures.

Operations are going on in the Schoenbrunn studio in Vienna, one of the properties acquired by the syndicate.

Keaton Liked in Berlin

Berlin, Oct. 28.

The Buster Keaton picture, "Spite Marriage" (M-G-M), opened big here with good notices and public interest.

Par Buys 4 London Houses From Astoria Circuit for $5,500,000

London, Oct. 28.

Four houses of the Astoria Circuit of picture theatres have been taken over by Paramount for $5,500,000. Houses average about 3,000 seats each. They are the newest and biggest around London. Among them is the Astoria, on Kingsway.

Looks very much like Par aims to cut in on British-Gaumont territories. B-G is now mostly owned although not controlled by Fox. Par but recently opened a new theatre in Manchester.

Deal from the American end was completed by Ralph Kahn, Par treasurer, with expectation he is to sail for America any time now unless he hops over to Joinville, across the channel, for a visit to Par's production center.

It is said the official taking over by Par is slated for around Dec. 1, given as the delivery date.

"Olympia's" Barring in Budapest Stirs Much Feeling—Real Reason

Budapest, Oct. 28.

Banning by the Austrian censor of the German picture version of Molnar's "Olympia" has created a furore here. Picture is a faithful transcript of the stage play which ran locally for months without opposition.

Reason given for prohibition of the talker is that the aspect of a love affair between a Hungarian officer and an Austrian arch-duchess compromises the Hungarian army. The real reason seems to be that Molnar, most famous of Hungarian dramatists, is unpopular with official circles.

Other films banned at the same time were Universal's "Night Ride," Metro's "Ship From Shanghai" and "Drei um Edith," Defina, a First National subject made in Germany.

Traveller Told to Bring Back Ideas on Sound

Buenos Aires, Oct. 28.

Enrique Glucksmann, local distributor, was guest of honor at a banquet given by 100 exhibitors on the eve of his departure for a holiday in Europe.

Showmen in speeches urged him to examine the foreign sound situation and bring back new systems for trial here.

Jacobo Glucksmann, is here on a visit from New York.

Pony Golf Madness

Buenos Aires, Oct. 28.

The midget golf madness has taken this country in violent form.

There are six in Buenos Aires and more in course of construction.

Wick's Unjust Dismissal

Sydney, Oct. 28.

Leslie Wicks, former sales manager for First National, won a court verdict for $1,000.

Case involved Wicks' charge that he had been unjustly dismissed in violation of an agreement.

$76,000 for Realife—Capitol, Nancy and Rudy Give Par. $85,400—Roxy Does $97,000

Metro had Realife and "Billy the Kid" at the Capitol for $76,000 last week. That's just fair. "Big Trail" in Grandeur at the Roxy brought in $68,000 on its first three days, and before Grandeur has a chance to register its first week in the wide screen method contest Warners will have had a week end of Vitascope and "Kismet" at the Hollywood, starting Thursday night. "Trail" will hold over.

The Paramount hopped for the first time in three weeks, with $85,400. Nancy Carroll and Rudy Vallee did it. Remainder of the houses along the street were comparatively low, and more changes are being made than in several months.

At the Rivoli a last-minute change was ordered. "Laughter" will grind in the Paramount instead, and "DuBarry" will succeed "Whoopee" tonight (Wednesday). The Cantor picture took $28,400 in its final week. Swanson's "What a Widow" gathered $24,600, also in its last week. It comes out Thursday, with "Feet First" next.

"Outward Bound" with $12,500 in its last week at the Hollywood is almost too feeble for continuance at $2 at Warners, but it will move over.

Hughes is reported letting go of the Gaiety in about another two weeks. Lease isn't up until February and unless some one wants house picture may remain till then. "Hell's Angels" got only around $9,000 there last week and about $11,000 at the Criterion. Jean Harlow is personally appearing this week at Gaiety and next at the Criterion. In another week Warners is also closing "Office Wife" out of the Winter Garden. It did $25,400 there in its fourth week. Winnie Lightner's "Life of the Party" follows.

Of the regular grinds "Maybe It's Love" got $29,200 at the Strand, and "Half Shot at Sunrise" dove in its holdover week at the Globe to $17,000. The Cohan, British International show window, also went under, with below $5,000. "Murder," another British picture now current there, is making amends. It did almost that much over the week end.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50). Claims strong start, although generally opined as poor $2 entry; opened last Thursday.

Capitol—"Billy the Kid" (M-G) (4,620; 25-85-$1.50). Wide screen helped a little for $76,000, or what a healthy programer with no embellishment averages at this house.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (12th week). Around $20,000 for the two houses; picture reported coming out of the Gaiety in another two weeks, but will stick at the Criterion, where it got around $11,000.

Cohan—"Loose Ends" (BIP) (1,137; 75c top). Under $5,000; "Murder" over last week end did almost as much and is reaching for record on BIP product here.

Central—"Lincoln" (UA) (916; $1-$2) (8th week). Almost time to close, and that is what is slated to happen in another week.

Globe—"Half Shot at Sunrise" (Radio) (1,065; 35-50-75) (2d week). Holdovers in this house are precarious; dropped $10,000 to $17,000.

Hollywood—"Outward Bound" (WB) (1,066; $1-$2) (5th week). At $12,500 hardly strong enough to move over to Warner theatre; "Kismet," on wide film, opens here tomorrow (Thursday) night.

Paramount—"Santa Fe Trail" (Par) (3,665; 65-85-$1). Nancy Carroll and Rudy Vallee chiefly responsible for the excellent $85,400.

Rialto—"What a Widow" (UA) (2,000; 40-65-85-$1) (3d week). Did $24,600 and out tomorrow (Thursday) when Harold Lloyd's "Feet First" moves in.

Rivoli—"Whoopee" (UA) (2,200; 40-65-85-$1) (3d week). Closing run with $28,400; "DuBarry" (UA) moves in tonight (Wednesday); originally "Laughter" was to have followed but goes into regular grind run at Paramount.

Roxy—"Scotland Yard" (Fox) (6,205; 50-75-$1.50). Good money here now is $97,000; "Big Trail," opening a supposed month's run on Grandeur screen, did a nice three-day week end of $63,000; big newspaper campaign.

Strand—"Maybe It's Love" (WB) (2,900; 25-50-75). At $29,300 okay and "Girl of Golden West" about $18,000 on week end.

Warners—"Old English" (WB) (1,400; $1-$2) (9th week). Got $11,500 last week; "Outward Bound" comes over from Hollywood.

Winter Garden—"Office Wife" (WB) (1,418; 35-85-$1) (4th week). Got $25,400; "Life of the Party" (WB) debuts here Nov. 6.

2 WESTERNS DO $32,000 IN DULL WK—MONTREAL

Montreal, Oct. 28.
(Drawing Population, 600,000)
Weather: Cold

First real cold spell of season had the usual effect of keeping fans out of theatres and grosses went below average except at two of the main stems. Legit house, His Majesty's, run in the red with "Nine to Six," and the Imperial, Palace and Princess showed so-so results.

Capitol topped the town with $17,000 for "The Spoilers," femmes lining up for blocks to see Gary Cooper. Loew's with a western and stand-out vaude got the balance of the biz, as "Santa Fe Trail" was much liked, Palace failed to attract as much as expected on "Old English," while the Princess was much below previous weeks with $9,000 for a war picture, "Inside the Lines."

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$2.50), "Nine to Six (legit). Poor houses all week; around $8,000.

Palace (FP) (2,700; 40-75), "Old English" (WB). Highbrow success, but Arliss couldn't draw on this one; $14,500 just gets by.

Capitol (FP) (2,700; 40-75), "The Spoilers" (Par). Gary Cooper surefire here; another good week for house; $17,000.

Loew's (FP) (3,200; 40-65), "Santa Fe Trail" (Par). Above average vaude and popular western handed house nice $15,000.

Princess (CT) (2,300; 35-60), "Inside the Lines" (Radio). War pictures off here; big drop to $9,000.

Imperial (FP) (1,900; 25-40). Double bill gave poor result; $5,500.

Roxy (Ind) (600; 50), "Anne Against the World" (Col). In red at $1,800.

MINN. LACKS STARTLERS "OFFICE WIFE" $25,900

Minneapolis, Oct. 28.
(Drawing Population, 500,000)
Weather: Favorable

For the most part business fell under expectations last week. The disappointments included "What a Widow," "Eyes of the World" and "Africa Speaks."

Minus any big names on screen or stage, the Minnesota retained George Dewey Washington, local fav, for a second consecutive week as an added attraction and used him in an elaborate orchestra feature. This extra big number, supplementing the regular Publix unit, undoubtedly was a factor in pulling a fair gross. "Office Wife" was on the screen.

Considering the amount of newspaper and word-of-mouth praise received by it, "Africa Speaks," at the Seventh Street, made a poor showing. At that, however, it did sufficiently well to warrant retention for a second week. With "East Is West" on the screen the Orpheum gained on the previous week.

Estimates for Last Week

Minnesota (Publix) (4,200; 75), "Office Wife" (FN) and Publix unit, "Sportland." Picture won favor; all-around pleasing program, including orchestra presentation number; nearly $25,900, good from comparative standpoint.

Century (Publix) (1,600; 75), "What a Widow" (UA). Swanson usually a big draw here, but expectations failed to materialize; much divergence of opinion among patrons on picture; around $8,900.

State (Publix) (2,200; 60), "Eyes of the World" (UA). A box office weakling here, contrary to expectations; panned by critics and lack of names hurt; patrons' comment, however, was generally favorable; about $6,700.

Orpheum (R-K-O) (2,890; 50), "East Is West" (U) and vaude. Peter Higgins, vaude, a local trade puller; picture also over well; nearly $11,500, a gain over previous week and satisfactory.

Seventh Street (R-K-O) (1,400; 50), "Africa Speaks" (Col). Picture accorded highest of praise by critics and customers; fine exploitation, too, but did not show strength expected; fair for around $5,000 and held over.

Lyric (Publix) (1,300; 40), "Road to Paradise" (FN). Normal business; near $3,600.

Aster (Publix) (900; 35), "The Furies" (FN). Not so hot at around $2,000.

Grand (Publix) (1,100; 35), "Anybody's Woman" (Par) first half; "Dough Boys" (M-G) second half. Second loop runs. About $2,500.

CONSECUTIVE
19
SEASONS
WILLARD HOTEL
Washington D.C.

EIGHTEEN YEARS AGO

Coincidental with the inauguration of Meyer Davis' Music at the WILLARD HOTEL, Washington, D. C., eighteen years ago, the career of the largest, as well as most noted, orchestral organization started.

1930 begins the nineteenth consecutive season at the Willard Hotel for MEYER DAVIS' ORCHESTRAS.

REALIFE SCREEN GOT MIDLAND, K-C, $15,600

Kansas City, Oct. 28.

Publicity campaign by Loew for the inauguration of Metro's Realife presentation of "Billy the Kid" got the desired results. Holdout ropes were in use again.

But talking about publicity campaigns, the Mainstreet bunch spread it on for the Amos 'n' Andy picture which opened Saturday. In addition to the regular newspaper space, and special stories running for two weeks before the opening, for the first time in the history of local amusements they used a double-page spread in the dailies Friday. Special preview performance was given that night, after the regular show, and a midnight performance last night, which, with the six regular showings for the seven days, will make 44 times "Check and Double Check" will be shown during the week.

At the Newman, "Her Wedding Night" (Par) was the come-on and Clara never fails here. Press was not so generous to either Clara or the picture, but the customers are what count. "Old English" was the Royal's offering and drew an entirely different class of patrons than usual. This house, with some of the "better" class of films, is slowly building a new clientele.

Estimates for Last Week

Pantages—"The Bad Man" (FN) (2,200; 25-50). As the stage play of the same name had been seen here twice in stock in the last two years, many were familiar with the plot; F. & M. unit helped bill as one of the best of the season; $11,000.

Loew's Midland—"Billy the Kid" (M-G) (4,000; 25-40). Customers seemed fully satisfied with Realife, the big screen; opening shows were capacity and week one of the best in months; $15,600.

Mainstreet—"East Is West" (U) (3,200; 25-35-50-60). Ninth anniversary of popular house and bill in keeping; picture well liked and vaude okay too; $16,200.

Newman—"Her Wedding Night" (Par) (1,890; 25-35-50-60). Proved box office despite reviewers turning thumbs; $12,500.

Royal—"Old English" (WB) (840; 25-35-50). Drew class patronage in some numbers; $5,000.

PROVIDENCE SLIDES

"Du Barry" Low, but Tops Town at $16,000—"Play Boy," $12,000

Providence, Oct. 28.
(Drawing Population, 315,000)
Weather: Favorable

Disappointing week and for first time in months unusually low grosses.

Estimates for Last Week

Loew's State (3,500; 15-50), "Du Barry" (UA). Very low at the reported $16,000.

Majestic (Fay) (2,200; 15-50), "Sea Wolf" (Fox). Feature did fairly well considering unfavorable elements; close to $10,500.

R-K-O Albee (2,500; 15-50), "Her Wedding Night" (Par). Clara Bow piled them in for first half; last half off; okay though, at $14,000.

R-K-O Victory (1,600; 15-50), "Brothers" (Col). House held high hopes, but no go; low at $7,000.

Paramount (2,200; 15-50), "Playboy of Paris" (Par). Chevalier didn't mean a thing this time; down to $12,000.

Fay's (1,600; 15-50), "Road to Paradise" (FN) and Betty Blythe in person. Liberal estimate, $7,000.

"Doorway to Hell" at $23,000 in Phila. Standout Last Wk.—Stage Shows Back

$43,000 FOR FIFI AT FOX-DET.; TOWN SLUMPS

Detroit, Oct. 28.

Business was bad all over town with the exception of the Fox, where Fifi D'Orsay, in person, stood them in the aisles all week. Gross of $43,000 at 50c. top and two bit matinees means a lot of people. First time this has ever been done locally.

"Hell's Angels," after two weeks of standee business felt the slump and to $11,000. It's out Nov. 8.

Estimates for Last Week

Michigan—"Her Wedding Night" (Par) (4,045; 35-50-75). Mitzi Green in person and Clara did only fair; unseasonable cold weather; $42,100.

Fox—"Scotland Yard" (Fox) (5,100; 15-25-50). Film big business with personal appearance of Fifi D'Orsay; French girl held over. $43,000.

Fisher—"One Night at Susie's" (WB) (2,300; 35-50-75). Back up in the usual range; house is in class of sureseaters; $16,200.

R-K-O Downtown—"East Is West" (U) (2,700; 15-25-50). Very bad at $7,000.

United Artists—"Whoopee" (UA). Had to be moved Monday due to falling off after two weeks of nice business; "DuBarry" (UA) current; $16,100.

State—"Life of the Party" (WB) (3,300; 35-50-75). Didn't build as expected and two weeks plenty; house hasn't had a picture lasting over two weeks in months.

Paramount—"Billy the Kid" (MG) (3,300; 35-50-75). Nice business probably due to novelty of Realife (wide screen); $25,300.

Madison—"Three French Girls" (MG) (1,750; 35-50-75). Benefitted by personal appearance of Fifi D'Orsay in town; $4,000.

Shubert Detroit—"Hell's Angels" (Caddo) (1,750; 50-75-1.00-1.50). Fell off to $11,000 and may not last over four weeks.

GRID FILM AND 'MAN' $27,750-$11,750, PITT

Pittsburgh, Oct. 28.
(Drawing Population; 1,000,000)
Weather; Unsettled

Fluctuating grosses last week. The new Fulton plucked a winner in "Her Man," heavily exploited and well liked, for a merry $11,750. Same picture at the small Sheridan Square, East Liberty, also fared profitably at $5,400, demonstrating again that this R-K-O site is being immeasurably by day and date policy, benefitting from the ad splurge in the Fulton.

"Maybe It's Love," at the Stanley, had gobs of local interest, with Harpster of Tech and Montgomery of Pitt in the football lineup. Gave house corking week at $27,750.

Everything else was off. "Her Wedding Night," at the Penn, fared badly or $23,900 despite fairly pleasant notices. The Aldine sunk near its mid-summer low with "Love in the Rough." "Sinners Holiday" sent the Enright several grand under its recent while "Danger Lights" gave Warner its third dud in as many weeks.

Estimates for Last Week

Aldine—(Loew's) (1,900; 35-50)—"Love in the Rough" (MG). Way off at $6,200, pretty close to mid-summer low; last couple of weeks here not so hot.

Enright—(WB) (3,700; 25-35-40-60)—"Sinners Holiday" (WB). Down to $10,000, possibly due to scarcity of cast names, not too bad, but unsatisfactory; consistent $14,000 here recently.

Fulton—(Shea-Benham) (1,750; 10-25-35-50)—"Her Man" (Pathe). At $11,750 a record for town's latest first-run site; caught on quickly and some heavily spiced exploitation didn't hurt; lobby entertainment also inaugurated with local radio act.

Harris—(WB) (1,800; 10--20-30 40)—"Temptation" (Col). Not so forte at $3,900.

Penn—(Loew's-UA) (3,300; 25-35-60-75)—"Her Wedding Night" (Par). Weak at $23,900. Bow's last two pictures here have disappointed. Getting permanent m. c. Ted Claire, here in few weeks.

Sheridan Sq.—(Radio) (1,200; 25-35-50)—Showing nice profit here with policy of day and date pictures with downtown Fulton; "Her Man" (Pathe), good for $5,400, sweet music for almost negligible overhead.

Stanley—(WB) (3,600; 25-35-60)—"Maybe It's Love" (WB). Could hardly miss in this spot and didn't at $27,750; everything in its favor from appearance in picture of two local grid heroes and Joe E. Brown.

Warner—(WB) (2,000; 25-35-60) "Danger Lights" (Radio). Spanked soundly by cricks and public; maybe $8,100 and that's laying the proverbial egg.

Philadelphia, Oct. 28.

Friday (24) saw the return of orchestras and stage shows to the downtown picture houses, with an optimistic note immediately observed. Mastbaum, Earl and Fox are the three houses expected to boom by this return to normal.

Last week's trade was again considerably under average in most of Philly's first runs. Mastbaum picked $38,000 with Moran and Mack at $5,000 playing in person and "Love in the Rough." Gross still well under average for big house, around $43,000.

Stanley and Karlton made the zest showings of the 10 important downtown houses. Former got $23,000 with "Doorway to Hell" and the latter, $10,000 with "Whoopee." Latter is the best figure ever reached at this little 1,000-capacity house at present low scale (50c.). "Whoopee" had a fine record at the Boyd previously, getting around $50,000 in two weeks. Its Karlton record is considered remarkable.

George Arliss in "Old English" falled to repeat the record of "Disraeli" at the Aldine, or "Green Goddess," at the Stanton. Gross, $17,000 and picture out after single week. Keith's got between $18,000 and $19,000 with "Anybody's Woman," which started out stronger than the theatre's opening attraction, "Animal Crackers."

Fox got $26,000 with "Up the River."

Orchestra and stage show back, Roxy's Gang this week.

Earle, which had $17,500 last week with "Outside the Law," hopes to rebound upward with stage shows back.

Hold-overs are "Lincoln," at Aldine, and "Doorway to Hell" at Stanley. "Animal Crackers," recently at Keith's, is at the Arcadia. "Hell's Angels" will come to the Aldine following "Africa Speaks," which comes in at the end of the "Lincoln" run. Starting Friday (31) Marx Bros. will appear in person at the Mastbaum.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Love in Rough" (M-G-M). Picture only moderately well received. Moran and Mack in person; $38,000 under normal.

Stanley (3,700; 35-50-75)—"Doorway to Hell" (WB). Surprised with strength. $23,000 and held over.

Aldine (1,800; 35-50-75) — "Anybody's Woman" (Par). Very strong, and started big. $19,000.

Boyd (2,400; 35-50-75)—"Old English" (WB). Nothing like "Disraeli" here. $17,000 and out in 1st week. Booked against "Lincoln," almost next door.

Stanton (1,700; 25-65) — "Scarlet Pages" (F.M.). Picture better liked than most of house's recent attractions. $26,000. Fox figured to gain by return of stage shows.

Earle (2,000; 25-65)—"Outside the Law" (U). Another house that will be glad to get stage bills back. $18,000 last week.

Arcadia (6,000; 59) — "The Sea God" (Par). Average at $4,500.

Karlton (100; 50) — "Whoopee" (UA). Sensational when moved here from Boyd. $10,000 last week; house record at scale.

'BIG HOUSE' SETS NEW TOP IN CINCY, $23,900

Cincinnati, Oct. 28.
(Drawing Population, 700,000)
Weather: Cool

A record high for the Lyric as a pop-priced picture theatre was registered last week with "Big House" at $23,900. Interest in the prison film was at high pitch because it was favored with an okay by the State Board of Film Censors only after the dailies of leading cities hopped on that body for banning the film.

Cool weather helped boost grosses of the downtown film houses in general.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75), "Heads Up" (Par), vaude. Did $25,800.

Lyric (R-K-O) (1,400; 30-50), "Big House" (M-G). Big on $23,900.

Palace (R-K-O) (2,700; 30-50), "Laughter" (Par). Got $17,100.

Capitol (R-K-O) (2,000; 30-50), "Girl of Golden West" (WB). Took $14,200.

Strand (R-K-O) 1,350; 30-50), "Anybody's Woman" (Par). Around $5,300.

Keith's (Lisbon) (1,600; 30-50), "Man Trouble." Near $5,300.

Family (R-K-O) (1,140; 25-40), "Concentratin' Kid" and "Recaptured Love" split for $4,300.

Par. Wants Harlow

Paramount wants Jean Harlow for a picture it will make at Astoria. She is under contract to Caddo.

Free Tap Dancing, Indian Hats and No Admish for Kids in Portland

Portland, Ore., Oct. 28.
(Drawing Population, 400,000)

The burg's going serial for its breakfast food. Two houses started Saturday morning shows for kids at a dime, featuring serials.

Fox Broadway has Rin-Tin-Tin serial with free tap dancing lessons thrown in. Hamrick's Music Box has "Indians Are Coming." House furnished kids with 500 Indian hats and free admish to all those in costume the first week. Also gave $75 in prizes for best costume. Second week they all pay their dime. Music Box has new policy, dropping eve b. o. price from 50 to 40 cents.

Oregon-Washington football game brought dough into town and all houses profited. Grid clash drew 33,000 admissions to stadium at $2.50 top, with scalpers getting as high as $5. Proved that the burg has piastres in its jeans to dole out if it's sold on the show.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Liliom" (Fox). Got raves from critics and registered okay; $14,000.

Paramount (Publix) (3,500; 25-50)—"Playboy of Paris" (Par). Got 'em in line and kept 'em there; $14,800; big.

Orpheum (R-K-O) (2,000; 25-60) —"East Is West" (U). Clicked nicely; $12,000.

United Artists (Parker-Fox) (1,200; 25-60)—"Whoopee" (UA). Big second week in small house to $8,000, after $11,500 in 1st week.

Rialto (Publix) (2,000; 25-50)—"Road to Paradise" (FN). Did badly; $2,800.

Music Box (Hamrick) (2,000; 25-40)—"Once a Gentleman" (WB). Proved okay comedy; $4,800.

CENTURY UNITS RETURN, 'KID' LOW AT $12,000

Baltimore, Oct. 28.
(Draw. Pop., 850,000)
Weather: fair and cool

The Century cans its all-can music policy in November, returning to a stage show policy. Music on the hoof was discontinued at this Loew house in September following union trouble. House will get the Capitol theatre unit from New York, starting with "Pastels," featuring Jans and Whalan. This is a special and will dress rehearse here.

Return of the Century to stage shows means that screen fare at the other big Loew controlled house, the Stanley, will be strengthened.

Business at the big houses was off last week. "Billy the Kid," flopped at the Stanley. The Century likewise nose-dived, but not so deeply, with "Top Speed." "The Pay Off," a half-week fillin at Keith's was nothing to brag about. "Lincoln," however, got a good third week at the deluxe topped Auditorium. "Whoopee," day and dating at the Parkway and Valencia, was all to the good at both stands.

Estimates for Last Week

Century (Loew) "Top Speed" (WB) (3,100; 25-60). Audiences liked picture but was not b. o. magnet; biz eased off at least three grand from previous week; about $15,000.

Stanley (Loew-Stanley-Crandall) "Billy the Kid" (M-G) (3,600; 25-50). Western subject no lure at this select stand; gross lowest figure in months at around $12,000; did not use Realife (big screen).

Valencia (Loew-UA) "Whoopee" (UA) (1,500; 25-35). This one was previously a sensation at the Stanley and continued excellent pace at this roof theatre; say $4,100, which is best in some time.

Parkway (Loew-UA) "Whoopee" (UA) (1,000; 25-35). Day and dated here and it was the same story; one of theatre's biggest weeks, over $5,000.

New (M. Mechanic) "Renegades" (Fox) (1,400; 25-50). Clicked; satisfactory at about $9,500.

Rivoli (Wilson Amus. Co.) "Night Work" (2,000; 25-60). Never showed any speed and ran a lame race; between $4,500 and $5,000.

Keith's (Schanbergers) "The Pay Off" (Radio) (2,500; 25-50). Just a filler for $4,000 on three and a half days; Amos 'n' Andy followed.

Auditorium (Schanbergers) "Lincoln" (UA) (1,500; 50-$1.50). Third and final week; satisfactory roadshow engagement; $6,000 claimed.

Hippodrome (Pearce & Schenck) "Pardon My Gun" and tab show (2,350; 25-50). Continues good pace; maybe $8,500.

Little (Moviegraphs of Md., Inc.) "The Royal Box" (WB) (267; 50). The Moissi foreign language film attracted, particularly town's considerable German population; not up to recent big weeks, however, about $900.

'WHOOPEE' NEWARK'S BEST

$18,000 at Branford—Proctor's Off at $14,000—Masque $13,200

Newark, Oct. 28.
(Drawing Population; 850,000)
Weather; Fair

Nothing big in town and business tapered off. Still no music in the theatres. "Whoopee," at the Branford, easily led everything.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) "Whoopee" (UA). Very nice at $18,000.

Capitol (WB) (1,200; 15-25-35-50) "Scarlet Pages" (FN). Strong here at $5,500.

Little (Newark, M. P. Guild) (299; 35-60) "Scarlet of Nature" (Ufa), "Unwritten Law" (BI). Still weak on $1,500.

Loew's State (2,800; 25-35-50) "Heads Up" (Par). Tumbled plenty to $12,500.

Mosque (WB) (3,281; 25-50-65) "Sinners Holiday" (WB). Dropped over $4,000 to $13,200.

Playhouse (Mindlin) (473; 25-35-50) "Love Trader" (Tiff). Not getting better yet, $1,500.

R-K-O Proctor's (2,650; 25-35-50) "Lady Surrenders" (U). Not very big on $14,000.

VAUDE—'YARD' $10,400 GOOD IN POOR WK.

Indianapolis, Oct. 28.
(Drawing Population, 450,000)
Weather: Cold

Grosses dropped off. Straggling school teachers boosted week-end receipts, but the schoolmarms didn't have the jack to spend that they had in former years.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65), "Playboy of Paris" (Par). Had some appeal to the ladies, but didn't get over generally; $19,000, below normal.

Circle (Publix) (2,600; 25-40-50), "Bad Man" (FN). Bad at only $8,900.

Palace (Loew's) (2,800; 25-35-50), "3 French Girls" (M-G-M). Only $8,700, very poor.

Apollo (4th Ave.) (1,100; 25-35-50), "Up the River" (Fox). Liked by all who saw it, but cast unknown; $4,900.

Lyric (4th Ave.) (2,000; 25-35-50), "Scotland Yard" (Fox). Held up fairly, vaude being exceptionally popular; $10,400.

Ohio (Publix) (1,400; 25-35), "Animal Crackers" (Par). Fair at $2,400.

TOPEKA LEAPS

"Holiday" Near House Record at $11,000—All Houses Better

Topeka, Oct. 28.
(Drawing Population, 85,000)
Weather: Fair and Cool

Surprise last week was "Holiday" nearly reaching the house record at the Grand, and business at all other houses showed substantial increases over the previous week.

Cool weather was given credit, though intensive advertising campaign two weeks in advance is claimed to have done the trick for Ann Harding.

Isis theatre, one of the first picture houses in the town, is being reopened again this week and for the first time as a legit spot. Hazel McCowen's stock settles down there for a winter's run, doing weekly standard bills. House has only 600 seats, but is the only one not under Fox control. Orpheum, with 1,200 seats, is dark, but Fox will not lease it, preferring to pay rent than to allow opposition.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Holiday" (Pathe). Only warmly received by critics, but enthusiastically by the public; close to house record, $11,000.

Jayhawk (1,500; 50) (Fox)—"Man from Wyoming." Did normal business, but women fell off the talker version of "Sea Wolf" (Fox). Despite subnormal second half, house stayed right side of the red with $4,100.

Novelty (1,200; 50) (Fox)—"Call of the Flesh" (M-G). Slow starting, but built and closed in excess of week previous; $3,100.

BUSHMAN JR.'S ACT

Hollywood, Oct. 28.

Francis X. Bushman, Jr., is going east in a new vaude act being arranged for him by Johnny Collins.

It's a song and comedy act by Paul Gerard Smith, plays Huntington Park tomorrow (Sunday) and after a few more coast dates will go on to New York for a showing.

His act includes his wife, Kitty O'Connor, and William Langan.

1st Runs on Broadway

(Subject to Change)

Week Oct. 31

Paramount — "Playboy of Paris" (Par).
Globe—"East Is West" (U).
Roxy—"Big Trail" (Fox).
Capitol — "Lady's Morals" (M-G-M).
Rivoli—"Du Barry" (UA).
Strand—"Doorway to Hell" (WB).
Winter Garden — "Office Wife" (WB).
Rialto—"Feet First" (Par).
Mayfair—"Amos 'n' Andy" (Radio).

Week Nov. 7

Paramount — "Laughter" (Par).
Globe—"East Is West" (U).
Roxy—"Big Trail" (Fox).
Capitol—"Brothers" (Col).
Rivoli—"Du Barry" (UA).
Strand—"Doorway to Hell" (WB).
Winter Garden—"Life of Party" (WB) (6).
Rialto—"Feet First" (Par).
Mayfair—"Amos 'n' Andy" (Radio).

$2 Pictures

"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (U A) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Outward Bound" (WB) (Warners).
"Abraham Lincoln" (UA) (Central).
"Kismet" (WB) (Hollywood).

$13,800 for 'Du Barry' Big Louisville—'Night' $5,000

Louisville, Oct. 28.
(Drawing Population, 500,000)
Weather: Mild

There'll be one try of flesh and blood performers when the National opens Nov. 2 with Walter Davison's Louisville Loons doubling from the pit to the stage, by special arrangement with the union, and when the Fanchon & Marco unit, "Gyp, Gyp, Gypsy" comes to town. Main stem is all excited over the move, forcing acts or presentations back into R-K-O Rialto and Loew's State. This will be the first major presentations ever played here.

Estimates for Last Week.

Adams (4th Ave.) (1,100); 15-25-40) "Sailor Behave" (WB). Exploitation helped some, $4,000; just average.

Brown (Brown) (1,509; 15-25-40) "Half Shot At Sunrise" (Radio). This burg strong for Wheeler-Woolsey; close to $5,100.

Mary Anderson (RKO) 1,387; 30-50) "Heads Up" (Par). Hands down on this one; star must now be referred to as Charles, and the ruling won't help the implied intimacy that "Buddy" effected with the femmes; slipped to $3,400.

Rialto (RKO) 2,940; ; 30-50) "Her Wedding Night" (Par). Swell for $5,000.

State (Loew) (3,252; 35-50) "Du Barry" (UA). Warmed the management's heart; excellent at $13,600.

Strand (4th Ave.) (1,865; 35-50) "Liliom" (Fox). With no show Tuesday and Wednesday, the Masons using the building for their annual meeting, little chance to get anywhere; did weakly, maybe $4,000.

'CRACKERS' LET PAR BKLYN, DOWN, $42,200

Brooklyn, Oct. 28.

Fox and the Albee did some business last week. The Fox played a Paramount feature, "Sante Fe Trail."

Paramount took a dive with the Marx brothers, "Animal Crackers," way over the heads of yokelry here. Boys were previously at the Albee as an act. At the Albee the Marxes did fairly, barely passing the break gross, $27,000.

Estimates for Last Week

Paramount — "Animal Crackers" (Par) 4,000; 35-50-60-75). A fizzle with house taking a dive; Vallee on the stage and a new organist, Stuart Barrie; $42,200.

Fox—"Sante Fe Trail" (Par) (4,000; 25-50-75). Vaude. Paramount film aided plenty; up to $34,800.

Albee—"All Quiet" (U). Second week for this one with heavy exploitation; vaude; $25,700; good.

Strand—"Sinners Holiday" (WB). Unexciting program; $20,400.

Loew's Met — "The Squealer" (Col) and did. Vaude; $19,300.

'Play Boy's' $48,800 Fair, Chi.; 'Liliom' Bad at $12,200 and Palace-State-Lake Both Down

Chicago, Oct. 28.

Business was generally off throughout the loop last week. Most of the run pictures took the slide. Run flickers are yanked at the first sign of weakening now.

The Chicago led the procession with "Playboy of Paris," Chevalier's first local appearance in a weekly change spot, for a good $48,800, considering indifferent reviews and comment. The Oriental went into the red again with a generally weak bill. The Chicago public have definitely shown that they will not patronize this house unless real attractions are offered. House starts a campaign, once again, for stage and screen names. This week Stanley Smith, Par juve, is the flap-bait, while Ted Lewis follows for four weeks.

"Liliom" took one of the worst dives ever seen here to the tune of $12,200 at the Roosevelt. "Whoopee" left the United Artists after three weeks, and "Madame Satan" rounds out three weeks tomorrow (29), with "Big Trail" substituting at McVicker's.

"Lincoln" will finish six weeks at the arty Punch and Judy. Started big but finished weak. German talker, "Because I Love You," opens there this Thursday.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Extravagance" (Tiff). First nine days for this one won't do; $5,100; will switch any day.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Playboy of Paris" (Par). Stage show. Started big but slipped due to weak notices; big flap trade held up gross to better than fair at $48,800.

McVicker's (Publix-B. & K.) (1,865; 50-75-85)—"Madame Satan" (M-G). "Pink" managing to squeeze run out of this picture; second week dropped badly to $19,500; out with "Big Trail" (Fox), coming in with special exploitation and expectations this Thursday.

Monroe (Fox) (1,000; 25-40)—"Last of the Duanes" (Fox). Westerner's second loop appearance; oke at $3,100.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Scotland Yard" (Fox). Stage show. That red tinge at $29,600.

Orpheum (Warner) (700 40-50)—"Animal Crackers" (Par). First week since reopening with new seats; nice biz on $5,100.

Palace (R-K-O) (2,300; 50-75-85) —"Brothers" (Col). Vaude. Gross off slightly to $19,600.

Punch and Judy (Machat) (350; 75-$1-$2)—"Lincoln" (UA). About washed up, dropping badly in fifth week; $4,900.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Liliom" (Fox). Badly panned; one week and scrammed Monday (27), with "Old English" (WB) replacing; $12,200.

State-Lake (R-K-O) (2,500; 50-75-85)—"Half Shot at Sunrise" (Radio) (2d week). Second week of new policy (straight pictures) showed big slide on this one; hurt by weak reviews; $19,800; picture moved over for a couple of days to the Woods; Amos 'n' Andy opened Saturday (25) and started off with mob and record predictions.

United Artists (Publix-UA) (1,700; 50-75-85)—"Whoopee" (UA). Picture grossed about $64,000 for three weeks with pace showing better towards close; suffered because of musicals' bad reputation locally; last week $16,900. "Du Barry" (UA) replaced.

Woods (R-K-O) (1,200; 50-75-85) —"East Is West" (U). Last week of R-K-O management; picture liked at $15,500 with "pink" helping; house taken over yesterday (27) by Jones, Linick & Shaefer who will operate with same policy, "Swing High" (Pathe), starting.

BOSTON EASES DOWN

"Pages" $38,800 at Met—"Du Barry" Under Expectations on $17,100

Boston, Oct. 28.

Pictures did not do so well last week. The Met slipped below $40,000 where it has been for some weeks. Other houses showed nothing spectacular.

Estimates for Last Week

Met (Publix)—(4,380; 50-75) "Scarlet Pages" (FN). Fair with $38,800.

Loew's State—(4,000; 30-40-50) "DuBarry" (UA). Got $17,100, under expectations.

Keith-Memorial—(4,000, 35-50-60) "East is West" (U). Did $15,500.

Keith-Albee—(3,000; 50-60) "Leather Necking" (Radio). Hit $16,500.

Fenway—"Heads Up" (Par). Around $5,000.

Tremont—"Hell's Angels" (Caddo). Near $9,000.

Majestic—"Lincoln" (UA). First week of $10,000.

Scollay—"The Spoilers" (Par), and vaude. About $12,000.

Uptown and **Olympia** (Publix combination)—"Moby Dick" (WB). Did $10,000 and $11,500, respectively.

EARLE'S $20,000 HAS'M GUESS'N IN WASHINGTON

Washington, Oct. 28.
(Estimated White Population, 500,000)
Weather: Cold

Warner's Earle led the town. That's news. Vaude and a picture are doing it, the new policy clicking, though actual results will not be unfolded until a weak sister film is played.

Hearst's double barrel campaign for "A Lady's Morals" couldn't stop a flop.

The other Loew house, Palace, slid back a little with "Wedding Night," while Met continued to present a good problem and the Fox is complaining.

Rialto went in for sensational advertising on "A Lady Surrenders" and did well, but has the town up in arms.

Estimates for Last Week.

Columbia (Loew) "Lady's Morals" (M-G) (1,232; 35-50). Not good at $9,200; worse when campaign behind it is considered.

Earle (Warner) "Life of Party" (WB) vaude (2,444; 35-50). Got the entire field wondering; doing best business in house's history and currently boosts the prices; good on $20,000.

Fox (Fox) "Up the River" (Fox) stage show (3,434; 15-25-35-60). If it had cast names (this is one of those kind of towns) house couldn't have held them; as was business built constantly from mediocre start; $20,500.

Met (Warner) "Squealers" (Col) (1,585; 35-50). Little better than preceding weeks, about $8,000.

Palace (Loew) "Wedding Night" (Par) stage show (2,363; 35-50-60). Down about three grand from preceding week; $19,500.

Rialto (U) "Lady Surrender" (U) (1,978; 35-50). Sensational advertising got $11,000 and a second week.

RKO (Keith's) "Brothers" (Col) (1,875; 35-50). Down to about $8,500.

National (Erlanger-Rapley) "Lincoln" (UA). Roadshowed in here for two weeks to fair intake.

Glucksman with R-K-O

E. M. Glucksman has been appointed division manager for R-K-O for upper New York state. He replaces Lou Golding, who resigned.

Glucksman goes to R-K-O from the Balaban & Katz forces in Chicago, where he operated the B. & K. deluxe neighborhood houses. Glucksman is the author of a house manager's manual, given immediate recognition.

WAYNE'S DATES

Hollywood, Oct. 28.

John Wayne, who went east for personal appearances with "Big Trail" at the Roxy, goes to McVicker's, Chicago, for the Wednesday opening of the picture.

He then follows into Detroit and Boston under the Fox plan for his extended personal appearance tour.

Rubin to Coast

J. Robert Rubin, Metro exec, leaves for Hollywood Nov. 4. He will be there for several weeks.

PAR'S NEW LOW WITH "DU BARRY," $10,500

Denver, Oct. 28.
(Drawing Population, 400,000
Weather: Fair.

Only four in the list this week America goes to second run and Tabor does not reopen until Oct. 30. "Big Trail" (Fox) first picture there.

A Pathe picture, the first one in a first run house in over two years, ran up a good figure at the Aladdin.

Estimates for Last Week.

Aladdin (Huffman) (1,500; 35-50-75) "Holiday" (Pathe). Very good figure, as house does not open until two p. m.; $5,800.

Denver (Publix) (2,300; 25-35-65) "Her Wedding Night" (Par). Clara Bow popular here; excellent stage show helped; $20,900.

Paramount (Publix) (2,000; 25-35-50 "Madam DuBarry" (UA). A new low for this house! $10,500.

Rialto (Publix) (1,040; 25-35-50: "Numbered Men" (FN). Two many prison pictures lately; $4,100.

$35,000 for A-A in L. A. And Hurts Other Houses, State $23,000—Par. $17,000

Hollywood, Oct. 28.
(Drawing population, 1,500,000)
Weather: Mild

The town is full of surprises, pleasant and otherwise. Among the optimistic turns is the Orpheum's prospective $35,000 on the first week of "Check and Double Check," just about five times the preceding week's take.

Among the downtown surprises was the low gross of "Laughter," at the Paramount, in clocking but $17,000. Word-of-mouth publicity was flattering, but the Orpheum may have hurt. "Love in the Rough" held up at the State for $23,000, which, while poor, was expected to be much worse. The outstanding low is "The Big Fight," at the Pantages, with but a $10,000 week indicated. That's perhaps a new low for the house. The U. S. Indian Reservation band and the regular Fanchon & Marco unit didn't help.

"Monte Carlo" is another paradox fluctuating the neighborhood houses erratically. It turned for the better at the Egyptian, sending the gross up to $7,000 currently, but elsewhere it volplaned negatively.

The Fox specials at the Carthay and Chinese, respectively, "Just Imagine" and "Big Trail," dropped $1,000 and $2,000. The Chinese put 40 girls on the stage, but opening day the stage show established a new low for "Trail" picture, but it's hoped the girls will ultimately help.

Estimates for Last Week

Boulevard (Fox)—"So This Is London" (Fox) (2,164; 25-50). At $7,500, very good.

Carthay Circle (Fox)—"Just Imagine" (Fox) (1,500; 75-$1.50) (3d wk.). Will Rogers' "Lightnin'" spoken of as following; $13,500.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (4th wk.). On $18,000 two grand below last week; Metro's "New Moon" probably next in December.

Criterion (Fox)—"Up the River" (Fox) (1,600; 25-75) (2d wk.). Did not build as was hoped; probably $10,000 for nine days second week running until 31st when "Billy the Kid," in Realife, opens.

Egyptian (UA-Fox)—"Monte Carlo" (Par) (1,800; 20-65). Brought gross back to normal at $7,000.

State (Loew-Fox)—"Love in the Rough" (MGM) (2,024; 25-$1). Light at $23,000; Orpheum probably affected this house, too.

Orpheum—"Check and Double Check" (R-K-O) (2,270; 50-75) (1st wk.). Looks like almost $35,000 on first week; running eight to one a. m.; over $12,000 on week end alone.

Pantages (Fox)—"The Big Fight" (Sono-Art) (2,700; 20-40-65-90). No names with the director getting the marquee display; after opening Lola Lane made personal appearances but didn't help; looks like new low at around $10,000.

Paramount (Publix)—"Laughter" (Par) (3,595; 25-75). Town's champ disappointer; requires $26,000 to break and $17,000 too far away; Orpheum made a dent here but house continuously in trouble.

President (Fox-Principal)—"Call of the Flesh" (M-G) (1,100; 10-50). Below par at $3,500.

R-K-O—"Brothers" (Col) and vaude, (2,950; 30-65). Under $10,000 means plenty of red.

United Artists (Pub-UA)—"Whoopee" (UA) (2,100; 25-$1) (3d wk.). Not bad at $14,000 but not strong enough to carry into a fourth week; "DuBarry" starts Oct. 29.

Downtown (WB)—"One Night at Susie's" (FN) (1,800; 50-75) (1st wk.). Average at $12,000; "Life of the Party" next for fortnight playing day and date with Warners' Hollywood.

Hollywood (WB)—"Maybe It's Love" (WB) (2,756; 25-75) (2d wk.). Around $14,000 for second week not bad.

'Dirigible' at $2

Hollywood, Oct. 28.

Harry Cohn will not go east, as planned, until "Dirigible" is complete. Then he will take a print with him. Columbia's present intention is to give the picture a $2 Broadway showing.

Film has been in production since Aug. 12 and will cost around $500,000.

TEXAS U'S SERVICE

Dallas, Tex., Oct. 28.

University of Texas is going after films along educational lines via its Visual Instruction Bureau.

Service includes 30,000 lantern slides, 1,000 stereographs, 100 discs (for sound) and shorts. Available to both schools and theatres for tie-ups.

MUSGROVE'S GLOBE FILM

Round World Trip for Travelog and Serial With 40 People

Los Angeles, Oct. 28.

Harry Musgrove, former Australian picture house owner, is organizing a production company here to make feature serials and a travelog of an around the world tour. Pictures will be photographed aboard one of the Dollar Line boats, with the party stopping off four weeks at Shanghai where Musgrove operates a theatre equipment company.

About 40 people will make the trip, carrying portable sound equipment. One week stops will be spent in Rangoon, Sydney, Bombay, Paris and London.

This will be the first round the world trip made by a picture company since Vitagraph made its tour in 1912.

A-A Give Frisco Orph $30,000 Record; 'Sailor' Does $40,000

San Francisco, Oct. 28.

Major football games, bringing crowds from all over the state, gave considerable impetus to the main stem picture houses. Over the week end grosses were especially good, including a few records.

The Orpheum hits a new high with "Amos 'n' Andy" at $30,000. Fox houses also went well above their average. Publix had an outstanding attraction in "Laughter."

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Way for a Sailor" (M-G). Drew good opening and better than usual night trade; matinees only fair; very good at around $40,000, John Gilbert's best in some time here.

Warfield (Fox) (2,672; 50-65-90)—"The Big Trail" (Fox). Another big opening but length of feature cut down number of shows; $20,000 is good but not as big as expected.

Paramount (Publix) (2,698; 35-50-65-$1)—"Laughter" (Par). Drew great reviews from dailies and matinees especially heavy with satisfactory nights; around $19,000 strictly satisfactory.

California (Publix) (2,200; 35-50-65-90)—"The Virtuous Sin" (Par). Didn't get started; opened light and balance of week in proportion; little under $12,000.

St. Francis (Publix) (1,375; 35-50-90)—"Playboy of Paris" (Par). Second week witnessed normal tapering; $9,000 very good for this house.

Orpheum (R-K-O) (2,270; 35-50-65)—"Check-Double Check" (Radio). Smash of the town; tremendous ballyhoo and campaign kept steady crowds day and night; all records broken at $30,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Big Money" (Pathe). With vaude hit about average stride; profitable at $14,500.

Embassy (Wagnon) (1,365; 50-65-90)—"Doorway to Hell" (WB). A dud; opened poorly and stayed that way; under $7,500.

No Definite Plans Yet For Cosmo Studio, N. Y.

Metro says it hasn't yet formulated definite plans for eastern production at the reconditioning Cosmopolitan studio, New York, although the old Heart location has been quietly equipped for talker producing during the past three months. It is now complete.

A likelihood that Metro will resume with shorts at Cosmo and later try a feature.

RADIO STAGES FIRST PLAY ON COAST

Hollywood, Oct. 28.

Radio Pictures' first stage production, with an eye to trying out new plays for screen transition, premiered last night, Monday, at the Mason, which R-K-O has under lease. It is a comedy-drama by Jane Murfin, "Women Who Take," with Irene Rich featured, and Olive Tell and Morgan Wallace in support. Fred G. Latham staged.

It is an inept piece rather stupidly selected if ultimate screen rights is the view. Actionless and slow, it also lacks dialog distinction to sustain it.

The trouping was 10-20-30 and while passable the dramatics proved another instance of how inarticulate pictures can be when striving to talk in terms of the footlights.

Metropolitan Productions, Ltd., William LeBaron, managing director, is billed as the producer. Charlie Harris, former manager of the Longacre, New York, for L. Lawrence Weber, is handling everything as company manager.

"Women Who Take" is scaled at $2.50 top and plans to stay here three or four weeks, then going to San Francisco for a fortnight or so. If quality warrants, it will then be headed for Broadway either with the same cast or new people.

R-K-O has "The Next Lady," an original by Martha Stanley, all set for its second production which also will be ultimately Radio-screened. This play was previously titled "Go Get Your Man."

Harris explains the Dramatists' Guild restrictions against an author tying in with a screen producer by stating it is up to the author strictly and that if other picture companies bid competitively against R-K-O for the screen rights, the latter will naturally meet any bid. R-K-O will protect itself on the picture rights by seeing to it that the minimum of 75 performances is observed.

Opening against "Women Who Take" was Lillian Albertson's revival of "New Moon," Perry Askam starred, at the Biltmore. Askam stays only two weeks in "New Moon" here, then going to San Francisco and other Coast stands on tour.

GERING GOES TO PAR

Marion Gering, legit producer and director, has been given a term directing contract by Paramount.

He leaves for the coast Jan. 18.

'River' Wavered in Seattle, $11,700; 'Life Party' Big in Blue Mouse, $9,000

Seattle, Oct. 28.
(Drawing Population, 450,000)
Weather: Cool

Fair biz ruled past week minus stampedes. The Fox opened well with "Up the River," but this prison comic couldn't hold up.

"Rain or Shine," another comedy, at the Liberty. Billy Gilman and band opened to good returns at the Blue Mouse.

Orpheum had 'em coming well with "Lady Surrenders," advertised as not "advised for children."

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Monte Carlo" (Par). Stage shows here nearing windup; $10,000; bad dip.

Fifth Ave. (Fox) (2,500; 25-60)—"Scotland Yard" (Fox). Melodrama had fair week; $12,300.

Fox (2,500; 25-60)—"Up the River" (Fox). Got off to best crowds in town, lines prevailing; spent $2,000 in extra ads but dropped after opening; $11,700, not so good.

Blue Mouse (Hamrick) (900; 25-50-75)—"Life of the Party" (WB). Nice week for $9,000; very big.

Music Box (1,000; 25-50-75)—"Old English" (WB). Second week and good; $3,500; 5 days.

Liberty (Jensen-von Herberg) (2,000; 15-25-35)—"Rain or Shine" (Col). Joe Cook is the show; $7,000, fair.

Coliseum (Fox) (1,800; 25-50)—"Men of North" (M-G). The kind of story this gateway to the north likes; $3,300.

Orpheum (R-K-O) (2,700; 25-60)—"Lady Surrenders" (U). Did $12,500; fair.

ST. LOUIS WAITING

If Stage Shows Resume, Fox Will Play F. & M. Unit

(Draw pop, 1,000,000)
Weather: Cool

St. Louis, Oct. 28.

Pending settlement of local war between musicians and film houses will soon see some rapid-fire changes in show houses. Fox will return to Fanchon & Marco stage show policy, Missouri will continue as is, the St. Louis will have R-K-O vaude, and Publix shows will return to the Ambassador. Loew's action has not been determined. It may have an orchestra in the pit but no stage show. The old Grand opera house will reopen for second runs. It will have music, but no vaude, only if compelled to do so by the musicians' union.

Houses which cut admission charges when the musicians went out will get back to their old tariff with the rearrival of music.

Estimates for Last Week

Ambassador (3,000; 40-50-60)—"Playboy of Paris" (Par). Audience appeal; $22,100.

Fox (6,000; 25-50)—"Three French Girls" (Metro). Drags $19,100.

Loew's State (3,300; 25-40)—"Scotland Yard" (Fox); $14,300.

Missouri (3,800; 25-50)—"Maybe It's Love" (WB); $15,200.

St. Louis (4,280; 25-50)—"East Is West" (U). Lacks subtlety; $17,400.

Early Amos-Andy Wires Indicate Big Grosses For Freak RKO Talker

Los Angeles, Oct. 28.

RKO Orpheum is estimated to do a gross of $35,000 this week with Amos and Andy on the screen. A week of $19,000 normally at this house looked upon as high.

Orpheum holds 500 seats less than the RKO. Its opening seemed to affect trade at the other downtown first runs.

San Francisco, Oct. 28.

Orpheum with $30,000 for week ending tomorrow (29) will break its gross record.

Attraction is the Amos 'n' Andy film.

Chicago, Oct. 28.

A gross of $18,000 rolled into the State-Lake for the first two days of its week, 25-26, for the Amos and Andy talker. It is but $1,900 less than the house registered for the entire previous week. At this ratio the State-Lake should do over $50,000 on the full week.

A splendid two-page spread in colors on the picture, inserted by Radio Pictures, appeared Saturday in "The Tribune." It was a terrific splash, and more particularly in two colors.

Springfield, Ill., Oct. 28.

Local manager of the R-K-O theatre here after the opening Saturday (2) of "Check and Double Check" wired the home office to this effect:

"Never since Springfield sent Abraham Lincoln to the White House has this town gone as wild as it did today over Amos and Andy on the screen."

New Orleans, Oct. 28.

A midnight pre-view was given of the Amos and Andy talker at the R-K-O Orpheum Thursday (23) last.

It drew $1,100, phenomenal gross for such a late show in this town where midnight shows are looked upon as dead.

Syracuse, N. Y., Oct. 28.

Saturday evening over the radio, after the Amos and Andy picture had opened at Keith's that morning, a local preacher dwelt upon the talker.

The minister advised everyone in Syracuse, including children, not to miss the picture.

Columbus, O., Oct. 28.

Lewis B. King, gen. adv. mgr. for the Columbus "Despatch," says the two-page advertisement for the Amos and Andy film is the largest single amusement ad ever nationally given to the dailies.

King wired the Radio Pictures office in New York that if the picture is half as good as its advertising copy, there is nothing for Radio to worry about.

50% of Exploited Film Titles Won't Reach Screen; East-West Pass Buck

Hollywood, Oct. 28.

Past three months has seen one long session of title changes in major studios. It's an even bet that 50% of the pictures going into work will have their titles changed before they're released.

Switching of titles, besides being an added expense to the advertising budget of the individual pictures, is also a headache to the publicity and production departments, not to mention a confusing mystery to the fans.

Two months ago Fox started production on the Satevepost story, "Shepper-Newfounder," regarded as an impossible title for a picture from any angle. But the publicity departments here and east pounded out press material on that title. Title change has the picture now tagged "Week End Wives." Public is to be advised that "Shepper-Newfounder" has a new name and most of the publicity gained on the original titles is lost. Fox apparently had no intention of releasing the picture under its original title, and the exploitation on it up to the time of the change was wasted, it is admitted.

It's impossible to ascertain the cost of pre-release exploitation out of any studio. Some claim the expense as far as the studio end is concerned is one and one half per cent of the total cost of production. Other studios estimate as high as 15 per cent, with no two agreeing on any amount. When it comes to the total budget, both from the studio and the New York office, figures run from 10% to 15%. But it's only a guess at best.

Examples

Paramount currently is tagging the current Oakie picture "On the Spot." Studio is aware that Edgar Wallace has a play of the same name running in New York and London but press department is sending out plenty of copy on this title. Sooner or later Par will have to change the tag or buy the Wallace play. Same studio carried press stories on Chevalier's latest picture, "Playboy of Paris," up until a few weeks of its release, under the original title, "The Little Cafe." Now it's changing the title of Ed Wynn's picture, "Manhattan Mary" to "Follow the Leader." Under the former title the picture has been ballyhooed for the past four months.

At Metro press matter went out on "Jenny Lind" under that title for 12 weeks, with the campaign high pressure because it was Grace Moore's first picture. One week before the picture opened, title was switched to "A Lady's Morals."

Metro also spent a few dollars telling the world it had bought the prize novel, "Dark Star." After a month of this the picture was changed to a comedy and tagged, "Min and Bill." Now the boys are scratching their heads trying to make a comparison.

Title changes not only affect the public but also the production department and the auditors. Entire original schedule as laid out for the picture must be changed. It's not merely a matter of scratching out one name and adding another.

Responsibility Dodgers

As to who is responsible, the studio bunch blames New York and vice versa. Here they claim the other end of the business demands the changes because the salesmen go thumbs down on the tag with explanation that it's hard to sell. In the east, the retort is that the studio knows nothing about titles and makes the change necessary by christening a picture with a hooey name in the first place. Nothing is said about successful plays and books wherein the title has some value.

Warner's tried to beat the racket of the title switching expense by announcing at the beginning of the season its entire program for the year then having the writers at the studio write stories to fit the titles. Plan fell by the wayside when the studio changed most of the titles after the pictures were produced.

"Lincoln" at Rialto

"The Lottery Bride" is set to follow Harold Lloyd's "Feet First," which premiers at the Rialto, New York, Thursday (30).

"Abraham Lincoln" will go into a grind policy there after the run of "Bride."

"ELECTION MARKET" HOLDS

FILM STOCKS GO TO NEW PEAKS

Early Pace, Too Fast, Invites Drop From Best Prices—New Surprise Slump In Eastman Kodak—Volume Remains Moderate

TILL ELECTION—TIP

By AL GREASON

The stock market yesterday was rather a ragged affair but the net result was that it held pretty much all the gains brought about by four successive days, helping to confirm the impression that it is under control of strong interests who are determined to hold it steady until after election.

Session opened slightly up and for the first two hours gave evidence of a powerful bull drive. During this period the pivotal issues got into new high ground, as illustrated by Steel touching 54. It was immediately obvious that the market was traveling at too fast a pace and would, if permitted to get out of hand, invite a bad setback. Profit taking and realizing brought on a minor recession toward the close, but losses in most important stocks were fractional.

Important aspect of the day was that the higher level had been maintained which probably was the objective of the move's sponsors. At least this is the first time since early September that an upswing has been able to continue more than one or two days.

Tip is out that the better feeling will be maintained until after next Tuesday at any cost. What will happen after that goes back to the plain guessing that has ruled for nearly two months.

Amusements Do Well

Throughout the day the amusements gave a good account of themselves. Again suggesting that if any major advance comes between this and the end of the year, the theatre stocks stand a first rate chance of being at the head of the procession.

All the active picture issues were in new high ground at their best of the day and generally came to the close at better levels than any closing so far on the movement. R-K-O was the leader in volume and extent of climb.

Only amusement that failed to get into motion was Eastman Kodak which had an unaccountable sinking spell that carried it just to its low on the break at 182½. Eastman has been erratic lately, apparently representing the maneuvers of a clique. Stock is closely held and nimble in and out clique trading seems to be able to move it back and forth at will.

The Monday Session

The Monday session was mixed and indefinite until just before the close when a brisk upturn gave it something like a tendency. Rest of the day had been give and take with no actual trend either way. This applies to the general run of industrials. As far as the amusements were concerned, they gave a consistently good account of themselves.

One of the outstanding stocks of the entire list was R-K-O which gained ground gradually but persistently. Surface explanation of special strength here was expectation of profits on the new Amos 'n' Andy picture, "Check and Double Check," about which glowing reports were coming in from key cities and which opens Friday next initiating the new Mayfair (old Columbia made over for R-K-O), at B'way and 47th.

How much weight one successful picture would have in Wall street is a question. The trade doesn't recall any one production that registered on the ticker with a single exception. That was "Four Horsemen," which came along when Loew was struggling with low ticker prices and gave it a welcome boom.

What seemed more logical was that the constructive party in R-K-O was putting the screws on the shorts, carrying out a coup that has been in the making for weeks and was widely broadcast. Whatever the reason, the stock turned over in enormous volume, piling up sales of 127,000 shares for the day, more than twice the volume of the most active stock on the Board. Prices moved up consistently all day and closed at the very top of 24 and 1½ above RCA which it crossed at 22½ for the first time in history.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
2,200	Cons F.	15¾	15	15¼	+ ¼
8,300	East. K.	193¾	182½	183	−8
27,400	Fox	40¼	38¼	38¾	− ¼
7,000	Gen. Th.	23⅝	22½	23	
41,500	Loew	62	59⅛	60¼	+1½
12,400	Par-P	51¼	50½	50½	+ ⅛
6,000	Pathe	4¼	3½	3¾	+ ⅝
44,700	RCA	22¾	21⅝	22	− ¼
82,000	R-K-O	25⅛	23⅝	23¾	− ¼
500	Shu	9	8½	8¾	+ ¾
52,600	WB	22⅜	21¼	21¾	− ⅛
	CURB				
300	Col P.	29¼	29	29	+ ⅜
300	Gen T. pf.	36¼	35⅞	35⅞	− ⅞
000	Fox T.	7⅛	6⅝	7⅛	+ ½
$2,000	Gen T.	85	85	85	− ¾
800	Tech	13	12½	12⅝	+ ¼
	BONDS				
24,000	Par 5½s	88	87¾	87¾	
22,000	Pathe	47	45½	47	+1½
2,000	Shu	26¼	26¼	26¼	− ⅝
60,000	WB	82	81	81	− ⅝

R-K-O published its 9-month income figures, showing net after expenses and tax provison of $3,052,000, compared with $1,637,000 for the same period a year ago. Profits for the September quarter were $991,070.

The performance of R-K-O probably had as much to do with the generally good behavior of the whole amusement group as anything. They set the theatre issues somewhat apart from the rest of the industrials which were suffering from ominous weakness in Case Threshing Machine, sinking to a new low for years at 107 (stock has been above 350 this year). Another item of news that set up an obstacle to the advance was the suspension of another Stock Exchange brokerage house, C. Clothier Jones & Co., with a New York office and branches in Pennsylvania, for insolvency.

Better Feeling Evident

That the market was able to maintain itself on an even basis in the face of these discouragements spoke volumes for the better sentiment downtown. A week ago a crash in a market leader like Case and a brokerage failure would have cracked the list wide open. Monday the two setbacks merely slowed down trading to below 2,000,000 and temporarily checked bullish demonstrations. The last half hour found workers on the constructive side full of aggressiveness.

Apparently the bulls had taken a page from the bears' book. The bear tactics right along have been to stand aside most of the day and concentrate on pressure against pivotal stocks in the last half hour, by that means creating a situation at the close calculated to give the owners of securities a bad night and contributing to an opening top heavy with overnight selling orders. This new phase of trading seems to have put the bulls on their metal in the closing minutes of the session, to move final prices up and thus stiffen the courage of long stock holders against tomorrow's opening.

Something of the sort had happened the last days of last week. Monday was the fourth successive day of gradually advancing quotations, the rally starting from the bottom of Wednesday. The four sessions brought an upswing measured by a climb in the Dow Jones industrial average from 184.98 at the Wednesday close to Monday's final level of 195.09.

Measuring Rally's Top

Special interest attaches to the Dow Jones' figures at this time, for those observers who depend in part on chart performances. It has been noted that in the dips and bulges that have taken place since the June slump, the Dow Jones' measure has generally moved up on 15-point rallies following breaks of greater scope, and if the current gain follows precedent a test ought to come in somewhere about 200 in the Dow Jones' figures.

The chartists' argument is backed by the fact that it was round the 200 level that the bear market ran into resistance, as the bulls sought to block an effort to force prices through the bottom of the October-November panic, when the averages went to 198.64. The struggle around that particular point probably represented mass dealings, and the same level is likely, in graphist logic, to represent an obstacle to a further advance.

As has been pointed out often before, at some point in the recovery a secondary selling movement is practically inevitable and at such a time the market tradition is that the lows of the movement (those of Oct. 22 in this case) will come in for testing. Opinion appears to be pretty general that Wednesday's bottoms will hold at least for some time.

If they do, there is a good probability that Christmas buying and constructive efforts to deal with the unemployment situation may lay the foundation for a bull market of some proportions. It was noted that the end of the drop in the middle of last week seemed to be inspired by a spurt of activity in retail buying, brought about by the sudden arrival of cold autumn weather. Holiday buying in the next few weeks might well serve as a market inspiration in the same diretcion.

It has been noted right along that the amusement shares respond early and promptly to betterment elsewhere in the list. The business itself is prosperous, as made manifest by the income statements already issued by the leading companies. It is also generally recognized that the theatre business enjoys its best period in the quarter ending Jan. 1.

Trouble lately with the amusements has not been their current state of earnings, but the condition of the market itself. During the long slump from Sept. 10 to Oct. 22 it never was a question of what the companies were doing at the box office, but rather considerations of who had the stock and what was their ability to defend it from the panicky selling hysteria that had spread through the whole market. What broke Fox down to 29 a few weeks ago in one hectic session was not decline in Fox profits, but rather nervous fears of trouble impending among its sponsors, all of which turned out to be uncalled for.

Par's Top on Rally

Paramount went through the period of trial with a bold front because of the stability of its banking background and the ability of its market sponsors to handle the technical market situation. Paramount climbed to a new top on the recovery Monday at 50⅝.

Another active amusement that made new friends was Warner Bros., which made further progress to 21⅝ without any fireworks but with steady support that came in. Whatever may be the real facts of the Dupont-Raskob connection with this company's stock, it has been a valuable market asset. Whenever the issue makes a good showing on the tape it attracts a public following and inspires plenty of short covering.

The only outright amusement interest that seems to be unable to look up is Shubert Theatres, which broke to a new bottom for all time last week at 7⅝ and failed to take any part in the rebound from the bottom. Reason here is not hard to find. Shubert bonds at $10, paying 6% up to date, nose dived to 25 last week and even in the face of betterment all around repeated that price Monday before scoring a not so impressive gain to 26⅞. With a bond issue, which, of course is a lien on all the assets, selling on an ostensible yield of about 25%, the puzzle is to figure even 7% or any other plus figure for the common stock. Sales of the Shubert bonds also show increase volume, the Monday turnover being $10,000, instead of the familiar dealings in $1,000 and $2,000.

For some reason that is not apparent on the surface, amusement bonds seem to be in disfavor at the moment. Even the new Paramount issue has run into a rut below 90 after valient efforts of the syndicates to maintain the subscription price of 94½. General Theatre 6's are in a similar position with quotations close to the bottom below 85 compared to original quotations above par. The senior Loew stocks with a safe and attractive yield also showed weakness without any special pressure of sales.

Senior Stocks Drop

The Loew preferred paying $6.50 was distinctly weak last week on light offerings, issue with attached warrants declining 3⅜ and those ex the privilege 2¼. The old Keith-Orpheum preferred, paying $7.50, on a single sale dropped 7 points to 95. One explanation for these movements may be that the companies themselves are letting their senior stocks drift downward with the purpose of taking in such lots as are forced out at low prices. That technique would be logical for the $8 Universal, and $8 Orpheum preferred, both of which are callable at 110. However, the same argument could scarcely be applied to the General Theatre and Paramount bonds, both of which are new and not yet distributed widely.

Last week's statistics showed six amusement stocks with an aggregate loss of 1 and 13 stocks with an aggregate gain of 32. The gains, however, represented improvement in active leading issues and for the most part the losses were on small trades in inactive stocks. Minimum sales of Keith-Orpheum and Universal preferred accounted for more than 13 points lost, the issue declining 6½ and 7 respectively, while the Loew preferred together dropped 6.

The aggregate gain includes Eastman Kodak, up 3¾ on 24,000 shares; General Theatres, up 3 on 53,000; Fox, up 4 on 126,000; R-K-O, up 3 on 338,000, and Warner, up 2 on 234,500.

American Seating on small sales dropped to 6⅛, its low for all time.

On the Curb, Technicolor about held its own on moderate volume. Liquidation here seems to be completed, but the stock fails to make much headway, probably because the severity of the drop has discouraged one-time friends from venturing. It has been in the 30's and dropped below 11. No adequate explanation has ever been offered for the crash.

Columbia Pictures continued in small volume and slightly better levels, but still below 28. Dealings are in nominal quantities confined to the new voting trust certificates, the old voting stock apparently having been pretty well cleaned up and turned in for exchange.

Summary for week ending Saturday, Oct. 25:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26⅞	6⅛	200	American Seat	7½	6⅛	6⅛	− ⅞
27⅝	12⅛	4,500	Consol Film (2)	15⅞	14	15	+ ⅞
28¼	16⅛	2,500	Consol Film pref (2)	18¾	17½	18½	+ 1⅛
255¾	175¾	24,000	Eastman Kodak (8)	192½	182¼	189	+ 3¾
57⅞	16⅛	126,500	Fox Class A (4)	39⅜	35	38¾	+ 4
150	85	100	Keith pref (7)	95	95	95	− 7
51¼	14¼	62,600	Gen Theat Equip	23¾	20⅛	23¼	+ 2⅞
95¼	42⅛	131,000	Loew (3½)	59	52⅛	57¾	+ 4¼
112¾	85⅝	1,500	Do pref (6½)	102½	98¼	99⅜	− 3⅜
99¾	84	300	Do ex war	97¾	95⅛	95⅛	− 2¼
17⅜	6	1,200	Madison Square Garden (1)	7	6	6	− 1¼
26¾	23¼	900	Met-G-M pref (1.89)	25	25	25	.....
77¼	46⅛	61,400	Paramount-Famous-Lasky (4)	50⅝	46½	49⅝	+ 2⅝
9	2¾	4,500	Pathe Exchange	3⅜	3	3¼	.....
10⅜	5	3,200	Pathe Class A	7	6	7	+ ½
69⅝	20	329,300	Radio Corp	24	20	22⅞	+ 2
50	17½	338,500	Radio-K-O	22¾	18⅝	22	+ 2¾
99⅞	63	20	Orpheum pref (8)	70¼	70	70¼	+ ¼
35	7⅝	2,600	Shubert	8⅜	7⅝	8	.....
76	30	100	Universal pref (8)	50	42¾	43½	− 6½
80¼	16⅛	234,500	Warner Bros	22	18¾	20⅞	+ 1¾
70¼	36	100	Do pref (2.20)	44	44	44	+ 6
			CURB				
55⅞	24	.....	Columbia Pictures (1½)	..	..	28⅝	.....
54⅜	27⅛	1,900	Do V.t.r. (1½)	30	27⅛	28½	.....
17⅜	2½	5,100	Fox Theatres	6⅜	6⅛	6⅜	+ ½
64¼	12⅛	400	Loew deb rts	25	18½	25	+ 2
20⅜	3⅜	1,300	Loew war	7	6	6	− ⅝
18½	12⅝	3,500	Gen Thea n. w. i.	17½	15½	16⅜	+ ⅛
37¼	35¼	2,000	Gen Thea pref w. i.	36⅜	35⅜	36¼	+ 1
86½	11	4,200	Technicolor	14⅛	12	12⅞	− ⅛
			BONDS				
106¼	81¼	$293,000	Gen Thr 6s '40	87½	84⅜	84⅜	− 3¼
91	74	18,000	Keith 6s '46	81	80½	80½	− ½
130	101⅜	18,000	Loew 6s '41	115¼	110	115½	+ 3½
101½	91¾	70,000	Do ex [illegible]	101	100	100	.....
80	56	27,000	Pathe 7s '37	45½	44½	45	+ 1
103½	96½	63,000	Par-Fam-Lasky 6s '47	98⅝	96⅜	96⅝	− 2
91⅞	87¼	225,000	Par-P [illegible]	88¾	87¼	88⅝	− ⅜
69½	25	10,000	Shubert [illegible]	28	25	26⅞	− 1⅛
113½	68	348,000	Warner [illegible] '39	82½	78¾	80½	+ 2

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

..	..	300	[illegible]	3½	3¼	3¼

Over the Counter, N. Y.

[illegible]

Bid.	Asked.	
21½	23	[illegible] A [illegible]
22	23½	Unit do
1½	2¼	[illegible] do
2	4	[illegible]

Los Angeles

		Sales				
..	..		Roach, Inc.			¾
..	..	300	Fox Film	[illegible]	[illegible]	[illegible]

Incorporations

NEW YORK

Allok Theatre Corp., Yonkers, produce motion pictures and entertainment of all kinds; $5,000; Barney Levine, Harry G. Locks, Alvin Locks. Filed by Samuel G. Litwin, 1776 Broadway, New York.

Broadneer Amusement Corp., Rochester, amusement parks of all kinds; 100 shares no par value; Jacob L. Neiman, Sol Neiman, Sylvia Neiman. Filed by Jacob L. Rubenstein, Terminal building, Rochester, N. Y.

Platea Indoor Golf Course, Inc., Rockville Center, conduct and manage theatres, amusement parks, restaurants; 20 shares no par value; Henry T. Hobby, Edward C. Brown, Jr., Millard E. Martin. Filed by Wallace, Patterson & Strohsall, Rockville Center, N. Y.

Syracuse Novelty Theatre Corp., Syracuse; conduct theatre; $20,000; Adolph Smith, George E. Smith, Hubert Wallace. Filed by Willis H. Sargent, Syracuse.

Varsity Theatre Corp., Buffalo, operate theatres; 500 shares no par value; Constantine J. Basil, Nicholas J. Basil, Basil J. Basil. Filed by Wilbur B. Grandison, Buffalo, N. Y.

National Keelock Products, Inc., Queens, motion picture machines of all kinds; $50,000; Eugene J. Schaub, Louise Schaub, Louis J. Schaub. Filed by Cyrus S. Fisher, Jamaica, N. Y.

New Yorwers Producing Corp., New York, theatrical business; 200 shares no par value; Rhoda Cohn, Benjamin E. Weinstein, Blanche N. Euer. Filed by Javits & Javits, 165 Broadway, New York.

Spanish Talking Pictures Corp., Manhattan, operate theatres, motion pictures; 200 shares no par value; Bertram A. Mayers, Benj. L. Salee, Harold A. Lerman. Filed by Fitelson, Lerman & Mayers, N. Y. C.

F. A. B. Producing Co., Inc.; A. Gerald; $350.

Hotel Knickerbocker of N. Y., Inc.; J. M. Horton Ice Cream Co., Inc.; $318.76.

Marjorie de L. Oelrichs; R. H. Dupree; $644.04.

Statement and Designation

Columbia Pictures Distributing Co., Inc., Del., construction of theatre buildings; New York office, 729 Seventh avenue, New York city; Joe Brandt, president; 1,000 shares no par value. Filed by Nathan Burkan, New York.

Massachusetts

United States Producing Co., Boston; indoor golf courses; capital, 500 shares, no par; incorporators, Bernard B. Stolmaker, Harry Saganusku and Louis Rothman, all of Boston.

United States Amusement Co., New Bedford; bowling, billiards and general amusement business; capital, 900 shares, no par value; incorporators, Morris Handler, Samuel Hurwitz and Herman Shapiro, all of New Bedford.

Judgments

Hardin Realty Corp.; First Division Pictures, Inc.; $30.58.

Henry Kost; First Division Pictures, Inc.; $192.65.

Malcolm Strauss Pictures Corp. and Malcolm Strauss; C. Presbrey; costs, $170.

Starlight Giants Soccer Football Club, Inc.; State Indus. Commr.; $849.

Suffern Amusement Co.; Columbia Pictures, Inc.; $75.93.

New Stock Offerings

Stock in several picture corporations, in a grand opera company and in a neighborhood theatre project is being offered to the public of New York state, according to notices filed with the Secretary of State under the general business law.

Dealers licensed to handle securities include:

Pan-Arabian Pictures Corp., Ltd., Edward E. Gillet, syndicate manager, 512 Union Bank Building, Los Angeles, Cal., its own common stock, par value $5. A California corporation.

Hellenic Cinema Corp., 395 Lexington avenue, New York, 50,000 shares of its capital stock, $10 each. New York corporation.

Syndicate Pictures Corp., 723 Seventh avenue, New York, its own preferred stock. New York corporation.

The New York Grand Opera Co., Inc., suite 1506, 149 Broadway, New York City, capital stock without par value. Delaware corporation.

Neighborhood Theatre Corp., 509 Fifth avenue, New York City, its own common stock. Delaware corporation.

Bankruptcy

H. and A. Busy Bee, Inc., 803 6th Ave.; assets and liabilities not listed.

EASTMAN ENGINEER'S FILM

Rochester, Oct. 28.

"Kriss," a film of the life of the Balinese, a people said to be untouched by western civilization, was given a trial showing here last week preparatory to further cutting.

Armand Denis, research engineer with the Eastman Kodak company, is one of the producers.

WB Will Spot Bldgs. Across Country to Concentrate Film Handling and Subsid Firms

Signalling an independent future and as a permanent national fortification of a kind undertaken by no other producing company in the business, Warner Brothers is drawing plans for country-wide coverage of buildings. These sites will house and concentrate in key cities all of the Warner subsidiary firms. The move comes at the end of a year of acquisitions involving over 50 large properties.

Included in the program, described as a necessity, are the following projects:

(1) Rennovation of the Brooklyn studio, providing it with four new stages for accommodation of extra short subject production as well as that of industrial pictures.

(2) Construction of 12 new exchange buildings in as many key cities which, with the nine of this type now in existence, gives WB a coast to coast housing.

(3) Completion of the annex to the New York home headquarters, now underway, which will make the quarters sufficient to office all major executives in the Warner 20 subsidiaries.

(4) Completion of the 10-story warehouse at 54th street.

No Flotation.

The model exchange idea, although estimated to run into several millions, will not, according to present figuring, necessitate another stock issue to augment that accomplished last September when $15,000,000 was required to meet commitments. Saving in rentals being paid for quarters for the various subsidiaries, now spread throughout key cities, if put into brick and mortar on property in most cases owned by WB, would eliminate the need for another dip toward Wall Street, it is declared.

Such concentration of offices has already proven a saving of nearly 41% in distribution time of WB products, it is claimed. The experimentative Warner community buildings are in Chicago, Boston, Minneapolis, Buffalo, Dallas and Kansas City. Others, under the new program, are to go up in Detroit, Los Angeles, San Francisco, Omaha, Cincinnati, Atlanta, Seattle, Portland, St. Louis, Pittsburgh and Indianapolis.

LEGITS' HIGH ON PLAY'S PRICES

With picture producers in need of screen material, legit producers have taken a dictatorial attitude, demanding big money.

Along with the prices legit men want for their attractions, go no easy terms. Their idea seems to be that if public knows of the picture's arrival soon, they'll stay away from more expensive legit.

N. Y. to L. A.

Jimmy McHugh.
Mr. and Mrs. James McHugh.
Dorothy Fields.
Mrs. Lew Fields.
Hugh Hoffman.
Ann Alexander.
Clara Bow.
Hiram Brown.
Will Hays

L. A. to N. Y.

Lew Cantor
Julia Gwin
Al Mannon
George Holland
Erno Rapee
Mike Marco.
Irving Berlin.
Max Winslow.
Leon Errol.
Sid Gary.

Hiram Brown Coastbound

Hiram Brown, of R-K-O, is due to leave Saturday (1) for another Coast visit.

Joe Schnitzer, pres of Radio Pictures, the R-K-O producing sub, has been at the company's Hollywood studios for a few weeks.

'PUBLIX OPINION' SPLIT

Publix House Organ Saving $1,500 Every Other Week

"Publix Opinion," the official house organ of Publix Theatres, will be issued bi-monthly after its Nov. 1 copy.

Change to every other week for the weekly is said to be in the economy way. It will effect a saving of $1,500 each, on the off weeks.

Woods Stays Films; Aaron Jones Again In Active Operation

Chicago, Oct. 28.

Woods theatre, relinquished Sunday (26) by R-K-O, was taken over immediately by Aaron Jones, Sr., for Jones, Linick & Schaefer, owners of the property, who reopened the house the following day (27), continuing the same run picture policy.

First picture in is "Swing High" (Pathe). With Jones operating the house, the Woods becomes the only ace picture theatre in the loop which is not producer-controlled. It is on this fact of being an independent that Jones hopes to be able to get sufficient indie pictures to keep his house going.

Independent companies themselves have long had a standing squawk against Publix-B. & K. control of the loop. While the indies were promised playing dates, they were were often forced to wait so long that the picture was dead by the time it got a loop showing.

Jones also operates the Rialto, loop Mutual burlesque stand. Woods theatre is under lease to the Shuberts, with Jones, Linick & Schaefer taking the sublease.

Arbitration Argument Held in Highest Court

Washington, Oct. 28.

Practically all of the name legal lights of the picture industry were present yesterday (27) when the U. S. Supreme Court heard arguments on the arbitration-film boards of trade cases.

John W. Davis, former Democratic candidate for the presidency, and C. W. Wickersham, actively represented the producer distributors with Mr. Davis presenting the biggest end of the picture arguments. John Lord O'Brien, assistant to the Attorney General, presented the Government's side of the case.

Cases are pretty well known to those of the picture field. In one the producers got the decision, in the other the Government won out in the lower courts.

The highest court was informed that over 25,000 theatres would be affected by their decision.

All of the major film producing companies also operating theatres are defendants.

Mike Marco's Status At Roxy Indefinite

Los Angeles, Oct. 28.

Mike Marco left here Monday (27) for New York. Reports say nothing has been definitely set on his active participation in the staging of the shows for the Roxy theatre. S. L. Rothafel is still in charge and while he has been away matters have been handled by the staff.

Marco, it is understood, does not want his name placed on the Roxy program, but is being advised in advance of what goes into the house, ostensibly so that he can make changes or recommendations if so desiring.

Information in New York is that it is still up to Roxy as to when he wants to leave the theatre, as the Fox people have decided not to hold him to his contract.

Censor's New Stunt; Make Cuts Months After Giving Okay

Chicago, Oct. 28.

Censor board last week tried something new. They attempted to revoke a permit after the official sanction had been in effect some six months.

Picture is "Ingagi," presented here by Conrad F. Rose, representing Congo Pictures, Ltd. Rose applied for and secured an injunction from Superior Court, restraining the censor board from revoking or interfering with the showing of the picture, which is booked for about four more weeks around town.

Censor board change of heart brought about by terrific squawks on the part of colored organizations and colored leaders because of the representation of the gorilla living with the colored woman.

Censor board demanded that this section (the picture's only real b. o. bait) be cut, and also several other scenes, such as the shooting of the gorilla. To the wise mob along film row, the other cuts listed were merely a screen to cover the demands of the censors to eliminate the big scene.

Picture has been shown at about 40 small theatres all through the city, besides its nine-week run at the loop Garrick last spring.

CLARKE LOPS F-WC BUDGET

Hollywood, Oct. 28.

The anticipated retrenchment order from Harley L. Clarke, head of the associated Fox film and theatre interests, has commenced in general effect, starting with the publicity department of the Fox West Coast. That department has been ordered to lop off $30,000 from the present $91,000 annual payroll.

Oscar S. Oldknow, executive v.p. of F.-WC., who left Oct. 24 for two weeks' inspection survey of the F.-W.C. houses, accompanied by J. J. Sullivan, will probably extend the economizing to the theatres.

The Fox lot has also had rumblings of the economy wave, with a general feeling that Wall St. was dictating on the purse strings and not Sheehan or Wurtzel.

Among those affected on the publicity end are George Brown, a high-powered publicist, imported by Harold B. Franklin from New York to specially handle Grauman's Chinese, and who, because of his salary, was among the first slated. Bob Dilman, handling the Criterion, another F.-W.-C. house in L. A., is also eliminated.

Max Kravetz, who "resigned" with two weeks' salary after Oldknow had stated that arrangements had been made for the former realty aide to Franklin to stay, says he could have stayed on at a six months' contract with an increase, but that he already holds a five-year contract with Franklin for whatever venture the latter takes over.

Jeff Lazarus, another assistant to Franklin, when the latter was prexy of Fox West Coast, is reported ready to shift over with Franklin, although he is still with F.-W. C. in charge of the anti-daylight saving campaign.

Among the F.-W. C. staff, Frank Whitebeck remains in charge of publicity and advertising and Bruce Fowler continues in charge of personnel.

R. C. Frost, Fox-West Coast division head for the Los Angeles territory and successor of J. J. Franklin, called a meeting Friday afternoon (24) of the managers of some 60-odd houses under his jurisdiction for first general contact with his house men.

Meeting was held at the F.-W. C. general offices, with Frost stating there would be no shakeup in the division.

Loew's Insurance

New Orleans, Oct. 28.

Loew's and M-G-M are using group insurance for all employees. Rate on policies, which run from $1,000 to $10,000 is 50 cents per $1,000 per month.

Loew's State here went for it 100%. Eighty employees.

The Social Side of Filmdom

(In the East)

(In the East)

Warnerites are seething over the first meeting and dance to be staged at the Hotel New Yorker Thursday (6). A buffet supper will be handed to members gratis. Entertainers and celebs will be there.

Cigar Gag—Home Made?

Joe (Cigar) Englander, Warnerite, who has a reputation for eating more cigars than Schulte buys. He entered the store, bought a new brand of cigar and walked. Five minutes later he dashed back, demanding a refund because the cigar was terrible. Storekeeper nodded and said: "It's all right for you to complain, Joe. You only got one. I got hundreds of 'em."

Tiffany

Marjorie Smith is flashing an engagement ring....Edith Butkow latest in Al Selig's department.... Bobbie, the hustling mail clerk, received a visit from the truant officer. He'll have to take some schoolin' with his work hereafter....Sue Groves was thrilled when she shook hands with the Tiffany Chimp.... Fred Bellin is the oldest member of the Tiffany family, with Johnny Cosentino runner up....Charlotte Baker is the image of the John Held, Jr., girl—and, boy, what a girl!.... John Crinnion plays miniature golf during his lunch hours, but his appetite not condensed.

Metro

Arthur Sheekman, of the Metro crew, and Harpo Marx sure did find a job in "The Roxy Usher," scene from "Three's a Crowd"....Prudy Affrunty came near being crowned in a recent beauty contest....Half Pinto Lil Morgan is reducing.... Jeanette Markowitz, back from New Orleans....Joe Bazahler is taking his new duties seriously....Amy Schiff says a thoroughbred is never fat....Halsey Raines still continues to promise pretty maidens screen tests—which they never get....Sally Simon's office is the pride of the 8th floor....Val Lewton has found a bassinet....Arty Lacks has reserved space in Frank McRoy's office for his New Year's party.... Milton Weiss had better get his hair cut or stand in front of the Bond Building with a violin....Attending a business show is Hattie Thalberg Hecht's idea of a dandy time....Bill O'Brien and Himmy Englander, the "Sol Bust" twins, were seen leaving the building with a satchel....Mel Heymann looks the Dobbs in his new evening outfit....Joe Seely is a handball champ....Somebody started a pipe-smoking epidemic in the office. "Throw them out!" is the war cry of Milton Beecher.... Mary Wright owns several swimming titles....Louis Goldstein back from Havana....Hy Radler won a big pie at a dance contest. He probably dances "cake."

Warner

More and more engagements and marriages among the staff.... Blanche Jarco will don the bridal veil Christmas....Little Herna Engler, the office vamp, is getting "more nervouser" every day as the time draws near for her wedding.... Warner Club has completed negotiations with a tailoring company for members to receive 3 per cent. discount on their clothes....Mike De Mayo's Mrs. has new and beautiful young lady who resembles Mike.

Warnerites' bowling tournament is well under way. Eight teams entered. Tournament is held every Wednesday at 8:30 p. m. at Dwyer's bowling alleys. The large number of spectatorsh present at both the games gives plenty enthusiasm to the players.

Bowling Score

Standing of the teams for the Fox Bowling Tournament to date:

	Won	Lost
Publicity	5	1
Fox Theatres No. 1	4	2
General Sales	4	2
Auditing No. 1	4	2
Laboratory	3	3
Play-Date	2	4
Fox Theatres No. 2	1	5
Auditing No. 2	1	5

Mr. Simonson, of the Auditing Department, got over 200—making 212 and 205 in the first two games. Other high scores were made by Abe Goodman, 188; Mr. Fanning, 184; Mr. Deady, 196; Mr. Cosmos, 191.

Big upsets were made by General Scales winning all three games from Auditing No. 2 and Auditing No. 1 three from Fox Theatres No. 2, with Publicity winning three from the Playdates.

Auditing No. 1 bowled the high team score to date for a total of 528. A large crowd did the rooting.

Progressive Bridge.

A progressive bridge tournament, arranged between members of Fox A. C. by S. Greenbaum, starts Nov. 7. It will continue for approximately 12 weeks. More than 30 have sent in entries. An exhibition of good bridge science is confidently expected from the following Fox experts; Byrna Okin, Ethel Greenstein, Freed Klein, Eve Wagner, Morris L. Breggin, A. P. Dickson, Davis Scrokin, Max Rothstein, Dave Massover and F. V. Wemple.

Irving Rappaport, presiding officer of the athletic league, diplomatically remarks that each of the eight teams entered in the forthcoming film basketball contests has an equal chance to cop. Dave Massover, manager of the Fox team, and Phil Abrams, manager of the Warner tema, think it's a cinch for each.... Walter Robert Hicks, tennis star, has an ambition to shine in bowling .... Harry Cady, of the reception staff has a gorgeous new blue and gold uniform .... Artie Busch, captain of the Laboratory bowlers, says that Auditing No. 1 trio. Simonson, Wyckoff and Fanning, is the combination his outfit will have to beat for first honors. .... Sam Schlein is rounding up the boxers for fistic practice .... Evelyn Costello, Ruth Watson and Henrietta Klein are candidates for the bowling team to be organized in November by bowling chairman Moe Krano .... Abe Goodman was at the N. Y. U.-Fordham game Saturday waving a Violet banner while rooting for the Rams .... Harry Mersay surprised by bowling 132 first time out .... Ed Eustace had a time last week guiding three picturesque bull-whackers, six oxen and a genuine pioneer wagon around the local big trail.

U'S TALKING NEWSREEL GROWING STRONGER

Universal's - Graham McNamee newsreel is making such strides that Editor Sam Jacobson announces intentions of doubling his personnel of eight workers within the next few weeks.

Success of the reel is particularly evidenced in that 90% of the houses playing it are renewing contracts.

Just 1,200, including some new customers, okayed the reel during the last six weeks.

May Remake "Body" For Pre-Noon Showing

Hollywood, Oct. 28.

A talker version is to be made of "The Body Beautiful," independently made in 1924 by Armand W. Wright as an educational, and state righted throughout the country with women's clubs behind it.

Par-Publix is reported evidencing an interest in getting the talker as an added attraction to be played in the morning as a box office pull toward the ladies.

Wright, former vaudevillian and many years ago in R-K-O's booking office, New York, has been out here for some time writing scripts on the "Nick and Tony" series of Radio.

2d Runs Cry Censors Giving Majors Big Edge

Montreal, Oct. 28.

A probe is brewing into the charges of cutting up pictures after they have been shown complete in main stem towns and then go into second runs with scenes blacked out by censors. Claim is that attempts are being made to foster an impression with fans that pictures can only be seen in their entirety at first run houses.

United Amusement Corp., with 17 second runs in this city, is the principal victim of the supposed situation. One of examples was "Love Parade" (Par), which was recalled by the censors after playing the main stems and was badly chopped for the second runs. Complaints are flowing in from all parts of the city.

Hays to Award Honors

Will Hays leaves for the West Coast next Saturday (1) to make the Academy of Motion Picture Arts and Sciences awards Nov. 5.

RADIO'S MIRACLE SMASH...

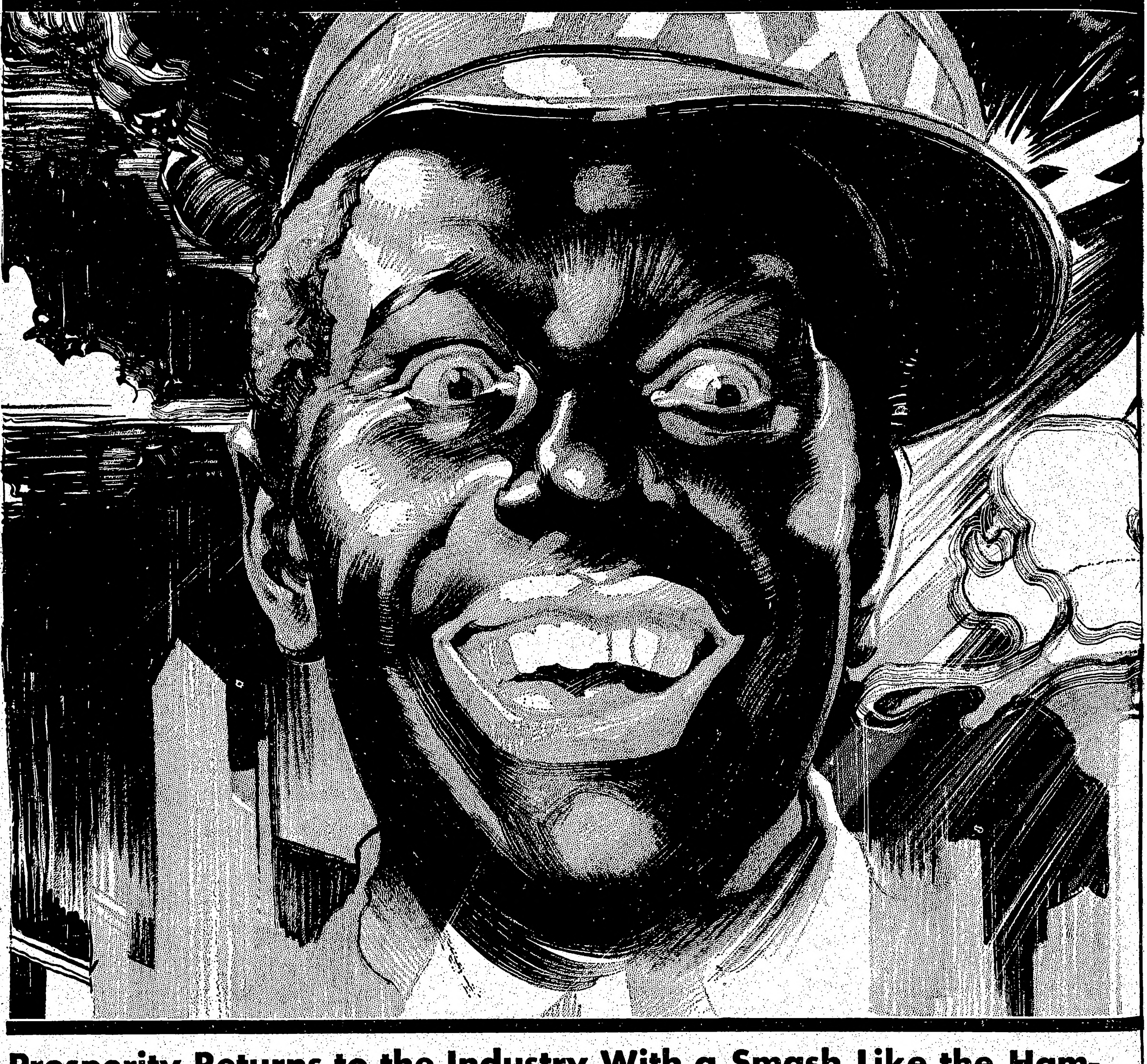
AMOS 'N' ANDY

In Pageant of Victory Unrivalled Across the Ages of Entertainment!

RKO. PUBLIX..WARNER'S SCOOP TERRIFIC GROSSES

HOLD-OVERS EVERYWHERE TO ACCOMMODATE CLAMORING MULTITUDES.

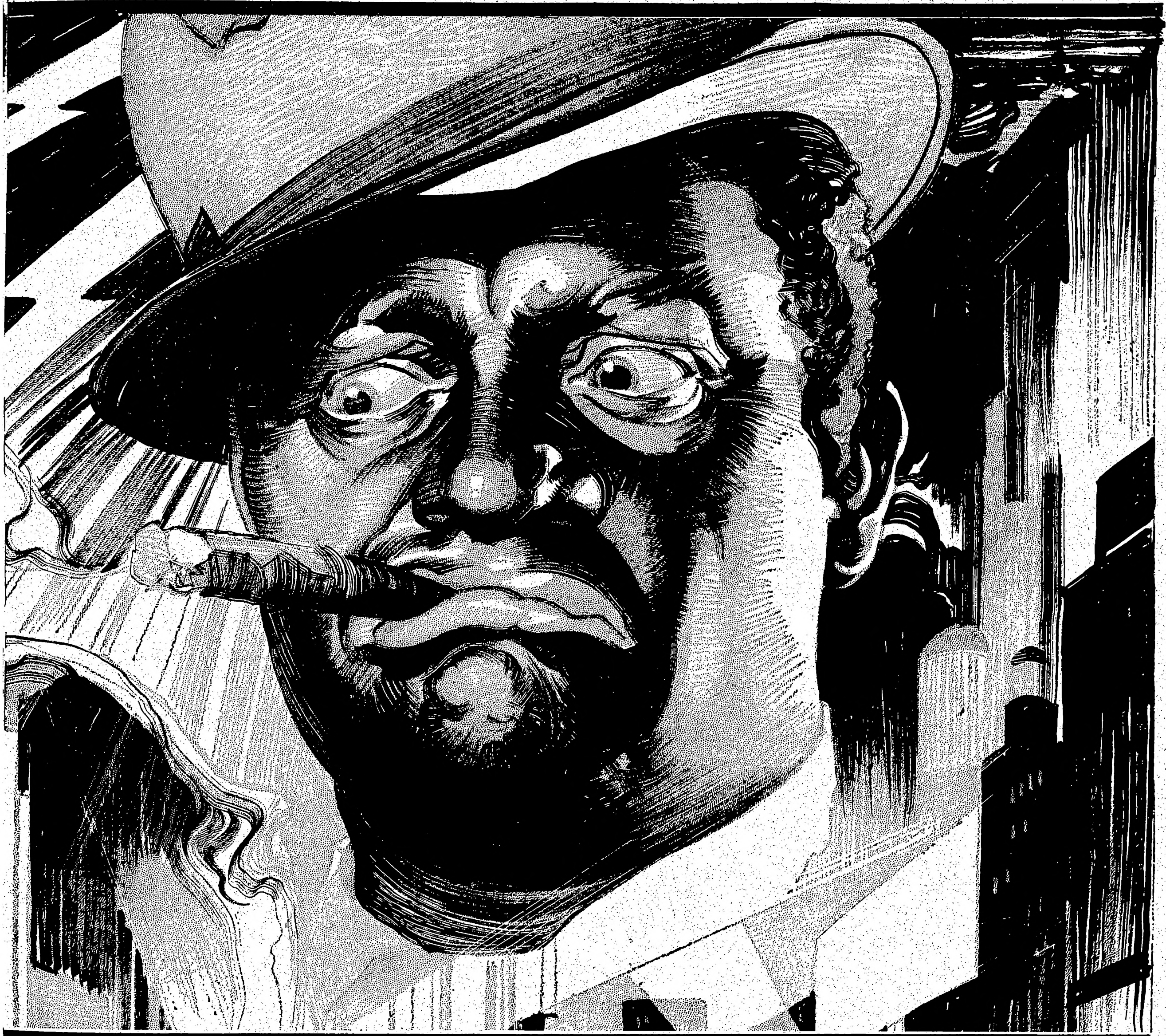
FLAMING SUNS LIGHT



Prosperity Returns to the Industry With a Smash Like the Hammers of Thor, as the Gods of Radio Sweep in Triumph Across the Screen . . Roaring Nation Becomes One Vast Audience . . . All America Stampedes to Bursting Box Offices! . . .

TWIN METEORS OF THE AIR ENSHRINED IN

NG THE SHOW WORLD

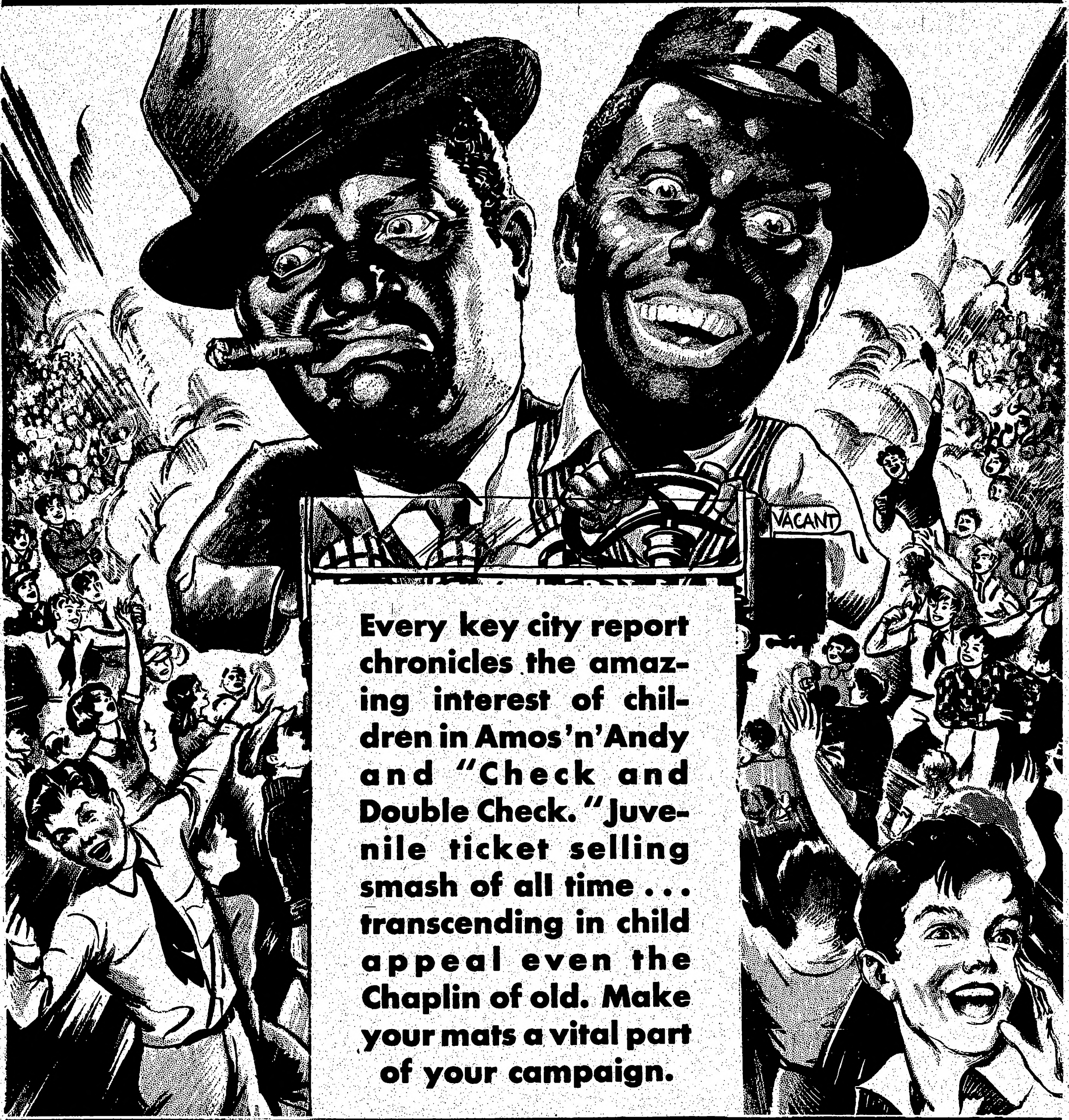


Ticket Sales Tower to Fabulous Heights . . . North . . . East . . . South . . . West . . . As Whole Country Reacts to Unprecedented Advertising Stimulation . . . the Radio Titan Has Scored and the Motion Picture Industry Scores With Him!

THE HEARTS OF 100,000,000 SOULS

YOUTH OF AMERICA AWAKES!

JUVE BUSINESS SOARING!



Every key city report chronicles the amazing interest of children in Amos 'n' Andy and "Check and Double Check." Juvenile ticket selling smash of all time . . . transcending in child appeal even the Chaplin of old. Make your mats a vital part of your campaign.

Radio Pictures Extends Its Heartiest Thanks To the American Press, the Crack Showmen of RKO, Publix and Warner Circuits as Well as Many Independents Whose Vigor and Skill Have Combined to Stage the Mightiest Show Campaigns Since All Rome Turned Out to Cheer the Embattled Gladiators of Antiquity.

AN RKO-RADIO SUPER PRODUCTION

Talking Shorts

"DOGWAY MELODY"
Comedy.
11 Mins.
Astor, New York.
Metro

One more in Zion Myers' synchronized canine series and strictly okay. Here they kid the backstage story running fairly close to the script of "Broadway Melody."

The kick is the finale which duplicates the "Singing in the Rain" number from "Hollywood Revue." This takes in set, costumes, and sound track using the reproduction on the Brox Sisters and Cliff Edwards. Understanding is that the Brox girls got a week's salary as recompense to reproduce. Very funny, too, as the dogs line-up to simulate the exact routines used in the revue.

Showed here before a $2 opening night crowd which did not hesitate to make known its approval by much whacking of the palms.

Sid.

"LOST and FOUND"
William Demarest and Lillian Bond
Comedy
10 Mins.
Strand, New York
Vitaphone No. 1064

Excellent comedy idea, trimly acted, but weak because it has been scanted in buildup and finish punch. That summary could be applied to four out of five of these comedy sketch shorts, and the reason is not far to seek.

A vaudeville sketch is written and rewritten time and again as played and audience reaction dictate. New matter is put in and old material thrown out. The thing grows from weeks or months of revisions before it is standard.

Studios buy scripts by the dozen and just throw them into production. The wonder is that they have any merit at all.

William Demarest opens in a comedy flirtation bit in a drug store lunch counter with Lillian Bond, who departs in a huff. Scene goes to a Lost and Found advertising department of a newspaper where the girl works. Demarest pursues her there and, to further the flirtation, puts in an advertisement offering a reward for the return of a valuable walking stick, which Demarest leaves on the girl's desk as a lure to a date.

Another shift to his bedroom, where a hundred callers crowd in to offer walking sticks and claim reward. Demarest flees in his bathrobe, is arrested as an escaped maniac and taken back to the Lost and Found desk, where a reward is offered for his capture. Finale is the successful outcome of the original flirtation.

Five scenes in 10 minutes is against the short, to start with. Two-minute scene switches balk the development of any comedy buildup. Settings shiftings that swiftly would make anybody dizzy. Trouble is they try to get too much sketch into these shorts. A single idea elaborated is about all that's possible in the time limit. *Rush.*

"TWO FRESH EGGS"
Comedy
17 Mins.
Stanley, New York
Pathe

Released gags and situations from burlesque contributed liberally towards the making of this hodgepodge. Destined for the small spots. Action is in a cafe, with a sap waiter and a phoney chef breaking dishes, insulting customers and tossing each other around at the slightest provocation.

The old gag about "two eggs, one fried on one side and one on the other," is repeated about half a dozen times. Cafe set used is a cross between a night club and a Greek restaurant, where the waiter verbally relays his orders to the chef. Floor show worked in consists of singing, dancing and acrobatic specialties.

"CUCKOO MURDER CASE"
Comedy Cartoon.
8 Mins.
Astor, New York.
Metro

Synchronized cartoon which can be rated as fair.

Springs a couple of novel ideas and maneuvers but is making the mistake of having the figures talk.

Cartoon makers as a whole evidently insist on doing this although it does much to disrupt the illusion. It can be noted that the most successful series of these reels has religiously kept away from verbalizing, content to merely dub in the synchronized tunes and effects.

Sid.

"NAY, NAY, NERO"
Travesty
9 Mins.
Loew's New York
Vitaphone No. 1049

Useless travesty. No value because of no laughs.

If any of the players knew how to extract laughter from travesty, the director must have killed it. Any idea in the script here was also ruined. *Sime.*

OTTO KRUGER
"Mr. Intruder"
7 Mins. (Comedy)
Loew's Circle, New York
Vitaphone No. 1074

Short is brief, starts off with a punch, holds suspense and finishes with a punch. This plus Otto Kruger, from legit, and the couple supporting, Alan Brooks and Veree Teasdale, also legits. Brooks' delivery especially convincing.

Kruger is an editor in need of a story for the following day. Goes home to write it. Finds a friend making love to his wife. Friend tries to creep under the couch when Kruger says he was explaining a funny story. Kruger asks the friend, who is Brooks, to tell the story as he may use it for his paper.

Brooks tells how he was caught creeping under a couch by a husband last week, and that he told that husband he was explaining how he had crept under a couch the preceding week when caught with another man's wife.

Wind-up is Kruger had a flatfoot under his wife's couch taking notes on the love scene between Brook and Miss Teasdale, the wife. Editor says he now has the finish to the couch episode and will use that for his story, as well as for a divorce.

"HELPING GRANDMA"
"Our Gang" Comedy
20 Mins.
Capitol, New York
Metro

Hal Roach's kids are getting classy. No more pie throwing, slapsticking, mud slinging and home-made contraptions, such as dog laundries in the barn. They're a well-behaved bunch of babes in this short of the "Our Gang" series. Instead of finishing in a run down the avenue ahead of an angry cop, as in the past, they fade out as heroic rescuers of the old homestead for Grandma.

It may be okay for a change. This one holds up because lack of the usual action in the early part is covered by some interesting kid playing. Later there is some suspense for children and others in the chase and nick-of-time finish. But they had better not restrain these kids from being the kids they were and doing the things they did. That stuff made the "Our Gang" shorts what they are, for exhibs and audiences.

This way the kids will stand up only when the story is there. "Helping Grandma" fortunately is sufficiently suitable and holding. Its candy store locale is a natural for kid maneuvers. But keep 'em out of dinner suits. *Bige.*

"TAPPING TOES"
Dances
16 Mins.
Loew's New York

A bunch of young people who look like the students of a dance school. They dance although three boys try harmony singing once. Once is plenty. Nothing to the short, just a waste of time to put amateurs on the screen. Of no box office worth unless local dance schools with the sappy kids who get their parents to pay dough for their own or their parents' glorification, can be worked up to see this sort of matinees.

Whole thing seems a waste of celluloid because of no talent.

It's stuff like this that inflames the giddy youth of the country and starts many a boy or girl into a "stage career" that ends, starving, back home, if no worse.

There ought to be a law. *Sime.*

"VARSITY SHOW"
Comedy Musical
11 Mins.
Loew's New York
Vitaphone No. 1032-33

A pleasing short, more so for the younger generation.

College football team is recruited for the varsity show. Scene has the boys impersonating the femmes, but only as to dress.

Miniature Reviews

"War Nurse" (M-G). Bad war picture which won't get anywhere in the major houses. Best for three days stands. Too filled with audible suffering to class as entertainment. Only chance is a protest from organizations of mercy as an incentive to public interest.

"The Big Trail" (Fox). Big spectacle sound picture, along familiar western pioneer lines, without box office draught beyond one week.

"The Virtuous Sin" (Par). Average feature which should do that sort of business. Held up by Kay Francis with Walter Huston and Kenneth MacKenna foiling. Part holds little for Huston. Cast principals all from legit.

"Murder" (British International in New York). Too dry and draggy for deluxers. Okay for neighborhoods and combo bills and smaller towns where 90 minutes are an evening. Comedyless and saleless. But good drama, well done.

"The Silver Horde" (Radio). Good picture for the grinds changing more than once weekly. In some spots it may make some money on week stands.

"Girl of Golden West" (FN). Belasco's old thriller made into uninspired programer, despite splendid acting of Ann Harding. Old-fashioned hoke.

"Port of Missing Men" (Tiffany). Talking ordinary western. Made for small time in the small time way.

"Borrowed Wives" (Tiffany). Farcical melodrama, poorly done, but with good comedy relief by Paul Hurst as motor cop. Will do in the smaller neighborhoods and grinds.

LAUREL and HARDY
"Below Zero"
20 Mins. (Comedy)
Met, Brooklyn
Metro

Swift moving two-reeler with this comedy team as a couple of itinerant street musicians, plying their trade during a snowstorm. Laurel plays the portable organ while Hardy slaps the strings of a bull fiddle. Enough laughs for anywhere.

Situations bring the best laffs, although the usual slapstick stuff has not been overlooked. Only tune that the boys play is "Good Old Summertime," much to the discomfort of frost bitten pedestrians. One annoyed woman finally puts the boys out of business by smashing their instruments.

NICK AND TONY
"Razored in Kentucky"
Comedy
18 Mins.
Globe, New York
Radio

Familiar slapstick jumbled together in such a way that it registers as a good short.

Italian team is spotted in a Kentucky town where a feud is burlesqued. Town line runs through the boys' barber shop and each is immediately pegged, according to location of the chair, as a member of an opposite clan. Shotgun wedding, monkey and etc., all included.

Waly.

"THE CHAIN GANG"
Walt Disney Cartoon
8 Mins.
Globe, New York
Columbia

One of the most amusing cartoons released. Has to do with an animal prison, "Volga Boatman" and "Prison Song" theming.

Usual method of using each other's tails or hoofs for instruments. A jailbreak is used effectively. *Waly.*

Picture Possibilities

"Sisters of the Chorus"—Unfavorable

"SISTERS OF THE CHORUS" (Comedy, Raymond Productions, Ritz).

Backstage mixed with underworld. Includes one murder and a suicide for action in a confused plot that's not new for films. Depends mainly on wisecracks. Dialog too blue.

"Sweet Stranger"—Unfavorable

"SWEET STRANGER" (Comedy, Paul Streger, Cort).

Too light a story. Also mature man's affairs with women not so good for screen. *Ibee.*

"His Majesty's Car"—Unfavorable

"HIS MAJESTY'S CAR" (Comedy, the Shuberts, Barrymore).

Play from the Hungarian. Light comedy. Doubtful of screen value. *Ibee.*

"Sweet Chariot"—Unfavorable

"SWEET CHARIOT" (Comedy drama, Michael Mindlin, Ambassador).

A colored cast play that looks like picture material. However it

(Continued on page 24)

WAR NURSE

Metro production and release. Featuring Robert Montgomery, Robert Ames, June Walker and Anita Page. Directed by Edgar Selwyn. Script based on novel of same name. Dialog by Becky Gardiner and Joe Farnham. Photographer, Charles Roscher. At Astor, New York, on twice daily $2 run, starting Oct. 23. Running time, 79 minutes.

Wally	Robert Montgomery
Robin	Robert Ames
Babs	June Walker
Joy	Anita Page
Cushie	Zasu Pitts
Rosalie	Marie Prevost
Kansas	Helen Jerome Eddy
Matron	Hedda Hopper
Frank	Edward Nugent
Helen	Martha Sleeper

A war picture and a bad one. So overboard with grief and suffering that any audience can only stand it just so long, and then must either laugh or walk out. Opening night at the Astor at $2 they did both.

This picture is reported to have cost Metro $600,000. Which is despite that some of the battle panoramas may have been surplus footage from "Big Parade." And Metro, present day grosses being what they are, is going to find it very tough to get back that 600 grand. "War Nurse" can't go three weeks, top, at the Astor without being forced, and it's going to let down the majority of deluxe houses it plays. A cut of 1,000 feet might help it in the twice weekly change spots. A seven-day stand will be a struggle. It's running in this spot minus an intermission.

The feature has several things against it, and but one chance to get some coin. Latter is that somebody steams up the nursing associations in the town to protest its showing. This is understood to have already happened in a couple of spots. If on the level it classes as a "break." Otherwise, smart showmanship and essential. A worded leader, following the title, explains that the girls shown are based on the first of those recruited for nursing at the front and who had no connection with any organization—eliminating any association with the Red Cross.

Cast has only two names that mean anything—Robert Montgomery and Anita Page. Montgomery does a lukewarm Haines, as a fresh guy continuously on the make, while Miss Page is again ruined and dies. Almost everybody passes out in the story before the finish, but this repeat routine for Miss Page unquestionably gives her filmdom's record mileage on the wayward path. It's gotten so that patrons know what this girl must go through as soon as they see her on a screen. Here she is innocently responsible for two undesired laughs—one due to dialog and the second to cutting.

It's a poorly cut picture. There's not much story to it in the first place, and Edgar Selwyn, on his first picture job, hasn't taken the trouble to establish any particular interest in the characters playing the unfolded series of incidents.

But the main trouble is the misery. Row after row of improvised hospital costs from which sound permits the groans and cries of the wounded. Plus a couple of peeks into makeshift operating rooms, so that after a while the house can almost smell the ether. Hardly entertainment.

Feature marks another legit girl's first flicker, June Walker, and the camera is not kind to her. Retaining the rising inflection with which she has always finished her lines, this is no easier to listen to via microphone than it is on the stage. Also, it's only fair to say that she might have shown to better advantage if slipped a part possessing some dramatic substance. In this case either Miss Walker or Selwyn, or both have missed the depth in the character if it were there in the original script.

Zasu Pitts, Marie Prevost, Martha Sleeper and Hedda Hopper are all members of the nursing unit. Miss Pitts occasionally gets a chance to stand out with comedy, and Miss Sleeper convinces in a brief scene. Helen Jerome Eddy actually stands out above the other women, although Miss Page will catch the major portion of interest because of her appearance and the general expectations of what is to become of her. As a group, this bevy is perhaps purposely short on looks.

The dialog carries one of those awkward lines which will be a candidate with others among sound picture lore. It's delivered by Miss Page after she knows she's going to have a child. In the midst of a bombardment she suddenly says, "I want my mother." The other roar is a build up in a sequence which has Anita finding her married lover (Ames), only to watch him die on a cot, go into hysterics in the midst of some more shelling which climaxes on a cave-in about her. This seems to eliminate her from further consideration in the yarn—but the immediate next cut is to Miss Walker bringing Miss Page's new-born babe to her as the latter dies. They laughed, unrestrained.

Ames has very little to do and it's merely a frolic for Montgomery. Both are supposed to be Americans in the French flying corps. There are no other men of any prominence in the cast.

Metro must have been stuck for a picture to place this release in the Astor. It will only be there until another is ready, and there's probably been a rush order in for this.

Sid.

THE BIG TRAIL

Fox production and release. Directed by Raoul Walsh, who is starred. Story by Hal G. Evarts. John Wayne, Marguerite Churchill, El Brendel featured, with Tully Marshall, Tyrone Power and David Rollins sub-featured. On Grandeur film and screen at Roxy, New York, week Oct. 24. Running time, 125 minutes.

Breck Coleman	John Wayne
Ruth Cameron	Marguerite Churchill
Gussie	El Brendel
Zeke	Tully Marshall
Red Flack	Tyrone Power
Dave Cameron	David Rollins
Pa Bascom	Frederick Burton
Lopez	Charles Stevens
Windy Bill	Russ Powell
Honey Girl	Helen Parrish
Gussie's Mother-in-law	Louise Carver
Wellmore	William V. Mong
Abigail	Dodo Newton
Bill Gillis	Jack Peabody
Sid Bascom	Ward Bond
Mrs. Riggs	Marcia Harris
Mary Riggs	Marjorie Leet
Sairey	Emslie Emerson
Ohio Man	Frank Rainboth
Ohio Man's Son	Andy Shufford
Sisters From Missouri	Gertrude and Lucille Van Lent
Boat Captain	Dewitt Jennings
Marshall	Alphonz Ethier

"The Big Trail" will do a certain business because of its magnitude, but it is not a holdover picture and it cost around $2,000,000 to produce. Failing to own a kick or a punch, other than scenically, and with no outstanding cast names, "Trail," as big as it is and 125 minutes long, remains still a "western" of the American pioneering sort, so thoroughly made familiar by those silent epics preceding it. In this talker day Fox in "The Big Trail" has turned out only a noisy "Covered Wagon." Still it has expansive possibilities in tie-ups with educational chances. At the Roxy it should stay the second week, owing to its New York exploiting campaign that must have cost over $30,000.

The big puzzle to "The Big Trail" is why it was not given drawing names, and more young people. According to this film, only elderly people started to hike from the Mississippi to Oregon, other than the juvenile leads, John Wayne and Marguerite Churchill. Wayne is entirely unknown and Miss Churchill has yet to make herself famous on the screen. Among all the others not a half-dozen youngsters, and no young men—nearly all heavy gaited males with whiskers, and their wives who had to ply axes. You see them always, like the cattle, going forward toward Oregon, over cliffs and across streams, in the desert, etc., for 125 minutes. By and by you commence to recognize them, even the cattle.

A big screen effort and an elegantly directed job by Raoul Walsh, the only person connected with this picture who is starred. A few of the actors are featured. The recurrence of the same things, interrupted now and then by a "big scene," such as the river or cliff crossing, or El Brendel's dragged-in comedy with his mother-in-law, or the simple romance and the silly melodrama, commences to weary, for it's the same thing over and over again, including the Indian attack on the wagon train made corral. Brendel by himself does get a gagged laugh here and there, but they are too far apart.

This leaves the historical portion, the Oregon trail, as the single interesting part. And that perhaps only interesting to those who relish looking back upon the hardships of developing America, but perhaps not so entrancing to those who would prefer Charlie Farrell and Janet Gaynor in any Fox picture.

No one will find anything to say against the Walsh direction. If there is any objection, it would have to be made by the animals, who had to struggle so fiercely so often. Especially in the fording river scenes. The manner in which Walsh handled them and the big scenes, in fact the entire picture, is okay as far as that goes for a modern made talker.

Young Wayne, wholly inexperienced, shows it, but also suggests he can be built up. He certainly has been given a great start as the lead role in a $2,000,000 production. Wayne does a walk through as far as he is able. His greatest anxiety must have been to appear natural as the wagon train's scout. At least he looks it and his athletic build did much for him to get over as well as he has done.

Miss Churchill is set much in the same key, with not a great deal to do. Hers is mostly a silent role through being continually in a scrap with her sweetheart, Wayne, and not speaking to him.

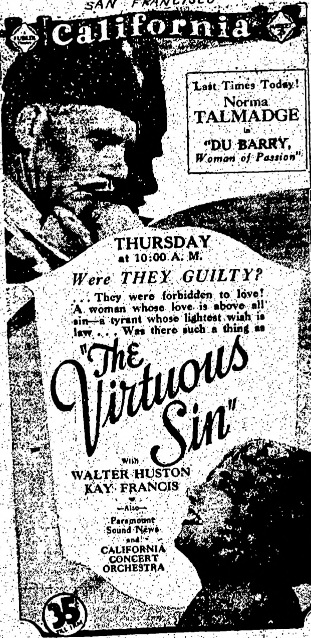
Of the other actors, Ian Keith, as one of the heavies, perhaps leads, because he was not disguised with a beard. Tully Marshall and the rest are pretty well covered up with hair on their face as the Oregon trailers or mule drivers. In fact the players mean nothing, nor does the story. It's just the moving caravan, going ahead at 10 miles a day as the caption mentions, with Oregon 2,000 miles away and the film getting there in 125 minutes.

At the Roxy the picture is in Grandeur on film and screen. That isn't so material to the trade, as "The Big Trail" will be shown upon only two Grandeur screens, in Hollywood and New York. Otherwise it will exhibit in standard size.

In Grandeur is where the magnitude of the picture is made evident. The wide screen is employed throughout at the Roxy. But the Grandeur screen seems to dim the photography in ensemble scenes

(Continued on page 27)

SAN FRANCISCO



california

Last Times Today!
Norma
TALMADGE
in
"DU BARRY,
Woman of Passion"

THURSDAY
at 10:00 A. M.

Were THEY GUILTY?

. . . They were forbidden to love! A woman whose love is above all sin—a tyrant whose lightest wish is law . . . Was there such a thing as

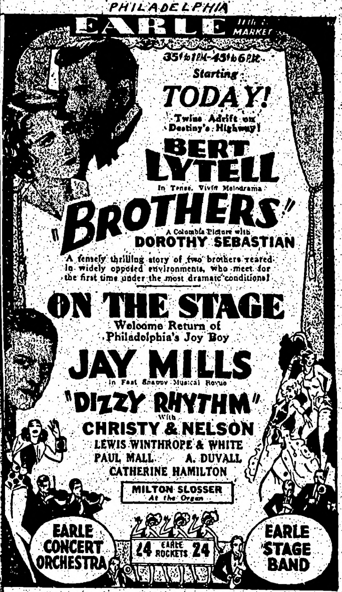
"The Virtuous Sin"

With
WALTER HUSTON
KAY FRANCIS

—Also—
Paramount
Sound News
and
CALIFORNIA
CONCERT
ORCHESTRA

35¢

PHILADELPHIA



EARLE 11th & MARKET

35¢ to 1 P.M.—45¢ to 6 P.M.

Starting
TODAY!
Twins Adrift on Destiny's Highway!

BERT LYTELL
In Tense, Vivid Melodrama
"BROTHERS"
A Columbia Picture with
DOROTHY SEBASTIAN

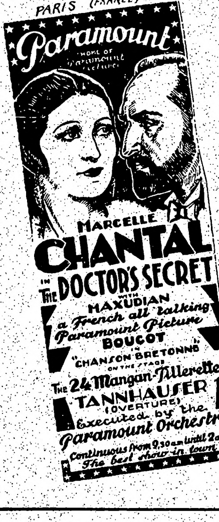
A tensely thrilling story of two brothers reared in widely opposed environments, who meet for the first time under the most dramatic conditions!

ON THE STAGE
Welcome Return of
Philadelphia's Joy Boy
JAY MILLS
In Fast Snappy Musical Revue
"DIZZY RHYTHM"
With
CHRISTY & NELSON
LEWIS WINTHROPE & WHITE
PAUL MALL A. DUVALL
CATHERINE HAMILTON

MILTON SLOSSER
At the Organ

EARLE CONCERT ORCHESTRA
24 EARLE ROCKETS 24
EARLE STAGE BAND

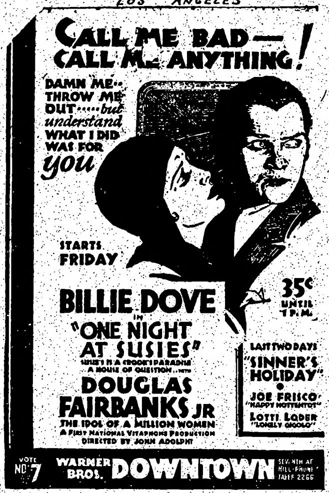
PARIS (FRANCE)



Paramount
Home of Paramount Pictures

MARCELLE
CHANTAL
IN
THE DOCTOR'S SECRET
WITH
MAXUDIAN
a French all talking Paramount Picture
BOUCOT
IN
"CHANSON BRETONNE"
ON THE STAGE
THE 24 Mangan Tillerettes
TANNHAUSER
(OVERTURE)
Executed by the Paramount Orchestra
Continuous from 9.30 am until 2 am
The best show in town

LOS ANGELES



CALL ME BAD—
CALL ME ANYTHING!

DAMN ME.. THROW ME OUT..... but understand WHAT I DID WAS FOR you

STARTS FRIDAY

35¢ UNTIL 1 P.M.

BILLIE DOVE
IN
"ONE NIGHT AT SUSIES"
SUSIE'S IS A CROOK'S PARADISE
A HOUSE OF QUESTION... with
DOUGLAS FAIRBANKS JR
THE IDOL OF A MILLION WOMEN
A FIRST NATIONAL VITAPHONE PRODUCTION
DIRECTED BY JOHN ADOLPHI

LAST TWO DAYS
"SINNER'S HOLIDAY"
JOE FRISCO
"HAPPY HOTTENTOT"
LOTTI LODER
"LONELY GIGOLO"

VOTE NO 7 WARNER BROS. DOWNTOWN SEVENTH AT HILL—PHONE TAKE 2266

Advertising

Society, music, comedy, sex, crime and even one which could be termed a western are shown on this layout. The ads around indicate the manner in which these subjects might be exploited through direct advertising. A similar combo on the page opposite except for the western. Romance is a foreordained bit of constitution for all these types.

Taking it that way gives an advertiser every angle of story type and as near a practical textbook of what is going on in films or what should be by sprinkling some imagination.

Here you have stage personality folks billed above pictures; stars billed above their pictures and others where the casts are obscured by the film. All, however, play up the type of film and story in a pointed manner through reading matter.

On this page in the lower left is an ad from Paris indicating one of Par's foreign talkers duped from a regular release. Above, on the right, is an ad from Manila, P. I., where Broadway is also a lure.

Striking off a conglomeration of such varied ads on the world's cross section in film advertising brings out more than mere advertising or what is being played. Writers can get a pretty definite idea of plot type and what might sell to pictures or—if they are imaginatively analytical, might even learn what has been over-utilized.

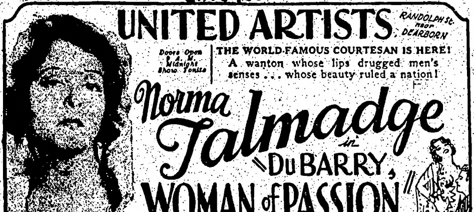
As such the layout begets more importance to the industry in general. Here, illustration and typography, plus reading matter, can conjure a day's goings on behind the film gates.

There's high powered radio talk in that Chicago ad on "Amos 'n' Andy." Idea seemingly is local and still intact with the steam-geared thinking of the film end the local advertiser has used some imagination for a different quirk. The ad stood out both in size and interest from the page it was clipped.

Maybe worth mentioning that the Fox ad from Detroit was copped a day when the same ad was changed. It had been previously run with the stage name on top. There may have been a reason for shifting the film above stage show.

Even a venerable character of the legit stage goes the way of a. f. as "Kismet" ad indicates when emerging from films. That far, inland oil town of Oklahoma City (page opposite) inspires the hill-billy, which offers a quirk in thinking, too.

CHICAGO



UNITED ARTISTS RANDOLPH St. near DEARBORN

Doors Open 8 A. M. Midnight Show Tonite

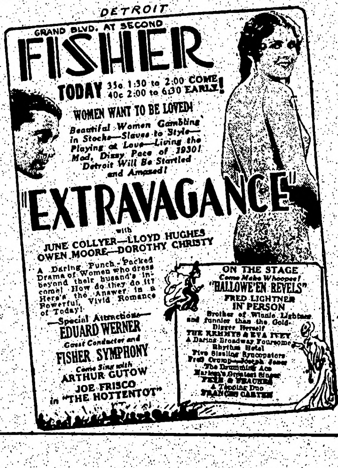
THE WORLD-FAMOUS COURTESAN IS HERE!
A wanton whose lips drugged men's senses . . . whose beauty ruled a nation!

Norma Talmadge
in
"DU BARRY, WOMAN of PASSION"

The Siren Who Gambled with Fate and Toyed with Men's Hearts!
WILLIAM FARNUM
Conrad NAGEL Hobart BOSWORTH

Extra on Screen!
ABBOTT KIDS
"Storybook Parade"

DETROIT



GRAND BLVD. AT SECOND
FISHER
TODAY 35c 1:30 to 2:00 40c 2:00 to 6:30 COME EARLY!

WOMEN WANT TO BE LOVED!
Beautiful Women Gambling in Stocks—Slaves to Style—Playing at Love—Living the Mad, Dizzy Pace of 1930! Detroit Will Be Startled and Amazed!

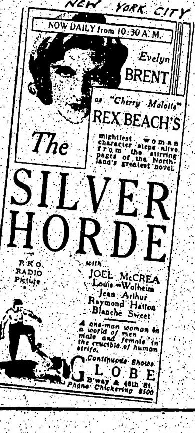
"EXTRAVAGANCE"
with
JUNE COLLYER—LLOYD HUGHES
OWEN MOORE—DOROTHY CHRISTY

A Daring Punch-Packed Drama of Women who dress beyond their husand's income! How do they do it? Here's the Answer in a Powerful, Vivid Romance of Today!

—Special Attractions—
EDUARD WERNER
Guest Conductor and
FISHER SYMPHONY
Come Sing with
ARTHUR GUTOW
JOE FRISCO
in "THE HOTTENTOT"

ON THE STAGE
Come Make Whoopee!
"HALLOWE'EN REVELS"
FRED LIGHTNER
IN PERSON
Brother of Winnie Lightner and funnier than the Gold-Digger Herself
THE KEMMYS & EVA IVEY
A Daring Broadway Foursome
Rhythm Hotel
Five Sizzling Syncopators
Fred Crump—Joseph Jones
The Drumming Ace
Harlem's Greatest Singer
PERE & BEAUMES
A Tapping Duo
FRANCES CARTER

NEW YORK CITY



NOW DAILY from 10:30 A. M.

Evelyn
BRENT
as "Cherry Malotte"
REX BEACH'S
mightiest woman character steps alive from the stirring pages of the Northland's greatest novel

The
SILVER HORDE

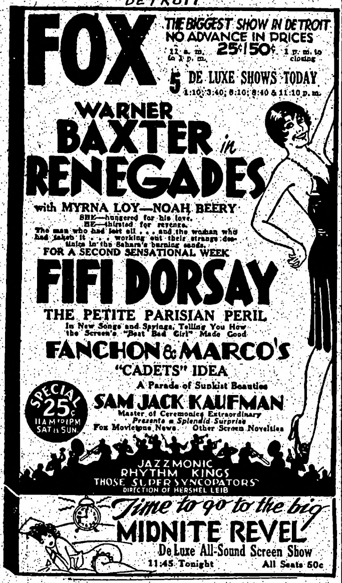
R K O RADIO Picture

with
JOEL McCREA
Louis Wolheim
Jean Arthur
Raymond Hatton
Blanche Sweet

A one-man woman in a world of men . . . male and female in the crucible of human strife.

Continuous Shows
GLOBE
B'way & 46th St.
Phone Chickering 8500

DETROIT



FOX
THE BIGGEST SHOW IN DETROIT
NO ADVANCE IN PRICES
11 a. m. to 1 p. m. 25¢ | 50¢ 1 p. m. to closing
5 DE LUXE SHOWS TODAY
1:10; 3:40; 6:10; 8:40 & 11:10 p. m.

WARNER BAXTER in RENEGADES
with MYRNA LOY—NOAH BEERY
SHE—hungered for his love.
HE—thirsted for revenge.
The man who had lost all . . . and the woman who had taken it . . . working out their strange destinies in the Sahara's burning sands.

FOR A SECOND SENSATIONAL WEEK
FIFI DORSAY
THE PETITE PARISIAN PERIL
In New Songs and Sayings, Telling You How the Screen's "Best Bad Girl" Made Good

FANCHON & MARCO'S
"CADETS" IDEA
A Parade of Sunkist Beauties
SAM JACK KAUFMAN
Master of Ceremonies Extraordinary
Presents a Splendid Surprise
Fox Movietone News Other Screen Novelties

SPECIAL 25¢ 11 AM to 1 PM SAT & SUN.

JAZZMONIC RHYTHM KINGS
THOSE SUPER SYNCOPATORS
DIRECTION OF HERSHEL LEIB

Time to go to the big
MIDNITE REVEL
De Luxe All-Sound Screen Show
11:45 Tonight All Seats 50c

MANILA (P. I.)

ONCE MORE

Broadway comes to Manila!
We can hear you say, *"SEZ YOU!"*
And we say, *"SEZ WE!"*———

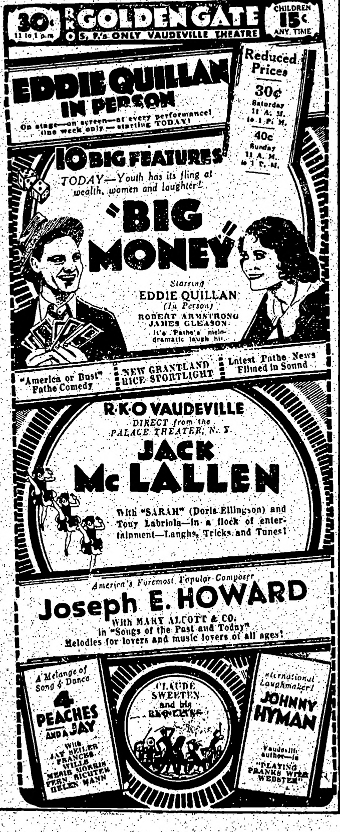
——at the SAVOY——
SOON

ZIEGFELD'S MUSICAL COMEDY SENSATION . . .

"SALLY"
with BROADWAY'S ORIGINAL "SALLY"
MARILYN MILLER

NOW A GORGEOUS ALL-TALKING, SINGING, TECHNICOLOR PICTURE

SAN FRANCISCO



30¢ 11 to 1 p.m.
RKO GOLDENGATE
S. F.'s ONLY VAUDEVILLE THEATRE
CHILDREN 15¢ ANY TIME

EDDIE QUILLAN IN PERSON
On stage—on screen—at every performance! One week only—starting TODAY!

Reduced Prices
30¢ Saturday 11 A. M. to 1 P. M.
40c Sunday 11 A. M. to 1 P. M.

10 BIG FEATURES
TODAY—Youth has its fling at wealth, women and laughter!
"BIG MONEY"
Starring
EDDIE QUILLAN
(In Person)
ROBERT ARMSTRONG
JAMES GLEASON
It's Pathe's melo-dramatic laugh hit.

"America or Bust" Pathe Comedy
NEW GRANTLAND RICE SPORTLIGHT
Latest Pathe News Filmed in Sound

R-K-O VAUDEVILLE
DIRECT from the PALACE THEATER, N. Y.
JACK McLALLEN
With "SARAH" (Doris Ellingson) and Tony Labriola—in a flock of entertainment—Laughs, Tricks and Tunes!

America's Foremost Popular Composer
Joseph E. HOWARD
With MARY ALCOTT & CO.
in "Songs of the Past and Today"
Melodies for lovers and music lovers of all ages!

A Melange of Song & Dance
4 PEACHES AND A JAY
With
JAY SEILER
FRANCES WILLS
MEAIR NORRIS
FERN RICHTER
HELEN MANN

CLAUDE SWEETEN and his [illegible]

International Laughmaker!
JOHNNY HYMAN
Vaudeville author—in
"PLAYING PRANKS WITH WEBSTER"

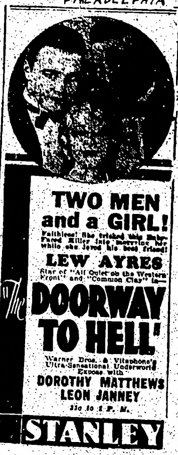
OKLAHOMA CITY

. . . and here's
THE BIGGEST SHOW EVER IN OKLAHOMA CITY
Absolutely Funnier Than Fiction—
ABNER and CICERO
with the Original Arkansas "Home Folks"
WEAVER BROS.
with
ELVIRY
You'll Scream with Merriment
Come EARLY and Bring the Kiddies
The Screen Offers
"FOR THE LOVE O' LIL"
from the Liberty Magazine Story
ORPHEUM

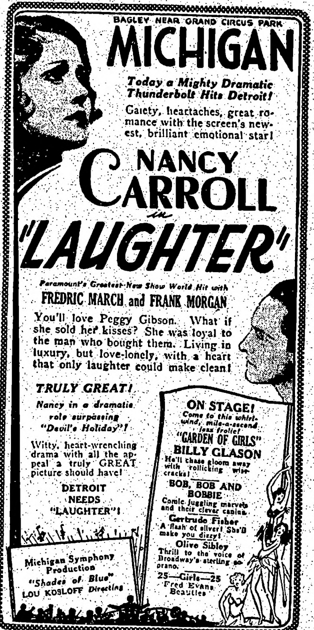
DETROIT

WOW! IT WILL SCARE THE LAUGHS RIGHT OUT OF YOU!
"The GORILLA"
LILA LEE, JOE FRISCO, HARRY GRIBBON, in hair-raising, laugh-provoking mystery thrill comedy of all time. A fun and thrill riot!
35c 10:45 to 4 p. m.
EXTRA: Grantland Rice Sportlight; Andy Clyde Comedy; Armida Singing-Dancing
STATE
WOODWARD NEAR GD. CIRCUS PARK

PHILADELPHIA


TWO MEN and a GIRL!
Faithless! She tricked this Baby-Faced Killer into marrying her while she loved his best friend!
LEW AYRES
Star of "All Quiet on the Western Front" and "Common Clay" in—
"The DOORWAY TO HELL"
Warner Bros. & Vitaphone's Ultra-Sensational Underworld Expose with
DOROTHY MATTHEWS
LEON JANNEY
35c to 1 P. M.
STANLEY

DETROIT


BAGLEY NEAR GRAND CIRCUS PARK
MICHIGAN
Today a Mighty Dramatic Thunderbolt Hits Detroit!
Gaiety, heartaches, great romance with the screen's newest, brilliant emotional star!
NANCY CARROLL
in
"LAUGHTER"
Paramount's Greatest New Show World Hit with
FREDRIC MARCH and FRANK MORGAN
You'll love Peggy Gibson. What if she sold her kisses? She was loyal to the man who bought them. Living in luxury, but love-lonely, with a heart that only laughter could make clean!

TRULY GREAT!
Nancy in a dramatic role surpassing "Devil's Holiday"!
Witty, heart-wrenching drama with all the appeal a truly GREAT picture should have!
DETROIT NEEDS "LAUGHTER"!

ON STAGE!
Come to this whirlwind, mile-a-second, jazz frolic!
"GARDEN OF GIRLS"
BILLY GLASON
He'll chase gloom away with rollicking wisecracks!
BOB, BOB AND BOBBIE
Comic juggling marvels and their clever canine.
Gertrude Fisher
A flash of silver! She'll make you dizzy!
Olive Sibley
Thrill to the voice of Broadway's sterling soprano.
25—Girls—25
Fred Evans Beauties

Michigan Symphony Production
"Shades of Blue"
LOU KOSLOFF *Directing*

NEW YORK CITY

"Tonight, you'll be Harem bride— Tomorrow, my slave!"
SOLD!
by the rascally father of Bagdad's most glorious virgin!

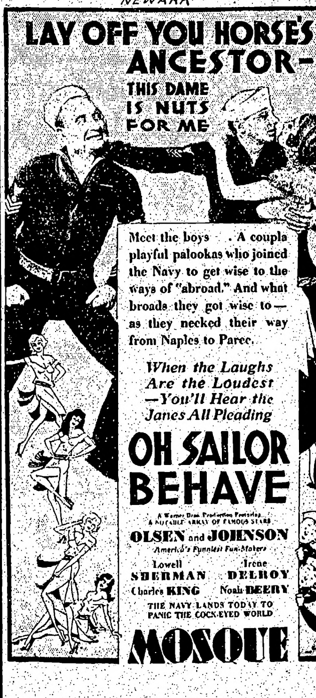
Revealing a thousand ecstacies—a thousand secret delights—
OTIS SKINNER
lifts the seventh veil to stir the seventh sense with
KISMET
(pronounced Kiss-met)
the most magnificent production of the ages!
With Loretta Young, David Manners, Mary Duncan, Sidney Blackmer, Ford Sterling.
A First National and Vitaphone Picture

WARNER BROS
HOLLYWOOD
Theatre B'way and 51st St.
Twice Daily
3 Shows Today 3.00 6.00 8:45

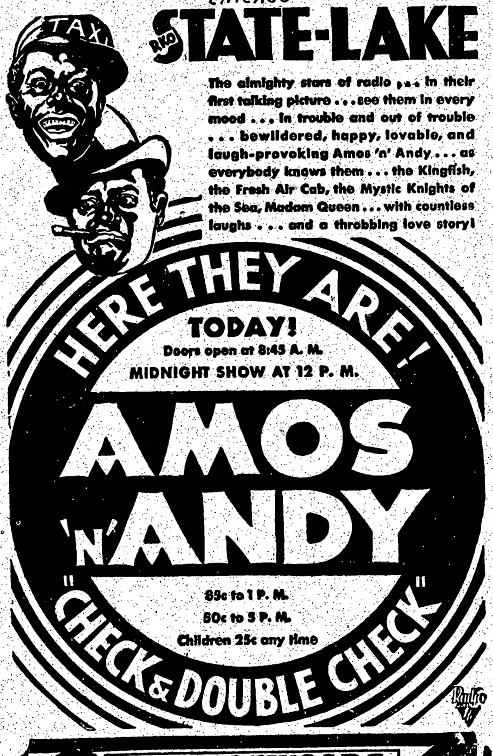
MILWAUKEE

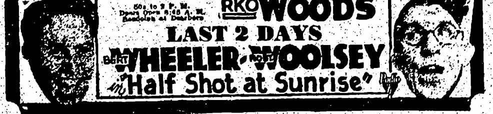
MIDNIGHT SHOW SATURDAY
ALHAMBRA
Suave... Polished... Heart-Breaking
Hunted by the World's Greatest Man Trackers. He Held From Her the Secret of His Past.
To 1 p. m. 25c
1 to 6 p. m. 35c
SCOTLAND YARD
More Exciting Than the Stage Play
OPENS TODAY WITH
EDMUND LOWE
JOAN BENNETT
An Adventurer Masquerading as Another Man . . His Prize a Beautiful Woman. Their Amazing Love Tangle and His Fabulous Record Make This a Smashing Thriller.
Plastic Surgery Changed His Face but His Heart Was Tricky as Ever!
"THE LEATHER PUSHERS"
"Hammer and Tong"
Oswald Cartoon—"The Detective"
Journal-Universal News

NEWARK

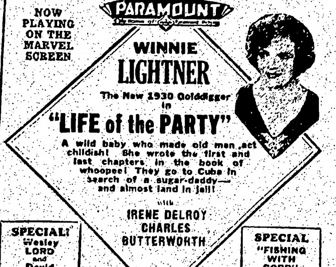

LAY OFF YOU HORSE'S ANCESTOR— THIS DAME IS NUTS FOR ME
Meet the boys . . A coupla playful palookas who joined the Navy to get wise to the ways of "abroad." And what broads they got wise to— as they necked their way from Naples to Paree.
When the Laughs Are the Loudest —You'll Hear the Janes All Pleading
OH SAILOR BEHAVE
A Warner Bros. Production Featuring A NOTABLE ARRAY OF FAMOUS STARS
OLSEN and JOHNSON
America's Funniest Fun-Makers
Lowell **SHERMAN** Irene **DELROY**
Charles **KING** Noah **BEERY**
THE NAVY LANDS TODAY TO PANIC THE COCK-EYED WORLD
MOSQUE

CHICAGO


RKO STATE-LAKE
The almighty stars of radio . . . in their first talking picture . . . see them in every mood . . . in trouble and out of trouble . . . bewildered, happy, lovable, and laugh-provoking Amos 'n' Andy . . . as everybody knows them . . . the Kingfish, the Fresh Air Cab, the Mystic Knights of the Sea, Madam Queen . . . with countless laughs . . . and a throbbing love story!
HERE THEY ARE!
TODAY!
Doors open at 8:45 A. M.
MIDNIGHT SHOW AT 12 P. M.
AMOS 'N' ANDY
"CHECK & DOUBLE CHECK"
85c to 1 P. M.
50c to 5 P. M.
Children 25c any time


50c to 2 P. M.
Doors Open 8:45 A. M.
Randolph at Dearborn
RKO WOODS
LAST 2 DAYS
BERT **WHEELER** ROBT **WOOLSEY**
in "Half Shot at Sunrise"

OMAHA


PARAMOUNT
NOW PLAYING ON THE MARVEL SCREEN
WINNIE LIGHTNER
The New 1930 Golddigger in
"LIFE of the PARTY"
A wild baby who made old men act childish! She wrote the first and last chapters in the book of whoopee! They go to Cuba in search of a sugar-daddy— and almost land in jail!
with
IRENE DELROY
CHARLES BUTTERWORTH

SPECIAL!
Wesley LORD and David LAZARUS in a Special Contest

SPECIAL
"FISHING WITH COBB"
NOVELTY
CARTOON
NEWS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Chicago.

One of the biggest display laughs ever planned in this city was arranged by Jack Hess of R-K-O for "Check and Double Check." Had a shadow-box in front of theatre fixed up like front of cheap side-street store. Glass had on it, in cheap red-and-white lettering, "Madame Queen—Beautician."

Shelves bore can and jars of cheap cosmetics, on which were crudely painted "Kold Kreem—Not 2 Kold," and "Fase Poudar—Medjum Black," etc. Drew public comment on the laughs.

Los Angeles.

Opening "Life of the Party," at both its Hollywood and downtown houses Oct. 31, Hallowe'en night, Warners has boosted its exploitation budget for the dual showing. Principal tie-up is with Canada Dry ginger ale. Campaign includes window cards and labels on Canada Dry sold that week in Los Angeles bearing the inscription, "Canada Dry and Winnie Lightner, life of the party."

Further stunts include publication of 50,000 tabloid newspaper throw-aways, and a newspaper tie-up with $100 in prizes for the most novel dresses at the opening downtown.

Brooklyn.

Eddie Dowden, handling Brooklyn publicity and exploitation for Loew's, arranged to have the intersection of Pitkin and Saratoga avenues renamed Loew Square. A parade two miles long, speakers, and other events formed a part of the dedication.

Program under the auspices of the Pitkin Ave. Merchants' Association.

Jersey City.

Manager Dumond and publicity director Irving Zeltner, of Loew's, cashed in on the Tercentenary Celebration recently held here. Every day the theatre came in for publicity and official recognition. An amplifier on the marquee supplied music and the "Journal" also used the horns to announce news events and reciprocated by giving the house page one publicity. A group of Loew ushers in uniform and Chester Hale girls were a part of the parade staged by the city.

New York.

H. A. Berg, of Oscar Doob's department, Loew's, staged an October campaign with the East Side Chamber of Commerce. All stores used window cards reading "Shop on the East Side. October All-Star Saving Month in conjunction with Loew's All-Star Show month," followed by the names of the theatres participating.

Wally Allen, of the same department, arranged a tie-up covering all the Liggett stores in Greater New York. Stores were supplied with window and fountain strips selling Greta Garbo in "Romance," suggesting the customers purchase a refreshing drink following the show at Loew's.

Syracuse, N. Y.

Exhibitors in this neck of the woods see the Fox circuits "Screen Mirror" (house fan mag) as a source of personal profit. Not only are they allowed three cents of each dime collected, but some of the more energetic showmen are planning local inserts as a means to further "gravy."

Fred Starr, Fox city manager in Oswego, pioneered in this respect, cleaning up a pretty penny from the Oswego insert which made possible by local advertisers.

Milwaukee.

A tie-up with the Photo Art Co. enables the Fox Wisconsin and other theatres under the same management to show scenes from games played by Wisconsin University the evening after the game, with the only cost to the theatres that of having the film developed. Herzog (Fox publicity staff) journed to the Wisconsin-Purdue game Saturday and had his scenes on the screen that night at the Wisconsin.

Louisville.

The Alamo has tieup with the Herald-Post on a dialogue writing contest that may run indef. Pictures of coming attractions are printed and the readers are asked to supply appropriate dialogue for the still. Passes only prizes.

Hollywood.

First tie-up for a foreign version has been put over by Universal. Sperry Flour Co.'s La Pina flour, used in Latin-American countries, will be advertised in conjunction with U's Spanish versions of "Cat Creep" and "East Is West."

All ads will carry picture of Lupe Velez, Antonio Moreno and Lupitar Tovar, from the pictures.

Syracuse, N. Y.

When Fox-Eckel launches its Mickey Mouse Club shortly, the necessary financial outlay to start the kid organization functioning will be supplanted by Syracuse merchants who have been induced by James J. Moore, local Fox manager, to donate.

The stores are coughing up $35 each for that title and rating. In return, they benefit two ways. First, their names are carried weekly for six or eight weeks on a house trailer boosting the club; second, kids desiring to join the club must obtain their application blanks from the "sponsors'" establishments.

The club will be a Saturday morning stunt at the Fox house, although it does not play the Mickey Mouse reels, which this year go to Loew's. Moore has lined up candy, food and toothpaste samples as gifts for the kids each week.

Seattle.

Final checking up on the series of stage weddings at the 5th Ave., climaxing with a full-blooded Indian tie-up, shows the stunt was good at the box office. This idea was used as celebration of fifth anniversary of the house. Different nationality married each night, with characteristic ceremony. Some folks went back for repeat.

Broke for news stories daily.

All the brides and grooms went to the license bureau in a body to get the papers, and Mayor Edwards congratulated 'em, posing for pictures.

It wasn't a big week at the Fifth, but it would have been less without the weddings.

Lynchburg, Va.

Gags for "Our Blushing Brides" (M-G), at the Trenton, included a marriage on the stage, passes for all couples wed during October, a daily fashion show (tie-up with a department store) and the engagement of an orchestra on the stage for a week.

All the work of Bobby Maddaford, who has returned as the Trenton's manager after a long absence.

Oklahoma City.

Adla Avery, manager of Publix's Criterion here, tied up for "What a Widow" (UA) with jewelry and fur stores on window displays.

Dallas, Tex.

Taking advantage of the opening of the hunting season, Besa Fairtrace, local Publix p.a., plugged Wilye Stahl, conductor, for plenty of space on a proposed deer hunt with Detective Chief Charlie Gunning. Latter popular and trick brought attention to Stahl.

Up the street, Frank Starz, R-K-O barker, gave kids with birthdays on certain dates free inlet to the Capitol through a tie-up with the "Dispatch." No cost attached. Starz's been fetching the kids back to the front rows, giving that angle special study. On the Capitol stunt parent or guardian was permitted to accompany the kids. Coupon clips in "Dispatch" served as ducats, also for possible mailing list.

New York.

Stetson C. has made up 18 special sets of six hats each, 10-gallon variety, which play day and date with "Whoopee" in Stetson dealer windows.

Ottawa, Can.

Mike Wilkes, UA special rep, grabbed all the best windows for fashion displays as a tie-up for "What a Widow" at Centre Theatre and also planted a biographical serial of Ronald Colman in the Ottawa Citizen before "Raffles" played the same theatre.

"Good News" at Keith's, was used as a prosperity boost by Manager Franklin, through publication of a tie-up page in the Ottawa Citizen which contained "Good News" advertisements of various local merchants. A missing letter contest for tickets was also put across with this page.

New Haven, Conn.

Par p. a. has tie-up with group of merchants for general publicity. House has placed photos of film stars in merchants' windows. Coupons given to patrons of theatre are redeemable at stores for photo of favorite star.

Syracuse, N. Y.

Hearst's "Journal" ran into some trouble last week. Facing the fact that Keith's was set to play Amos 'n' Andy this week, Loew's State booked in the Cosmopolitan "Three French Girls" (M-G), figuring that the extra advertising space it would thus get in the Hearst paper would offset to some extent the increased display copy of Keith's.

However, in spite of the preferential treatment to which Cosmopolitan productions receive in Hearst papers, the Loew copy was placed on other than a theatrical advertising page, while Keith's display dominated the theatrical copy. Keith's drew an eight column banner and two-thirds of a column story, plus a two column cut of Amos 'n' Andy. Loew's Hearst picture was dismissed with six lines.

The discrimination against a Hearst picture in a Hearst paper presumably without precedent, burned the local Loew management.

Syracuse, N. Y.

To manager W. K. Saxton, of Loew's State goes credit for the gag of the week. Plugging "Those Three French Girls," (M-G), Saxton took advantage of the current health report designating Syracuse an one of the first cities of the country in a recent survey. He distributed to patrons a little card presenting a bright red disk in the center.

Printed instructions bade the holder to blow on the red spot. If it turned blue they were to see a doctor. If it remained red, patron was normal and could stand the amount of laughter to be gotten from the coming attraction. Believe it or not, the majority breathed with great suspense.

Omaha, Neb.

Charles Pincus, Publix district manager, was arrested and given $50 suspended fine on a charge of violating a city ordinance by posting bills on Stanley Smith's personal appearance here.

Buildings which were posted and had windows posted brought the kick and the pinch. Pincus pleaded that he didn't know the law.

Paris.

Picture houses have been successful in obtaining exemption from the local rule forbidding what it terms the defacement of the sidewalk, by using it for advertising a house. Paramount has covered its side-walk with an elaborate rubber mat, and the Olympia has had its front side-walk worked out in mosaic.

Tell It

Hollywood, Oct. 28.

A literatus who has been trying to go mentally native is about stopped.

"I just wrote a low-brow story for one of the studios," he squawks, "and it was over their heads. Now what do I do?"

Tiffany Withdrawing as Own Operator in France

Paris, Oct. 28.

Philippe deBecker has resigned the management of affairs for Tiffany Pictures in Europe, going as managing director of the equipment concerns allied with Harley L. Clarke and General Theatres Equipment in Paris, grouped under the agency name of Brockliss, Ltd.

Tiffany had practically withdrawn as it own operator in this market. Future deals will be on a basis of sale of territory rights. Arthur Lee of Tiffany will reach Paris shortly to close the Tiffany office here.

U Adding Serials

Universal is aiming to increase its serial production impelled by demands from circuits which have bought its present product. Company is now making three and plans a fourth series of detective yarns.

Latest deluxer to use serial reels in the east is the Brooklyn Paramount. Latter has bought U's "The Indians Are Coming." This is the same serial taken by the Roxy, Broadway, while Fox has bought a second series from U called "Spell of the Circus." "The Indians Are Coming" has also been bought by R-K-O.

'Angels' at UA-Chicago

Chicago, Oct. 28.

Chicago is going to finally get a squint at "Hell's Angels," and in the United Artist theatre as originally panned.

Picture will move in after "The Lottery Bride" (UA), which will be preceded by "DuBarry" (UA). Giving each a run of two to three weeks, it will likely be around early December, when "Hell's Angels" arrives.

BEHIND THE KEYS

Par Finishes Shorts, Resumes on L. I. Feb. 1

Upon completion of Smith and Dale's final short for Paramount, this week the company's '29-'30 schedule of 103 one-reelers and 26 two-reelers will have been washed up. Burns and Allen, vaude team, made a pair last week to round out the season's total.

Larry Kent and Par's staff on shorts, at Astoria, will have a production layoff until Feb. 1 when the new schedule begins.

"Lil" Still Homeless

Hollywood, Oct. 28.

"Diamond Lil," which last kicked around at the Pathe studio, has been rejected there finally and is now up for consideration by Tiffany, with James Cruze interested in doing it. Cruze wanted it before when U was dickering.

Owners of the script, Mark Linder, Mae West and the Shuberts, were holding out for $75,000. U wanted to do the play with Miss West in role she created on stage and offered $100,000 on that basis, but with Miss West and other holding out for $150,000.

Fox Heads in St. Louis

St. Louis, Oct. 28.

This city will be a meeting place during the week for three Fox heads.

Harry Arthur will come on here from New York. Oscar Oldknow and Mike Marco are due in here from the Coast. Marco will continue on to New York. This stop is but a part of a week's trip by Arthur. Oldknow will return to his Fox West Coast office in Los Angeles.

Lancashire Strike by Film Booth Operators

London, Oct. 28.

Booth operators went on strike last Saturday (25) in Lancashire as a protest against low wages and confinement to theatres where working conditions are described as bad.

Trade union made a threat to make the walkout general. It is unlikely they will go through with that program and the trade in London professes itself not worried.

YOUNG-WITHERS FILM

Hollywood, Oct. 28.

First National is bringing Loretta Young (Mrs. Withers) and Grant Withers together in an original with a Paris locale by Humphrey Pearson.

William Seiter is directing.

PAUL LUKAS' FOREIGNS

Paul Lukas will probably make the French and German versions of "Ladies Man," his first starring vehicle, which will go into production within a month at Paramount's Astoria plant.

Lothar Mendes, who will direct, is undecided on the femme lead.

Forbes Opp. Davies

Hollywood, Oct. 28.

Ralph Forbes has been engaged to play opposite Marion Davies in "The Bachelor Father." Picture goes into work next week with Robert Leonard directing.

C. Aubrey Smith, English import, Guinn Williams, Doris Lloyd and Nina Quartero are also cast.

Doubling on Sets

Hollywood, Oct. 28.

Columbia is using Metro's "Big House" prison set for the jail scenes in "Criminal Code."

Col. unit will be on the Metro lot for a week.

Von Eltz in "Southerner"

Hollywood, Oct. 28.

Theodore von Eltz has been engaged for a part in the "The Southerner" at Metro.

Freelancing, he just finished "Cat Creeps" for U.

Dallas, Tex.

Knobknockers continued series of safe breaks in Texas, with unsuccessful attempts on Isis, Kerens and Majestic, Gainesville. In many cases safes have been destroyed, with more damage to theatres than actual cash taken, especially in small towns.

New York.

Arthur Grant leased the Verona at 107th street and 2d avenue from Fidenve Co. Opened Oct. 24 with sound.

Red Oak, Ia.

Oscar Johnson of Atlantic, Ia., has purchased the Beardsley theatre off G. L. West.

Lynchburg, Va.

Governor and mayors of nearby cities will attend the opening of the new 1,600-seat Paramount theatre here. Opening has been tentatively set for Nov. 27, Thanksgiving Night, but may be postponed until Dec. 1.

Plans for a Paramount house at Roanoke, Va., have apparently been dropped, but contract has been let for a new theatre at Newport News. This one will seat 1,400.

Reading, Pa.

Commissioners of Lower Merion Township, southeastern Pennsylvania, sometimes called America's wealthiest township, with Philadelphia, financial nabobs as its principal residents and landowners, have sidestepped the Sunday amusements issue. They met and decided to sidestep the blue laws of 1794.

Binghamton, N. Y.

Common Council by a vote of 11 to 2 ordered a referendum Nov. 4 by ballot on Sunday shows.

Rochester, N. Y.

Comerford's Capitol (formerly Fay's) has reopened here. House is entirely redecorated and remodeled following the fire of last January. All-sound policy at 35c top, which, with the R-K-O Temple, is the lowest in city. House is 1,200-seater, located on the west side. Al Kaufman, former manager, Great Lakes theatre, Buffalo, is in charge.

Los Angeles.

Rocky Newton, former Fox West Coast division manager, who left F-WC, now back managing the Westlake, L. A., a flop house, with the tough assignment frankly handed to Newton to "see what you can do with it."

Yonkers, N. Y.

Another theatre, the Model, reopened Thursday (23), after dark for several months. Second run. Charles Lox, manager.

Willimantic, Conn.

The Strand, dark for eight months, reopened. James J. Rabinowitz, mgr.

Uniontown, Pa.

Damage estimated at $5,000 was caused by fire to the Manos Theatre Building, Greensburgh, Pa., Oct. 26. Manos is owned and operated by Warners.

Fire originated in a storage room under the pool room in the building.

Birmingham, Ala.

A mistrial was declared at Laurel, Miss., in a case against the Strand Amusement Co. of that town for operating Sundays. The theatre claimed not guilty because no admission price was charged.

Reading, Pa.

About $1,500 damage, mostly due to smoke, was caused by a fire in the Manos theatre in Greensburg, Pa., Sunday (26).

Reading, Pa.

Liberty theatre staff at Pen Argyl decided not to appeal from a summary conviction for holding a Sunday picture show and paid fines totaling $10. Manager is H. J. Dunbar.

No show given following Sunday, but it is believed Sunday film presentations will be staged again in the near future.

Stroudsburg, Pa.

An armed unmasked bandit held up and robbed the box office of the Stroud theatre Saturday evening (27) just after the first evening performance had finished. Stroud is open only one night a week—Saturday. Amount taken approximately $350.

OFF AND ON

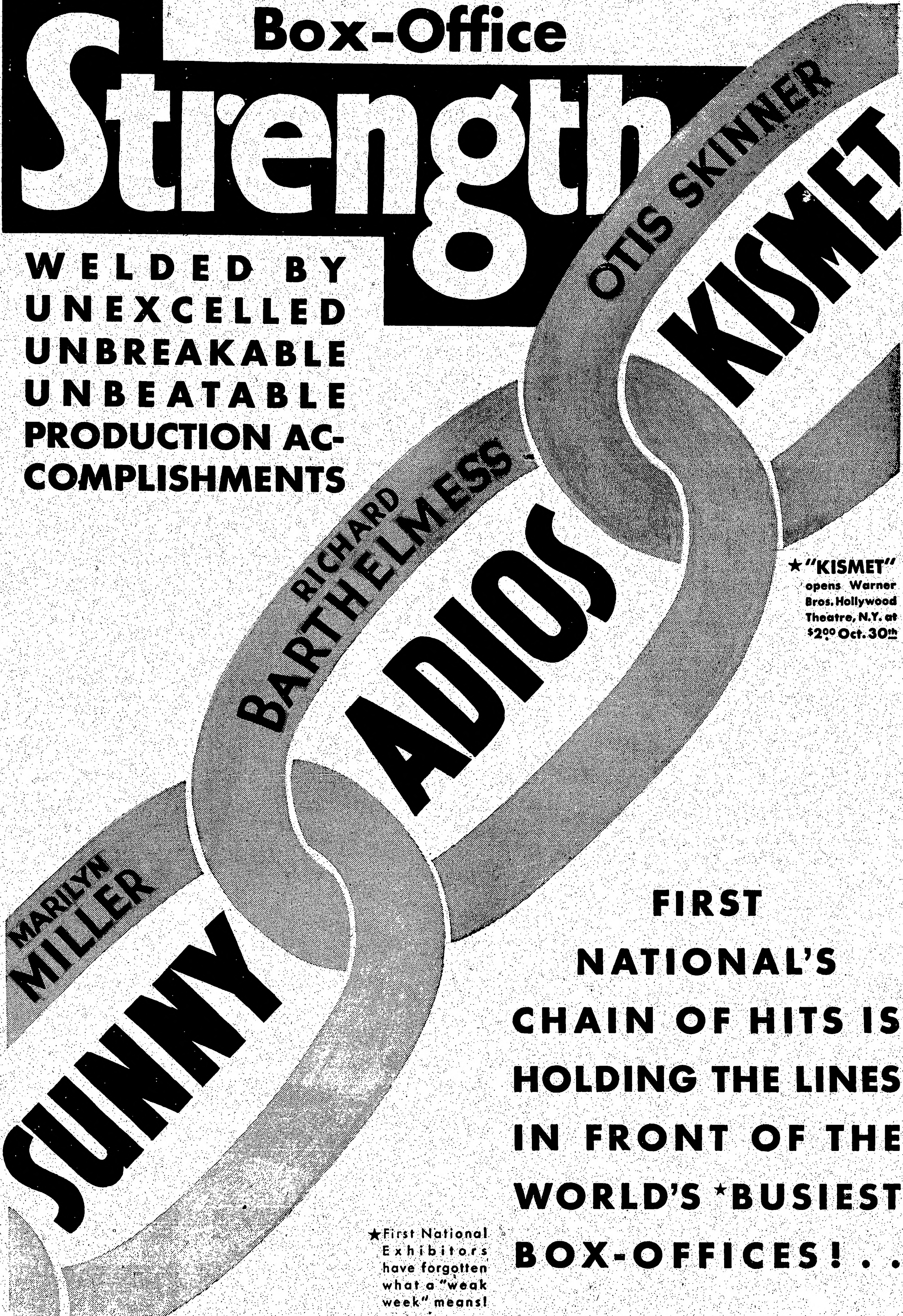
Hollywood, Oct. 28.

Vincent Hart, of the Fox studio legal department, was dropped Saturday. He was recalled, however, and transferred to another department at the studio. Hart came here six months ago from the Fox legal end in New York.

Tom Lennon, writer, was also scratched off the Pathe payroll two weeks ago and put back Monday.

Box-Office Strength

WELDED BY UNEXCELLED UNBREAKABLE UNBEATABLE PRODUCTION ACCOMPLISHMENTS


OTIS SKINNER
KISMET
RICHARD BARTHELMESS
ADIOS
MARILYN MILLER
SUNNY

★"KISMET" opens Warner Bros. Hollywood Theatre, N.Y. at $2.00 Oct. 30th

FIRST NATIONAL'S CHAIN OF HITS IS HOLDING THE LINES IN FRONT OF THE WORLD'S ★BUSIEST BOX-OFFICES! . .

★First National Exhibitors have forgotten what a "weak week" means!

Story Strength
plus STAR STRENGTH

guarantee your box-office strength

ELSIE FERGUSON

SCARLET PAGES

Football Special!

COLLEGE LOVERS

The Sensation of all Times!

MOTHERS CRY

Paste **THIS** in your Hat!

"First National has *sold* every important circuit in the world—F. N. has sold twice as many independents as ever before ... 78% of the First National product is completed, ready for inspection ... F. N. has already delivered more hits this season than ever before ...

and the best are still to come!"

More than ever before

FIRST NATIONAL

RICHARD BARTHELMESS
in "ADIOS"
his follow-up hit to "Dawn Patrol"

MARILYN MILLER
in "SUNNY", a bigger, better, brighter show than "Sally"

OTIS SKINNER
Master of masters, greatest of stars in "KISMET"

DOROTHY MACKAILL
fresh from her success in "The Office Wife" in "BRIGHT LIGHTS"

DOUG. FAIRBANKS, JR.
in "ONE NIGHT AT SUSIE'S" and "LITTLE CAESAR"

JOE E. BROWN
funniest man on the screen in "TOP SPEED" and "GOING WILD"

LORETTA YOUNG
in "KISMET" and "TRUTH ABOUT YOUTH"

WALTER HUSTON
as the "BAD MAN" and in Balzac's "HONOR OF THE FAMILY"

ANN HARDING
the girl the whole world adores in Belasco's famous "THE GIRL OF THE GOLDEN WEST"

BEN LYON
Star of "Hell's Angels", in "MISBEHAVING LADIES" and "HOT HEIRESS"

LILA LEE
in "MISBEHAVING LADIES" and "THE GORILLA"

DAVID MANNERS
fastest-rising star on the screen in "MOTHERS CRY" and "KISMET"

DOROTHY PETERSON
the new screen find, in the title role of "MOTHERS CRY"

EDWARD G. ROBINSON
the best loved villain on the screen in "WIDOW FROM CHICAGO" and "LITTLE CAESAR"

Terrific!!!

LITTLE CAESAR

The GREATEST Box-Office names on earth!..

Sensational Mystery-Comedy!

THE GORILLA

ANN HARDING

GIRL OF THE GOLDEN WEST

First National Pictures

VITAPHONE
REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Your Backbone Strength!

Millometer Turmoil Still On—Engineers Say Somewhere Between 35 and 65 Right Width

Whether the screen goes giant or not the standard width of film will have to be increased several millometers if perfection in sound reproduction is to be achieved. This is according to technical authorities of the Society of Motion Picture Engineers, who also declare that the picture industry will never solve the big screen by any system which magnifies the standard 35 millometers width.

From the technical perspective this opinion lampoons a growing belief that a method such as Metro's Realife takes front position for economy reasons if not for quality.

Hays attaches are little interested in the reported findings of the engineers that 50 m. m. woud be the most successful width. And the society's quick retort that they specify no dimension, merely saying that some figure between 35 and 65 would be best. The exact calculation is as yet an unknown quantity.

In the turmoil of millometers word from within Fox banking circles is that General Theatres Equipment Corp., the father of 70 millometers (Grandeur) isn't worried about the reception of Realife in New York trade circles. At the right time, it is maintained, GTE will be set whichever way the industry goes. Either 70 or 35 as it has both.

Wide Film Limit

Under the Hays agreement producers are stopped from excessive production of any wide film method until after the first of the year. The producer who makes more than two such pictures is simply out of luck. The arithmetic of the pact provides that with one picture any 10 houses in the U. S. may be selected for projection test purposes. Two films and the circulation is cut in half, each picture being allowed only five theatres. In this way producers are compelled to let the industry give normal birth to the big screen without any of the panic and financial distress which ushered in sound.

The small producers have had unusual confidence instilled in them by what insiders describe as recent reiterations of Zukor, Sarnoff and Clarke, that the wide film contest along present economical lines will be conducted until the winner appears at which time all of the nondescript methods will be ditched and investment figures will be checked off to experiment and experience.

N.O. Wants Back Taxes, From Film Exchanges

New Orleans, Oct. 28.

Eight major film corporations are being sued for $40,800 by the city of New Orleans for three years' back taxes.

Film exchanges are supposed to pay a tax on their annual gross business.

The boys forget.

Wants Original Cast of "Front Page" for Picture

Howard Hughes is trying to secure as many of the original cast of "Front Page" as he can for the film version which Lewis Milestone will direct.

It is probable that Lee Tracy and Tammany Young will again have their respective parts and the picture will be shot in the United Artists' studios on the Coast instead of at the Metropolitan there.

Tex. Indie Winds Up

Dallas, Tex., Oct. 28.

One Texas indie, H. S. Cole (not Texas Allied head), decided to test his pious burg, Bonham vs. the blue laws. Gave free Sunday show with the understanding that anti-blues were to attend.

Biz was s.r.o. with 840 packing the house. Then Cole wrote an open letter to other Texas indies, panning district attorneys and Gov. Moody for trying to enforce the obsolete law.

TWO FRENCH HITS

Presage Good Crop of Native-Mades—"Levy & Co." Amusing

Paris, Oct. 28.

The autumn crop of native talkers looks good, from the reception of two samples just on view.

Pathe-Natan has an amusing feature entitled "Levy & Co.," current at the Max Linder.

Braumberger offered a pre-view of his new production "Amour Chantes" ("Love Sings") and critical comment is enthusiastically favorable. Picture was directed by Robert Florey.

Making Another Guy Guilty So Readers Of Book Won't Know

Hollywood, Oct. 28.

Because anyone who has read a mystery story knows the solution, Fox for the first time is pinning the murder on another character, placing one of the author's muggs into the guilty role.

This is being done on "Charlie Chang Carries On," Earl Derr Biggers' mystery story to be directed by Hamilton MacFadden and starting in two or three weeks.

Fifi Dorsay is only member of cast so far.

Fields' $150,000 Trip

Len Fields left by plane for the Coast Saturday (25) after a month's material shopping tour for Universal. While here he bought the screen rights to four concert plays, "Many A Slip," "Half Gods," "Apron Strings" and "On the Up and Up."

Fields also bought the picture rights to Charles Norris' novel, "Seed," and negotiations are under way for the acquisition of at least two more plays and another novel.

In four weeks Fields spent about $150,000 on material.

Non-Hot Radio

(Continued from page 1)

for which the air barons claim there is a great demand. Gag men are needed for this as other stuff.

In a certain sense the gag shortage is due to the radio system of using continuity on all programs. Nothing over the air goes on without written and studied preparation, also censorship, if it can be helped, and on the chains that rule is rigid. It might be let down on independents in emergency spots.

So far as record shows the only feature radio personality that went on unprepared was Elinor Smith, aviatrix, over NBC. It almost knocked the birds at WEAF cuckoo when she bobbed up that way on her first appearance. But she went over without a hitch and peculiarly won her job through that.

That tradition of the script first may be film formula. It's bred in radio, and with the amount of stuff that's shot out over the stations the script preparation is half the job. Time and matter are of equal importance and there can't be overlapping.

Scarcity of Juveniles And Ingenues on Coast

Hollywood, Oct. 28.

Studios are experiencing a scarcity of juvenile and ingenue talent. Universal is attempting to remedy the situation by sending scouts throughout the country.

Small towns, especially, are getting the Hollywoodian eye. Arthur Unger has been assigned to pass upon all the young people.

"Cohens-Kellys' Africa" Release Set for Dec.

"The Cohens and Kellys in Africa" will be released by Universal in December.

Contrary to reports, the U comedy company was not disbanded because of work on the theme being a dud. All the shooting was over, according to advices at the New York office before the Murray-Sydney team took the present time off.

FRANKLIN SILENT ON PRESENT MOVEMENTS

While Harold B. Franklin was briefly in New York last week he did not disclose anything about his reported project of embracing the independent exhibitors of the country in a national chain under his guidance. Franklin reached New York Tuesday of last week and left for the coast Thursday (23). He expects to return to New York around Nov. 10, with everything set to proceed.

It is asserted that Franklin claims he does not require a producing studio for his purpose; that an indie chain will be able to obtain product required from the current season's supply.

Franklin stated when in New York last week he preferred to say nothing before finally set. The only outright statement he did make was that in whatever situation he may find himself he would operate out of Los Angeles. That New York is essential to any sort of theatre operation Franklin strongly disputes.

Hollywood, Oct. 28.

Harold B. Franklin, former head of Fox West Coast Theatres, is believed to have commissioned a New York party to try and secure the Coast rights to "Once in a Lifetime." This is the Kaufman-Hart comedy which kids the picture studios.

Franklin's idea is to duplicate the play out here and will mark his first venture into the legit field as a producer.

N.S.G. for Extras

Hollywood, Oct. 28.

Extras who spurgled on a T-bone last week before were glad of hotdogs this week.

The best mob week since May was followed by the worst mob week since 1929. There were only 3,123 jobs distributed over six days.

On Wednesday, biggest day of the week, 647 got calls, scattered over 25 sets. Biggest of the sets was war-time stuff for Slim Summerville's two-reeler at Universal.

Wesley Ruggles had 96 in a cafe for "Cimarron" at Radio, Monday. Guthrie McClintock had 91 in the Ritz bar at Fox for "Once a Sinner" Thursday and called 70 on to the same set Saturday.

U Has Option on Second By 'Queer People' Author

Hollywood, Oct. 28.

The second book by Carrol and Garrett Graham, authors of "Queer People," may be purchased by U for filming. Studio has option on it.

Team was planning story on New York, fashioned after the slap taken at Hollywood. Howard Hughes bought rights to "Queer People."

U's Submarine Yarn

Hollywood, Oct. 28.

John Wexley will turn out an original submarine story around German U boats for Universal. It is tentatively set for Louis Wolheim.

Universal is trying to get Roland West, from United Artists, to direct.

$100,000 THEATRE FIRE

Quincy, Ill., Oct. 28.

The Rialto, Burlington, Ia., was destroyed by fire Sunday night, causing damages estimated at nearly $100,000.

Theatre was partly insured.

McDevitt With Loew

Barney McDevitt, former agent, has been taken as a p. a. by Loew and assigned to the Cleveland division.

Loew has 12 houses in that sector.

Will Battle Wall St. Theory in Fight On 10% Tax Proposed by 30 States

EXHIBS LOSE

Supreme Court Refuses to Review Texas Music Tax Case

Oskar Korn, owner of the Rex, Plainview, Tex., and E. E. Lutz, exhibitor in the same territory, lost their appeal for the U. S. Supreme Court to pass on the decision of the lower court under the copyright law. A. S. C. A. P. secured judgments against both exhibitors amounting to $2,000 for failing to pay the music tax.

Exhibitors who lost the decision in the lower courts appealed to the Supreme Court on the ground that if guilty they should be fined $10 per song instead of the $250 the law imposed on them.

Supreme Court refused to try the case and abided by the decision of the lower courts. American Society have bonds posted by Korn and Lutz covering the $2,000.

ITALIAN DELETIONS RUIN FILM STORIES

Milan, Oct. 28.

Box office returns are big on "Marianne" (M-G-M), released by the Dassalto Company, Metro branch here. Nearly all talk has been eliminated due to the Government ruling, but the songs remain. Although eliminations have greatly injured the picture's synchronization, the people like the subject.

It is noted that nearly all American dialog pictures in this territory are badly mutilated in the process of conforming to the local regulations on foreign language dialog. Often the story is entirely ruined.

Strauss Must Account

A judgment directing Malcolm Strauss, as president of Malcolm Strauss Pictures, to account before David A. Ticktin, as referee, in the suit brought against Strauss and the corporation by Charles Presbrey, has been signed by Supreme Court Justice Lydon.

Court struck out Strauss' answer denying that he had failed to account to the corporation for $32,000 received from Pathe on a contract with his company and counterclaiming against Presbrey for $25,000 alleged to have been given to Presbrey. Presbrey owns 34,124 shares of stock out of a total of 150,000.

RELEASE YOUNGSTER

Hollywood, Oct. 28.

Tiffany has released 16-year-old Anita Louise who was being groomed for stardom by the studio.

Girl was under a five-year optional contract of which only the first six months were fulfilled.

Multicolor Suit

Hollywood, Oct. 28.

Montgomery W. Hawks, who says he was commissioned last August by Multicolor to find a laboratory site and supervise construction, has filed suit for his salary.

There is still neither lab nor site.

Filmdom's strongest argument is being drafted for presentation before the legislative bodies of 30 states which will consider imposition of a 10% tax upon the picture boxoffices when the law-makers reconvene next January.

Argument is that the industry's biggest circuits, including Publix, Fox, Loew, Radio-Keith-Orpheum and Warners combined, do not possess actual ownership in more than approximately 20 theatres in the entire United States. This means that approximately 4,800 of the biggest picture emporiums in the country are the property of the communities and cities which they entertain. Local capital in these cases, and in the vast majority, according to the contention, is represented in brick and mortar. In most instances, say the sages who are gathering this lobby data, even the real estate on which these theatres repose is only leased by the circuits.

Delving further than this, filmdom's protectors are also preparing to state that in every U. S. town of 10,000 inhabitants and over the industry represented by public investors many of whom depend upon the industry's earnings for an important part of their livelihood. This 10% tax means absorbing the biggest percentage of profit which the picture palaces can expect to accrue, declare opponents of the measure.

Like South Carolina

They predict that a tax of this kind will send the entire country the way of South Carolina. In the latter state the tax has prevailed for some time.

The measure is blamed for South Carolina having only 100 theatres, all described as comparatively small seaters and being considered the lowest boxoffice sector in the country.

It is believed that frequent association of Wall Street's name with the film industry, especially during the past six months, is largely responsible for the epidemic of the 10% tax move by the states. For this reason it is understood that film lobbyists have changed their tack for next year's work in an effort to disprove the contention that downtown New York has a strangle hold on the picture business.

G-B Back to Stage Shows In All London Houses

London, Oct. 28.

Gaumont British is resuming stage presentations at all its London and suburban theatres.

Stage policy was abandoned when these houses went into sound.

'Horn' Retakes Again

Hollywood, Oct. 28.

A Metro crew hopped below the border last week for some more retakes on "Trader Horn," originally shot in Africa. Retakes were also made at the studio.

Plan, at one time, was to scrap the entire picture.

Picture Possibilities

(Continued from page 17)

"Halleujah" failed to make money, little chance for this show to be bid for.

Ibee.

"The One Man"—Unfavorable

"THE ONE MAN" (Drama, Arthur Lubin and Richard W. Krakauer, Morosco).

Intricate theme and confusing. Held up by presence in cast of Paul Muni, whose acting is the greatest asset of the play. Plot has two deaths and much spiritual stuff.

"Roar China"—Unfavorable

"ROAR CHINA" (Drama, Theatre Guild, Beck).

Play of Chinese uprising in retaliation to atrocities charged to British naval officers. Something along the lines of the Russian communistic stories made into pictures.

Ibee.

"The Noble Experiment"—Unfavorable

"THE NOBLE EXPERIMENT" (Melodrama, Durandy and Miller, Waldorf).

Cluttered tale of crime and politics with no cohesion, bending to profane language. Intended evidently as a preachment but never gets beyond the title for any meaning.

HAROLD LLOYD

in "FEET FIRST"

Harold Lloyd's latest all-talker is finished. It's here. It's great! Here's some unprejudiced news from the Coast previews:

> "'FEET FIRST' tops the list of Lloyd laugh records. The applause and shrieks of preview audience must be music to Lloyd's ears. Picture should pull 'em in for months to come." —*Exhibitors Daily Review*

> "Preview audience laughed uproariously. Picture is filled to the brim with laughs and excitement." —*Exhibitors Herald-World*

> "'FEET FIRST' combines thrills with laughs. Should please any audience. Plenty of attraction here for the exhibitor." —*Motion Picture News*

The one picture every screen fan is eager to see and every exhibitor is rushing to book!

World premiere long run
starts Thursday, Oct. 30th
at the Rialto, New York

PRODUCED BY THE HAROLD LLOYD CORPORATION . . . . A PARAMOUNT RELEASE

In the Picture Studios They're Saying:

"PARAMOUNT'S 'LAUGHTER' IS THE NEW TYPE OF HIT THAT GETS THE BIG MONEY"

●

Fame of Brilliant "LAUGHTER" Spreads Nation-wide!

PITTSBURGH

2,000 EXHIBITORS CHEER "LAUGHTER" AT M. P. T. O. CONVENTION! Pittsburgh Press says: " 'LAUGHTER', screened for 2,000 exhibitors at the Fulton Theatre, is likely to be rated one of the finest vehicles this season. The cinema merchants will go for it in a big way, and they will be right. Author and Director H. D'Abbadie D'Arrast hits the bull's-eye with a resounding smack."

NEW YORK

Variety says: " 'LAUGHTER' is a screen success before released. Which means a real grosser. The sort the flaps like. Hugely enjoyable entertainment they will talk about for a long time."

HOLLYWOOD

Hollywood Reporter says: "Paramount has turned out in 'LAUGHTER' one of the best pictures of the year. Should stand as such in the opinion of any audience."

"LAUGHTER". NANCY CARROLL, Fredric March and Frank Morgan. Directed by H. D'Abbadie D'Arrast. Story by Mr. D'Arrast and Douglas Doty. Dialog by Donald Ogden Stewart.

●

PARAMOUNT GREATER NEW SHOW WORLD

Cheered by Trade, Press and Public!

THE BIG TRAIL

(Continued from page 17)

indistinct, except for figure or form, in person or with animals. Grandeur is sharp enough in photography when in closeups, but even in closeups other than with the ensembles or mobs, the standard 35 mm. size might be preferred.

This Grandeur leaves the same impression its first demonstration did at the Gaiety by Fox some months ago; that it is required only for mass scenes or sport events; that the exhibitor can go along with the standard size and that the wide screen is not big enough in itself to become an additional stimulant at present to the picture house trade.

Sime.

THE VIRTUOUS SIN

Paramount production and release. Featuring Walter Huston, Kay Francis, and Kenneth MacKenna. Adapted from Lajos Zilahy's novel, "The General," by Martin Brown. Directed by George Cukor and Louis Gasnier, with David Abel, cameraman. At Paramount, New York, week Oct. 24. Running time, 80 minutes.

Gen. Platoff	Walter Huston
Marya	Kay Francis
Lieut. Sablin	Kenneth MacKenna
Alexandra	Jobyna Howland

Average program flicker for business purposes but one that should do much to help Kay Francis on her way. Paramount just exercised the option on this girl and "Virtuous Sin" may have been the convincer.

It's a normal release which must go up against a subnormal boxoffice era. Principal cast names, all from legit, may not cause any stampede in the film's direction, but neither should they do it any harm. Indicating fair grosses for a big majority of its play dates.

Merely another picture as concerns Huston, who gets little chance to troupe. Kenneth MacKenna is allotted what dramatic fireworks are involved and the directors have slipped in trying to make Jobyna Howland stand out for comedy respite. A matter of material, not the performer.

It's the old story of the dutiful wife willing to make the big sacrifice to save her husband condemned to death. That the war lord and the woman fall in love leads to the clinch climax after an amicable agreement between the married duo who only faced the ceremony on a companionship basis anyway. The young husband is deep in medicine and can't accustom himself to his military duties, all of which leads to his troubles with the general.

But the picture, almost entirely free of battle scenes, is all Miss Francis'. As the well bred but humbly parented girl who goes into a censor proof brothel to meet the general, this legit brunet probably turns in her top film contribution to date. Feature is not overly strong on theme, so it's no twist of fancy to say that Miss Francis holds it together while being neatly foiled by Huston.

Miss Francis goes hoyden, and not too coyly, to entice the Russian army's head man. Her interpretation capably registers that she's slowly going for the gen. in a big way, but somebody wasn't taking any chances so this had to be explained by an awkward line or two. Marya eventually gives in 100% after which she must square herself with the commanding officer, who mentally files her away as just another of those things after learning there's a husband. Meanwhile, flashes the customary Paramount background of sets although a couple of studio exteriors do not screen so forte.

Yarn carries a thin vein of comedy as Marya concentrates on intriguing the general with Miss Howland, mistress of the "cabaret" (for Ohio) supposed to supply the punch laughs. The directing duo, Cukor and Gasnier, have lingered overlong on scenes which were not constructed to stand the amount of footage allowed. Consequently, Miss Howland suffers from the load. Neither is there much excuse for the picture running 80 minutes when 70 would be plenty.

Sid.

MURDER

(ENGLISH MADE)

(British International)

British International production and release. No players displayed-billed. Alfred Hitchcock, director, only, featured. Adapted for screen from "Enter Sir John," mystery meller by Clemence Dane. Adapter not mentioned. Other program credits, other than an Elstree Production, J. J. Fox, cameraman, and edited by Emile DeRuelle. At Cohan, New York, 75c. top grind under B. I. lease week Oct. 24. Running time, about 80 minutes.

Sir John	Herbert Marshall
Diana Baring	Norah Baring
Doucie Markham	Phyllis Konstam
Ted Markham	Edward Chapman
Gordon Druce	Miles Mander
Handel Fane	Esme Percy
Ion Stewart	Donald Calthrop

As a talking picture story "Murder" stands out among the few so far displayed by British International since lately taking over the Cohan on Broadway to exhibit its English-made pictures. Worst mark against it is the title. If B. I. finds it can place this picture over here, the title should be changed. If employed under a belief women like morbidity, though but suggested, they do not in this cold-blooded sense of naming a film "Murder." But "Murder" can't go in the deluxers. It just misses for that. Its placements will be in the neighborhoods, good for the split weeks there, or in the vaudeville-film shows.

Had B. I. lightened up the story or interjected a sex angle which it easily could have stood, that, with the couple of different twists to this mystery play, along with some shortening to take out the drags, and it would have been a first runner downtown. But B. I. didn't and now, to the picture's highest credit is the direction by Alfred Hitchcock.

The direction commands attention above all else after awhile, at least it will to the trade. There are so many little things done so well and neatly, patent matters that could have been omitted, with these and the smooth running or action, giving this picture an unusual touch of naturalness.

Nowhere, however, is the naturalness of the direction better brought out than in the big scene at the finale, one of the new twists. It is once again the acrobatic-heavy going to his death from a high perch in a circus ring, but here not only by falling but by hanging himself through leaping off the trapeze bar with the rope he should have descended to the sawdust, around his neck instead. The continued cries of the crowd below, the illusion of women in the circus audience fainting, and the general commotion speaks highly for Mr. Hitchcock, even if his directorial talent had not been previously made evident by the minor matters. All of this hullabaloo over the sensational death is realistic and not abruptly cut off. It dies down, like it arose, the result and the finish of an unsuspected thrill.

The other twist is in the story. Following the conviction of a girl for the murder of a woman companion in the same company of actors, one of the jurors who voted for her conviction is conscience stricken. He had objected to the guilty verdict in the jury room but had been out-argued. Herbert Marshall as Sir John, also an actor and the objector, starts to prove the innocence of the girl.

He accomplishes this, not in a switchback exactly but in the way of one. Sir John takes up clues apparently where the police left off and proceeds to do the unraveling as the police should have done. This is alibied through Sir John being able to obtain some information from the acting group they would not impart to the police.

In the course of his investigation Sir John fastens the crime upon the female impersonating acrobat who killed the other woman when she was about to tell the woman he loved that he was a half-caste. This is brought about ingeniously if not altogether originally, and is the start which leads to the acrobat committing suicide by hanging as he leaped from his aerial perch after leaving a written confession.

The choppy and always brief dialog snatches, as expected from the English, are here and aid in the impression, while the English diction, of course, goes without saying.

Mr. Marshall presents a very dignified English stage star, as his title tells. He is never disturbed and his conclusions as revealed by the investigation are left by him for the audience to grasp—he does not volunteer any. That is playwrighting, not screen writing, so the play's script may have been closely followed.

Paring the Marshall performance is that by Edward Chapman as Ted Markham, the stage manager. Norah Baring is peculiarly programed as doing Diana Baring, the girl, if the programing is not in error. She gives just too much of a stolid performance for the situation arising around her. But Miss Baring looked the calm English young woman, who could not recall whether she had or had not killed her companion, her mind going blank at the moment, and she was willing to accept the consequences. Esme Percy in his short bit as the acrobat-murderer very good.

Another of Mr. Hitchcock's touches was the jury room deliberations by a mixed jury of nine men and three women. This is quite the best inner jury room scene that is recalled. While the examination hit back stage interrupted by cues was well done, and the nearest to the absent comedy.

In fact, one acquires considerable admiration for this Hitchcock as a director of drama on the screen. If B. I. has any others of the Hitchcock-directed talkers, they might be shown early, if he has held to his excellent pace in this excellent English picture, that should have been a hit at home even if it is not over here. For it must be remembered that these English mades are made for the English, not Americans, and their more direct appeal is properly aimed native.

Sime.

Gillette Back at Valencia

Bobby Gillette returns to Loew's Valencia, Jamaica, L. I., as m. c. to remain indef. He opens there Nov. 1. Gillette was at the Valencia for eight months and was then started on a tour of Loew's Circuit. He's under a three-year contract to Loew.

SOUP TO NUTS

Fox production and release. Written by Rube Goldberg, who is starred over title. On some mats and billing in press sheets name of Fox does not appear. Ted Healy, Frances Cook, Sydney Smith and Charles Winniger featured. Directed by Benjamin Stoloff. At Loew's New York one day, Oct. 22. Running time, 71 mins.

Ted	Ted Healy
Queenie	Frances McCoy
Carlson	Stanley Smith
Louise	Lucile Browne
Schmidt	Charles Winniger
Throckmorton	Hallam Cooley
Klein	George Bickel
Ferguson	Wm. H. Tooker

When Fox acknowledges the only Broadway house adaptable to such an expensive talker as "Soup to Nuts" looks to be, is the one-day change house, Loew's New York, the company thereby also acknowledges the picture can but play the Class C and minor grinds. It might have been better judgment for Fox prestige to have left this on the shelf. For what the Fox studio turned out in "Soup to Nuts" is a two-reel Keystone of the silent days, padded into over six reels with dialog.

Skeleton of the story as may be seen through this abortive comedy looks to be funny. The cast is full of comedians, but they are all straight men excepting Ted Healy's stooges, and the stooges are a Mexican army of revolutionists for their "funniest" moment in the old Keystone style. Other Keystoners are a fire house and truck, and a fire and more fire.

Ted Healy and Charles Winniger are turned into a couple of straight men in what was intended for a comedy picture. Winniger does play his trombone when he's supposedly sober and soused, and not too comically either time. Not only is Healy, a comedian whom the New York Palace pays $6,000 a week for headlining in that ace vaude house, made a straight man, but he is turned into a flip romantic juvenile with a girl as unfunny as he is here, hanging onto his neck all the while. The rest, in people and action, goes along with that.

It's Rube Goldberg's first written scenario, and a pity that that famous cartoonist's pen must have been so butchered.

For those at present unaware of what a Keystoner means, the Keystone one and two-reelers of years ago, when the 12% average in a picture house actually was a fact, were the acme of slapstick, the most ludicrous and tiresome of all low comedy.

Sime.

Girl of Golden West

First National production and release directed by John Francis Dillon. Ann Harding, James Rennie and Harry Bannister featured. From the play of the same name by David Belasco. Photography by Sol Polito. At the Strand, N. Y., week of Oct. 24. Running time, 78 mins.

Minnie	Ann Harding
Dick Johnson	James Rennie
Jack Rance	Harry Bannister
Handsome Charlie	Ben Hendricks, Jr.
Sonora Slim	J. Farrell McDonald
Trinidad Joe	George Cooper
Nick	Johnny Walker
Jim Larkins	Richard Carlyle
Joe Castro	Arthur Stone
Sidney Dick	Arthur Housman

The literal screen has made Belasco's absorbing thriller into just a fair program picture for no reason at all except that the picture doesn't create the illusion. It's exactly the same play and it is beautifully played by Ann Harding in the Blanche Bates role and Harry Bannister as the sheriff, originally done by the late Frank Keenan. But the magic that made it live under the Belasco touch is absent, and that lack makes it just another warmed over old timer.

All the studio arts go into the making. Mountain scenic settings are sumptuous; detail and atmosphere are faithful beyond any possible achievement of the stage, and Miss Harding does that famous poker scene with artless power and even the sentimental prayer scene over the doomed bandit with disarming earnestness that makes it register on the heart.

But still it won't go down as anything but theatrical device. Belasco hoke needs Belasco to put it over.

Silent version released in 1923 was better because it had been somewhat moulded to the screen medium. The dialog version is practically the stage piece in unchanged transcription, even to the arrangement of scenes—Polka saloon for the first act, the girl's shack for the second act and a place in the woods for the third. Such an arrangement only emphasizes the mechanical limitations of the stage and calls attention to the artificiality of the whole affair. No inspired acting could overcome so many handicaps.

The whole technique of 1904 is absurd in 1930. In the Belasco play the first act curtain fell on the girl's line: "He called me an angel" and then after a dreamy pause, "Oh hell!" In 1904 that was a comedy punch. Heroines who say "hell" in this enlightened day don't win any startled attention despite the manner in which Miss Harding reads it.

Even the scene where dripping blood from the bandit's hiding place reveals his presence falls lamentably short of the breathless incident on the stage. A dramatic moment that once was the talk of the town is here only another film sequence. Fact is that the devices of the play were a little time worn even in 1904 and it was only the legerdemain of Belasco that made the play what it was.

It just doesn't lend itself to mass picture production and the Harding name must be made to help this film plenty.

Rush.

THE SONG IS ENDED

(Das Lied ist aus!)

(ALL TALKER)

(GERMAN MADE)

Berlin, Oct. 15.

Superfilm production and release. Scenario by Walter Reisch. Directed by Geza von Bolvary. Production management, Julius Haimann. Composition and musical management, Robert Stolz. Photography, Willi Goldberger. Sound, Fritz Seeger. Recorded on Tobis. Starring Liane Haid and Willy Forst. Running time, 83 minutes. At Atrium, Berlin.

Made with experience in public taste, excepting the unhappy end, unusual in the operetta style. Scenario is the weakest part. It seems that the degradation of the German talker operetta is taking its course, but the public seems to like this syrup, and the public, as the customers, is always right.

One must say also that the performance under the direction of Geza von Bolvary is lively and elastic. Robert Stolz composed sweet melodies, one of which is likely to become a hit.

Acting excellent. Willy Forst, Liane Haid, and the very comical and fine dancer, Ernst Verebes, are mentioned particularly.

A hurricane of public applause silenced the last critical apprehensions, and one must admit this talker will mean good business.

Magnus.

BORROWED WIVES

Tiffany production and release. Rex Lease, Vera Reynolds, Paul Hurst and Nita Martan featured. Directed by Frank Strayer. Written by Frank Strayer. Cameraman, Andre Barlatier. Dialog director, Leander de Cordova. Phil Goldstone as supervisor (billed). R-C-A Photophone sounded. At Loew's New York one day, Oct. 21, as half double bill. Running time, 62 minutes.

Peter Foley	Rex Lease
Alice Blake	Vera Reynolds
Julia	Nita Martan
Bull Morgan	Paul Hurst
Joe Blair	Robert Randall
Uncle Henry	Charles Sellon
Aunt Mary	Dorothea Wolbert
Parker	Sam Hardy
Winstead	Harry Todd
Cop	Tom London
Sergeant	Eddie Chandler

"Dialog director, Leander de Cordova." That's the funniest thing in or about Tiffany's "Borrowed Wives." If there had been any money spent upon dialog for this picture, it might have been a good farce-meller. As it is, the chances are that each of the players was permitted to ad lib the talk as the agony proceeded.

Seems a pity that a standard independent producer like Tiffany would let anything like this run away on it. Maybe fine for the production cost sheet, but it's tossing a prospect right out the window. For this had a first-class chance with Paul Hurst as a comedy cycle cop. It's Hurst who pulls it over for what's there. What's there may make this good enough for the smaller neighborhoods for the doubles and in a minor combo bill. Because it holds laughs, notwithstanding.

This was on the same double bill at the New York with Tiff's western, "Land of Missing Men." Two of the same maker on the same double. This one, however, drew laughs, particularly from upstairs, and it will be funny to family or small time matinee audiences. Made so by Hurst. He looks and plays funny.

Story is of two young fellows in love with the same girl. It starts logically enough by one of the boys having asked his uncle for a more liberal allowance, as he had married. He got the allowance, but then the uncle died and left his estate to his nephew's wife. And neph didn't have a wife.

For some reason, though, the estate was to have been turned over in bulk, around $800,000, on a certain day before midnight. So neph had to get a wife. Thence came the farce and the meller mixed, plenty of both, if but a little intelligence and money had been put into either. Which left Hurst as the motor cop after the one nephew for having run away from a ticket, and the cop's girl, etc., as the main items. While a wheel chair invalid was rung in as the heavy, too, on top of Sam Hardy, who is not featured, while a few mountain lions were displayed to explain screams when the lights went out in the old house in the woods, if it were in the woods, and if it weren't, the screams anyway.

With everyone loving to see a motor cop get the worst of anything and this motor cop comical, he would have been the comedy support of the excellent farce it could have been, and isn't.

"Journey's End" and this out of the same studio!

Sime.

SILVER HORDE

Radio Pictures production and release. Directed by George Archainbaud. Based on Rex Beach novel of same title. Dialog by Wallace Smith. In the cast: Evelyn Brent, Raymond Hatton, Blanche Sweet, Jean Arthur, Joel McCrea, Louis Wolheim. At the Globe, N. Y., week of Oct. 24. Running time, 75 mins.

Possessed of a variety of action, although not always well knit, "The Silver Horde" is the type of program picture that the average audience will like. It is good grind material.

Thousands of fans familiar with the Beach story will find its screen translation adequate. There are rough and tumble fist fights, snarling countenances, suave and rough manners. These details are often exaggerated.

Plot is so heavy with twists that Archainbaud, directing, or possibly the cutting room, had to trim the story so close that in parts of the projection the audience is temporarily at a loss for continuity. Joel McCrea, the tall youth befriended at the Alaskan fishing post by a woman of questionable character (Evelyn Brent), too soon changes from inpecunity and furs to night club affluence and a society damsel (Jean Arthur). Eventually, however, the action is threaded. Most of the performances are strictly meller. Despite this the story pulsations hold.

Climactic points come fast when Miss Brent gets the money to compete with rival fisheries, just for the sake of the youth, Joel. A battle between fishing groups in a cluster of small boats is the highlight. The salmon fording the stream and working toward the nets is an interesting sequence, but one that for years has been in newsreels and travelogs.

Toward the end even the femmes battle, Miss Brent engaging Miss Arthur. Louis Wolheim finally gets his man, the rival chief, played with smirky gusto by Gavin Gordon. Naturally, the youth responsible for most of the disputes turns down the social gal and closes seeking forgiveness for doubting the reformed damsel.

Waly.

THE PORT OF MISSING MEN

Tiffany production and release. Bob Steele starred. Directed and written by John P. McCarthy. Cameraman, Harry Newman. Trem Carr production. R-C-O Photophone sounded. At Loew's New York one day, Oct. 21, as half double bill. Running time, 55 minutes.

Steve O'Neil	Bob Steele
Buckshot	Al. St. John
Sheriff Bower	Edward Dunn
Nita Madero	Caryl Lincoln
John Evans, ex-Sheriff	Al Jennings
Martha Evans	Fern Emmett
Lopez	Emilio Fernandez
Texas	Noah Hendricks
Senor Madero	C. R. Dufau
Express Agent	S. S. Simons

A minor made western, maybe Tiffany-provided for the large number of indie exhib accounts Tiffany once entered into. For that purpose and probably on account of the rental price, this Bob Steele riding western may do in those places or other smaller spots preferring cheap westerns. Otherwise it's just another, mainly because, although talker, it's still a western of the old silent school.

About the single new switch in the story is that the women of the western stage stop tank joined a sheriff's posse to rescue the heroes. One was Steele and the other Al St. John. While among the familiars is the old library riding shot against the background, still looking the same as the one often used for Tom Mix's and other westerns of years ago.

It does seem that with the vogue of westerns on even if though shortly and probably killed off again by the sheep following habit of the producers, that Tiffany might get away from this quickie sort of producing. Westerns hold no more novelty on the talking end at present than any of the other talkers.

"The Land of Missing Men" is just a title as usual. Its story is of the supposed outlaw, the crooked sheriff, the fathers shot in the back and the bad Mex rustlers, while the sheriff as usual turns out bad, too. And a stage hold-up—twice.

Cast good enough for a western. Caryl Lincoln featured on some of the billing. You guess why.

Sime.

NIGHT BIRDS

(BRITISH MADE)

(All Dialog)

London, Oct. 17.

British International production and release. Directed by Richard Eichberg. Leading players: Jack Raine, Jameson Thomas, Muriel Angelus, Eve Gray. Recorded RCA Photophone. Length 8,761 feet. Running time, 90 mins. Censor's Certificate "A." Reviewed, Dominion theatre, London, Oct. 10.

Certainly one of the poorest British International has turned out for a long time, offering in the whole of its nine tedious reels only one interesting sequence.

Story is one of those Scotland Yard affairs about a detective who sets out to capture a crook known as "Flash Jack," whose notoriety is merely noticeable in dialog. Said cop runs around a bit, meets another cop who is after the same crook but wants the honors himself, does a little [illegible] with a

(Continued on page 53)

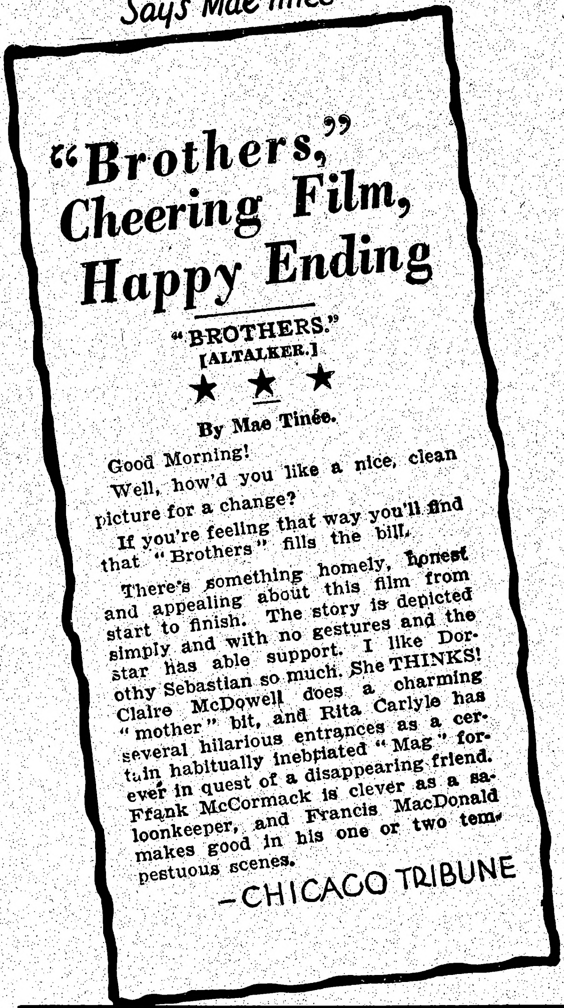
BROT

with BERT

NEW YORK

CAP

"3 STARS"
Says Mae Tinée



"Brothers," Cheering Film, Happy Ending

"BROTHERS."
[ALTALKER.]
★ ★ ★
By Mae Tinée.

Good Morning!

Well, how'd you like a nice, clean picture for a change?

If you're feeling that way you'll find that "Brothers" fills the bill.

There's something homely, honest and appealing about this film from start to finish. The story is depicted simply and with no gestures and the star has able support. I like Dorothy Sebastian so much. She THINKS! Claire McDowell does a charming "mother" bit, and Rita Carlyle has several hilarious entrances as a certain habitually inebriated "Mag" forever in quest of a disappearing friend. Frank McCormack is clever as a saloonkeeper, and Francis MacDonald makes good in his one or two tempestuous scenes.

—CHICAGO TRIBUNE

Week
NOVEM

The play th
Broadway for
—— NO

a great **COLU**

with
DOROTHY SEBASTIAN
directed by **WALTER LANG**

COLUMBIA PICTURES
GEMS OF THE SCREEN

Coming -- Another
"TOL'ABL
featuring **RICHARD CROM**

HERS

LYTELL

PREMIERE

ITOL

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BER ◆◆ 14th

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W ——

ΛBIA *picture!*

WILLIAM MORRIS

From the play by Herbert Ashton, Jr.

MORE RAVES!

"The intensity of the plot and the marvelous acting of Mr. Lytell raise it to a high pinnacle of excellence. Plenty of suspense and fast-moving drama."

—Providence, R. I., News-Tribune

"For once the movies have taken a very good play and made a better one out of it. An exceptionally interesting story and is exceedingly well made. It has action, drama and humor."

—Chicago Herald and Examiner

"Bert Lytell, who has been away from pictures so long, comes back with a bang in 'Brothers'."

—The Chicago Daily News

COLUMBIA *Natural!*

E DAVID"

WELL *The Screen's Latest Sensation*

COLUMBIA PICTURES

GEMS OF THE SCREEN

WESLEY
EDDY
NOW AT THE
CAPITOL
NEW YORK
SPECIAL TWO-WEEK ENGAGEMENT

WILL CONCLUDE A
SUCCESSFUL TOUR
OF 156 CONSECUTIVE
WEEKS ON THE
LOEW CIRCUIT
OF
DE LUXE THEATRES
INCLUDING
78 Weeks, Palace, Washington
20 Weeks, Penn, Pittsburgh
16 Weeks, Kings, Brooklyn

THANKS TO
MR. LOUIS K. SIDNEY

Address All Communications to
JOHN O'CONNOR
1697 Broadway, New York

Labor Troubles

Just when things appeared a little closer to a settlement of theatrical union conditions in St. Louis with conferences held in New York between circuit heads and musicians, stagehands and operators' locals of St. Louis, everything was reported at a standstill Monday eve. Further conferences will be held with some sort of an adjustment anticipated.

Both William F. Canavan, president I. A., and Joseph Weber, head of A. F. of M., sat in on the conferences held last week and all day Monday in Ed. Schiller's office in the Loew building. All the circuits had representation.

No progress reported in Newark. The official call for all stagehands and operators to go out in a sympathy strike, due to fall the middle of the week, was extended until next Saturday (1).

Publix Jam.

At the same time the St. Louis committee and Canavan and Web-

(Continued on page 44)

N. Y. Indie Film Sites May Revert To Combo Policies

Charlie O'Reilly's 2,200-seater, the Queensboro, goes from straight pictures to a vaudfilm policy over the week end commencing Nov. 7. The O'Reilly bill will have five acts.

Behind the possible indie trend toward vaudeville is more than that the national circuits are doing the same thing in their localities. Picture bookings, it is claimed by indie exhibs in and around Manhattan, have gotten to be so tough that the move toward extra entertainment is forced.

In O'Reilly's case it is reported the Queensboro has to wait from six to eight weeks until the Fox houses within the vicinity have shown the same picture.

LOOKS LIKE DAYLIGHT SAVING K. O.'D IN CALIF.

Hollywood, Oct. 28.

Show business throughout the entire state, according to reports received here, is confident the fight to defeat daylight saving, up for a vote Nov. 4, is already won.

Three weeks ago, when a check was made, the scrap against D. S. looked doubtful to industry interests, but late reports from all parts of the state say tables have turned.

Jeff Lazarus, of Fox-West Coast, who has been directing fight for theatres, left Thursday for San Francisco, where a concerted fight of show business against the law has taken definite hold within the past two weeks.

Foreign Version Battle Expected in Los Angeles

Hollywood, Oct. 28.

Attracted by the business Miller Brothers is doing downtown with the California as an international theatre for foreign versions, Fox West Coast will shortly adopt a similar policy for the President. The latter house flopped recently as a newsreel theatre.

As further competition, however, the Millers are negotiating for the Alhambra, downtown grind, with an eye to showing French and German versions there exclusively. Then the California will concentrate on Spanish dialog.

More version activity is also found in the small Imperial Valley towns of Brawley and Banning, where Metro's Spanish "Olympia" is getting a play.

Bandit Takes Two

Omaha, Oct. 28.

Roy H. Mason, manager of the Tivoli, and K. L. Peter, manager of the Roseland, adjoining neighborhood theatres, claimed they were robbed of $377 and $347, and their respective night's receipts by a bandit who jumped into Mason's car, which was to take both to the bank.

The bandit ordered Mason to drive to the country and left them to hoof it back.

Kids Are Kings in Lil' Town Biz Drives—Must Be Pleased

Chicago, Oct. 28.

Publix Great States, in its 39 houses, is making a determined drive after kid trade. At present each town is forming what is called "A Whoopee Club," which has incorporated in it the name of the local theatre. Special pictures are being selected for the children, with each member of the club getting a button one inch in diameter. Tie-ups are being made over radio stations, through newspapers and department stores, with each Saturday the club members winning candy and prizes for sending in letters or winning various styled contests.

Some of these contests involve essay writing and games. Pictures at present being used are "The In-

(Continued on page 76)

R-K-O'S TOURING SOUND TRUCK FOR PUBLICITY

Joe Plunkett has approved of an exploiting sound truck with a loud speaker, to tour the country exploiting R-K-O, its theatres and pictures.

The truck will shortly start out with a driver only. He will operate the loud speaker for the disc sound records, mostly songs, to be employed. The truck will start from New York, taking in the mild weather territories during the cold weather and going into the other sections as the temperature raises.

It is expected the tour will last over a year. In all R-K-O towns and in others where Radio Pictures are playing the local manager will co-operate for publicity. Tie-ups with dailies will be made for the truck to visit orphan asylums, etc.

As the truck moves along, the speaker will be turned on whenever going through small burgs. Lettering on the truck will be often changed, always with the R-K-O or Radio Pictures prominent.

E. M. Horowitz of the R-K-O exploitation department is in charge of the truck's departure and route. The truck, a Dodge, was equipped by the Victor at Camden, N. J.

Another Rembusch Move

Indianapolis, Oct. 28.

New attempts to break the alleged producers' monopoly on picture distribution by Attorney Louis Rosenberg. He has filed incorporation papers for the Association Against Business Monopoly.

Other incorporators are Theodore H. Jeffries, of Indianapolis, and Frank Rembusch.

2d Run Dispute in Rochester Over 'Holiday'

Rochester, Oct. 28.

The battle of second run houses here against the policy of Publix in shifting hit films to the Regent from the Eastman, for a second week, came to a head when the Strand obtained an injunction to restrain "Holiday" (Pathe) from showing at the Regent. Injunction was not enforced and later was vacated with the acquiescence of the Strand, which instituted a damage suit against the Pathe exchange and Publix.

Strand claimed it had a contract for the second run of the film and that the Regent showing violated the agreement. Publix held that it was a continuous showing of two weeks with the film merely transferred from one theatre to another. Continuance of the policy depends upon the outcome of the suit.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

PERCY HEATH
WRITES
FOR
PARAMOUNT

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

SAM SPEWACK
WRITING FOR
PARAMOUNT

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—
Dialogue
R-K-O

RALPH SPENCE
R-K-O

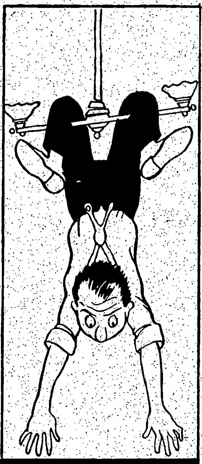
ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

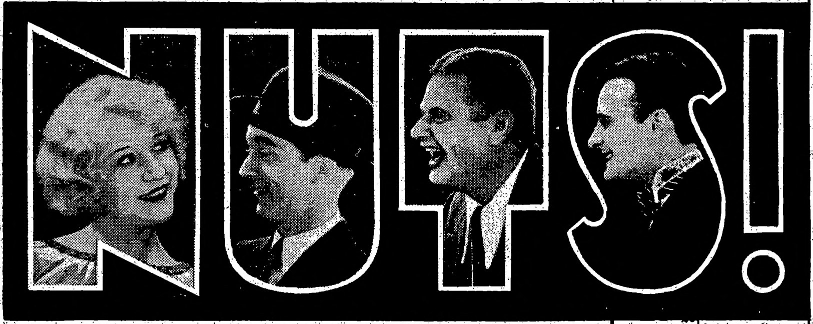
Charles 'Chuck' Callahan
Originals—Adaptations—
Dialogue
PATHE

JOHN MEEHAN
"The Lady's Morals"
Metro-Goldwyn-Mayer

JO SWERLING
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

On the Level, the Critics All Say It's So Funny It's Simply





"She Got What She Wanted"

Mad, glad, hot, crazy, hilarious – that's James Cruze's first Tiffany hit this season. You just *must* have it!

M. P. NEWS – "A laugh from start to finish. Swell!"

EX. DAILY REVIEW – "Rolled them in the aisles!"

EXHIB. HERALD-WORLD – "There isn't a let-up!"

HOLLYWOOD FILMOGRAPH – "Greatest laugh producer we have previewed in many months!"

HOLLYWOOD REPORTER – "One of the most delightful absurdities ever to reach the screen!"

Year's prime comedy performances are given by Betty Compson, Lee Tracy, Alan Hale, Gaston Glass, Fred Kelsey, and Dorothy Christy . . . It's an outstanding nut picture – a howl. "She Got What She Wanted" – and man, oh man, what she wanted!

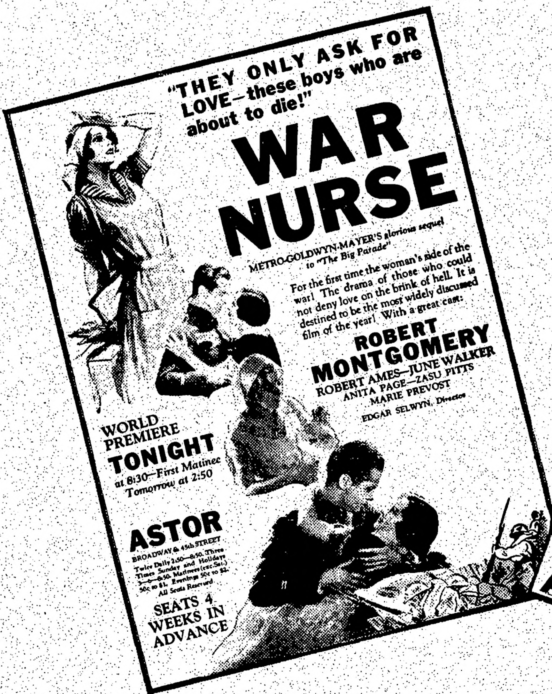
Directed by JAMES CRUZE • Produced by SAMUEL ZIERLER

Author GEORGE ROSENER • with notable cast given above

A JAMES CRUZE PRODUCTION

Tiffany tidings are just scrumptious! "The Third Alarm" coming as the thrill-epic of the year. "Extravagance" sweeping the first-runs. Tiffany Chimps in the money everywhere. And now the comedy sensation of the season, "She Got What She Wanted!"

TIFFANY



"THEY ONLY ASK FOR LOVE—these boys who are about to die!"

WAR NURSE

METRO-GOLDWYN-MAYER'S *glorious sequel to "The Big Parade"*

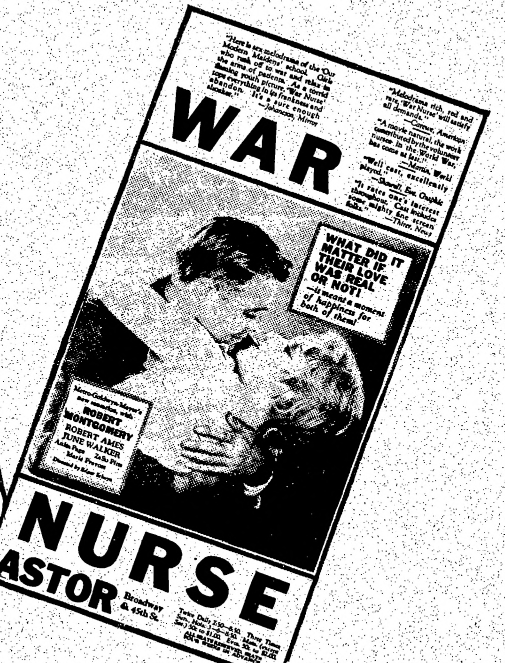
For the first time the woman's side of the war! The drama of those who could not deny love on the brink of hell. It is destined to be the most widely discussed film of the year! With a great cast:

ROBERT MONTGOMERY
ROBERT AMES—JUNE WALKER
ANITA PAGE—ZASU PITTS
MARIE PREVOST
EDGAR SELWYN, Director

WORLD PREMIERE
TONIGHT
at 8:30—First Matinee
Tomorrow at 2:50

ASTOR
BROADWAY & 45th STREET
Twice Daily 2:50—8:50. Three Times Sunday and Holidays 3—6—8:50. Matinees (exc. Sat.) 50c to $1. Evenings 50c to $2. All Seats Reserved

SEATS 4 WEEKS IN ADVANCE



"Here is sex melodrama of the 'Our Modern Maidens' school. Girls who rush off to war and relax in the arms of patients. As a torrid flaming youth picture, 'War Nurse' tops everything in its frankness and abandon. It's a sure enough shocker." —Johaneson, Mirror

WAR

"Melodrama rich, red and rare, 'War Nurse' will satisfy all demands." —Crewe, American

"A movie natural, the work contributed by the volunteer nurses in the World War has come at last." —Martin, World

"Well cast, excellently played." —Shawell, Eve. Graphic

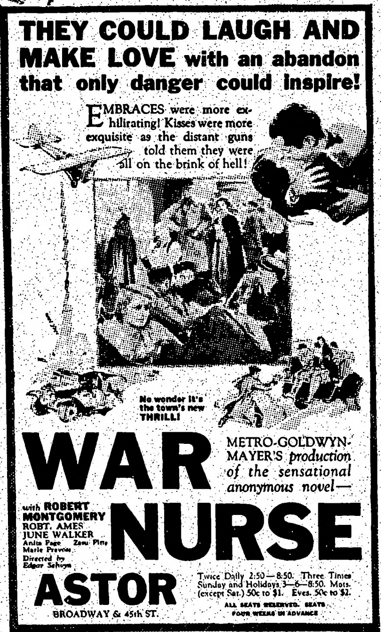
"It rates one's interest throughout. Cast includes some mighty fine screen folks." —Thirer, News

WHAT DID IT MATTER IF THEIR LOVE WAS REAL OR NOT!
—it meant a moment of happiness for both of them!

Metro-Goldwyn-Mayer's new sensation, with
ROBERT MONTGOMERY
ROBERT AMES
JUNE WALKER
Anita Page ZaSu Pitts
Marie Prevost
Directed by Edgar Selwyn

NURSE

ASTOR Broadway & 45th St.
Twice Daily 2:50—8:50. Three Times Sun., Hols. 3—6—8:50. Mats. (except Sat.) 50c to $1.00. Eves. 50c to $2.00. ALL SEATS RESERVED. SEATS FOUR WEEKS IN ADVANCE



THEY COULD LAUGH AND MAKE LOVE with an abandon that only danger could inspire!

EMBRACES were more exhilirating! Kisses were more exquisite as the distant guns told them they were all on the brink of hell!

No wonder it's the town's new THRILL!

WAR NURSE

METRO-GOLDWYN-MAYER'S *production of the sensational anonymous novel*—

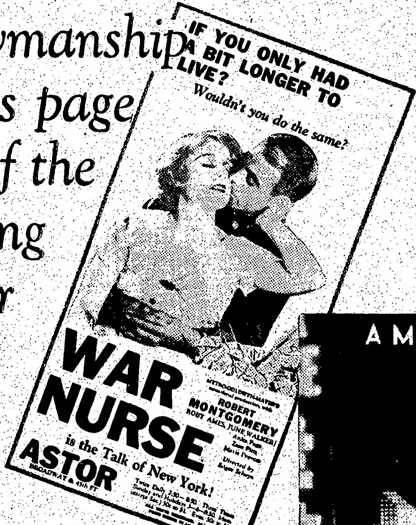
with **ROBERT MONTGOMERY**
ROBT. AMES
JUNE WALKER
Anita Page Zasu Pitts
Marie Prevost
Directed by Edgar Selwyn

ASTOR
BROADWAY & 45th ST.

Twice Daily 2:50—8:50. Three Times Sunday and Holidays 3—6—8:50. Mats. (except Sat.) 50c to $1. Eves. 50c to $2.
ALL SEATS RESERVED. SEATS FOUR WEEKS IN ADVANCE

THE YEAR'S GREATEST EXPLOITATION PICTURE!

The Showmanship ads on this page are part of the ticket-selling newspaper campaign.



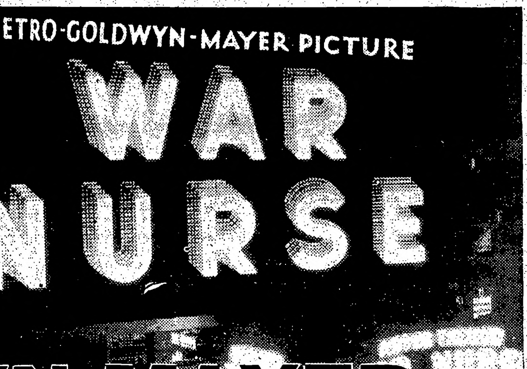
IF YOU ONLY HAD A BIT LONGER TO LIVE?
Wouldn't you do the same?

WAR NURSE

METRO-GOLDWYN-MAYER'S sensational production, with
ROBERT MONTGOMERY
ROBT AMES, JUNE WALKER
Anita Page
Zasu Pitts
Marie Prevost
Directed by Edgar Selwyn

is the Talk of New York!

ASTOR
BROADWAY & 45th ST.
Twice Daily 2:50—8:50. Three Times Sunday and Holidays 3—6—8:50. Mats. (except Sat.) 50c to $1. Eves. 50c to $2. All seats reserved. Seats four weeks in advance



Capacity business at $2 at Astor, N. Y.

METRO-GOLDWYN-MAYER

Expect More Fireworks Than Usual When MPTOA and Allied Meet in Philly

Heavy fireworks are again expected at the annual meeting of the Motion Picture Theatre Owners of America in Philadelphia this year, Nov. 10-12. A battle long imminent between the two national bodies of indie exhibs seems on tap and already Allied, the insurgent offspring, is harpooning the mother association in pre-convention preliminaries.

It's to be the 11th annual fiesta for the MPTO with the big feed set for Armistice Day. In this case, however, the holiday holds little significance of a truce.

Who's to be the next president is strictly a guess. Pete Woodhull, who held the chair longest, can't come back because he hasn't any theatre affiliation, his last interest in the indie b. o. being dissolved when Joe Walsh sold out his Danbury holdings. As for M. A. Lightman, the present incumbent, he has several times reported an inclination to spend more time in Arkansas. Mike O'Toole, likeable vet, scarred through many campaigns, and who was one of the founders, may be the successor to the MPTOA's kingly honors.

Room for All

The feeling around the MPTOA camp is that there's room for as many national organizations of exhibs as will do the indies any good and into which the indies will pay their dues. Mike, for one, feels that 20 national bodies would not be too many if they met the qualifications enumerated. But, Mike, also, feels that the oldest should get the biggest break and survive the others.

Allied execs have quite commonly referred to the parent body as the subsidized outfit and that Hays bought the MPTOA body and soul. And Allied, just as often, has admitted that getting dough out of its own simon pure indie membership is tough sledding.

The MPTOA declaration, regardless of what Abe Myers and his henchmen say, is that many indies are members of both organizations. Thus, O'Toole regards as "baby stuff" Myers' memo to the trade that the MPTOA put a lot of indie boys on its Philadelphia reception committee who didn't want to be there.

"What do we care whether they accept or not? We just asked them, that was all," added Mike. "Myers just wired these people and asked them, too, otherwise nothing would have been heard of it."

Dubuque, Ia., Oct. 28.

Moving picture exhibitors of this city and other cities of northeastern Iowa, have become members of the recently organized State Association of Theater Owners. Move was made at a hotel here.

John H. Maclay, operating the Strand and Grand, two of the largest houses in the city, is a director of the state organization. More than 20 houses were represented at the gathering.

Theatre Foreclosure

Waterbury, Conn., Oct. 28.

The Hamilton theatre is involved in a foreclosure action in the superior court by the Naugatuck National bank, which seeks foreclose a $50,000 mortgage on the theatre given last January.

MARCUS SHOW OFF IN N. O.

Poor Grosses in Opening Two Weeks South

New Orleans, Oct. 28.

Marcus Show, girly tab, recently opening at the Crescent (Publix) has posted a two weeks' notice. Unless business improves the show will be closed.

It got only $3,800 the first week and last week grossed $3,500.

Marcus will take his show back into the sticks, where he generally goes well.

Publix Loses Trade From Lack of Seats In Tied-up Aurora, Ill.

Chicago, Oct. 28.

Publix-Great States last week began wrecking two of its local theatres, the Fox and Rialto, in Aurora, Ill., to make room for the new Paramount, to be built on the site.

At present there is only one house in the entire town, the Publix Tivoli. And since this is only a 1,000-seater, Publix is losing plenty of customers who are traveling out of town to less crowded theatres.

The Paramount, to be ready in about eight months, will have 2,500 seats.

TEAR BOMB STAMPEDES IA. AUDIENCE—RESCUES

Des Moines, Oct. 28.

A man and an eight-year-old boy were overcome when a tear bomb was exploded in the Liberty, Council Bluffs, Ia., Sunday night (26), stampeding nearly 500 customers. One woman was partly overcome by the gas, but was revived outside. The other two are reported recovering at a hospital.

Previous night a stench-bomb was thrown in the same house, causing much confusion. Ben Harding, manager, believes that the bombs were thrown as a renewal of the labor war of nine years ago.

The Liberty is the only open shop theatre in Council Bluffs and Harding says it will remain so.

Meyer Saltzman, an usher, headed a group of volunteers back into the house to get the man and boy, who were overcome in the theatre.

'Holiday' Dispute

Hollywood, Oct. 28.

Previously refusing to pay the price asked for "Holiday," and causing Pathe to start negotiations with indie exhibs out here, Fox West Coast has finally agreed on a sum and will put the picture into general release.

Highest offer by an indie was H. L. Gumbriner's $10,000 for a first run at the Tower following the film's Carthay showing.

Building and Better Biz Looked For in Southwest by Indie Exhibs

Dallas, Oct. 28.

Signs of better biz for the southwest territory increasing, with progressive expansion programs by indie operators.

East Texas Theatres, indie wheel, recently increased capital stock from $175,000 to $250,000 to take care of a building program. Headquarters at Beaumont. Robb & Rowley, ace Texas indie chain, has let contract for a new house at Sherman. V. B. Young, exhib, getting set to erect new theatre at Frost, small burg. Griffith circuit, operating in Texas and Oklahoma, opened new Palace at Midland. Palace is operated in place of Yucca, a deluxe overbuilt for town's size.

In Oklahoma, Phil Isley has organized the Midwest Theatre Operating Co., headquarters in Oklahoma City, with a Texas charter. Interested with Isley are D. G. Johnson, Okla. oil capitalist, and W. P. Moran, former U ex-manager at San Francisco. Moran also once headed Oklahoma U branch. One of first moves of new firm is for a new house in Pampa, Tex.

Reports are current Fox may go into one of present Ft. Worth houses, instead of building on its alleged new expansion program for Texas. Fox controls no holdings in Texas at present. Its product franchise for a term is held by R-K-O-Southern (Interstate circuit).

Theatre Bomb Plots Lead Grand Jury Into Action

San Francisco, Oct. 28.

Bomb plots against theatres in various Pacific coast states have stirred the Sacramento (Cal.) grand jury to action. This inquisitorial body took a hand in the game last week. Its first move was to return secret indictments against eight men.

Floyd Billingsly, business manager of the Motion Picture Operators' Union, one of the men indicted and the first to be arrested, was taken into custody here on a bench warrant. He is charged with conspiracy to commit a felony. He obtained his release on $2,500 bail. Others arrested were H. M. Addie and Joe Gerbert, released on $5,000 bail each. Others alleged to be named in the indictments are W. R. Federoff, business agent for the Motion Picture Operators' Union No. 252, Sacramento; Joe Apathy, an operator; H. W. Reynolds, Leo Smith and Ernest Faville.

According to a police statement, there is a close link between all attacks by dynamite, odor bombs, and other devices on theatres in various sections of California. Small theatres, numbering more than half a dozen in Roseville and the Sacramento district, have been menaced. Several large San Francisco neighborhood theatres have been stench-bombed, and, on one occasion, actually dynamited.

WB's State Office

Albany, N. Y., Oct. 28.

Saul Immerman, New York field representative of Warners, has just finished organizing a contact office at Albany, which will take in all the Warner theatres in the state outside of New York city.

Still Going Strong
5th Consecutive Year
Benny MEROFF

COMING NOV. 7

Orienta PUBLIX Theatres Indefienitely

MITZI MAYFAIR

Headlining Fanchon and Marco's
"Idea in Blue"
Fox Theatre Detroit
(Week Oct. 31)
Strand, Niagara Falls
(Week Nov. 7)
Direction
WM. PERLBERG AGENCY

ATTENTION!
Producers
Distributors
Exhibitors

This is notice that the undersigned have under production, and about ready for release, a talking and sound motion picture; in seven reels under the definite title

"OVER THE GREAT DIVIDE"

Adapted from an original story entitled "Exodus" and produced under the temporary title, "All Faces West," starring Ben Lyon and Marie Prevost.

—L. E. GOETZ,
—ALBERT DEZEL.

ROAD SHOW PICTURES
Inc.
804-806 S. WABASH AVE.
CHICAGO, ILL.

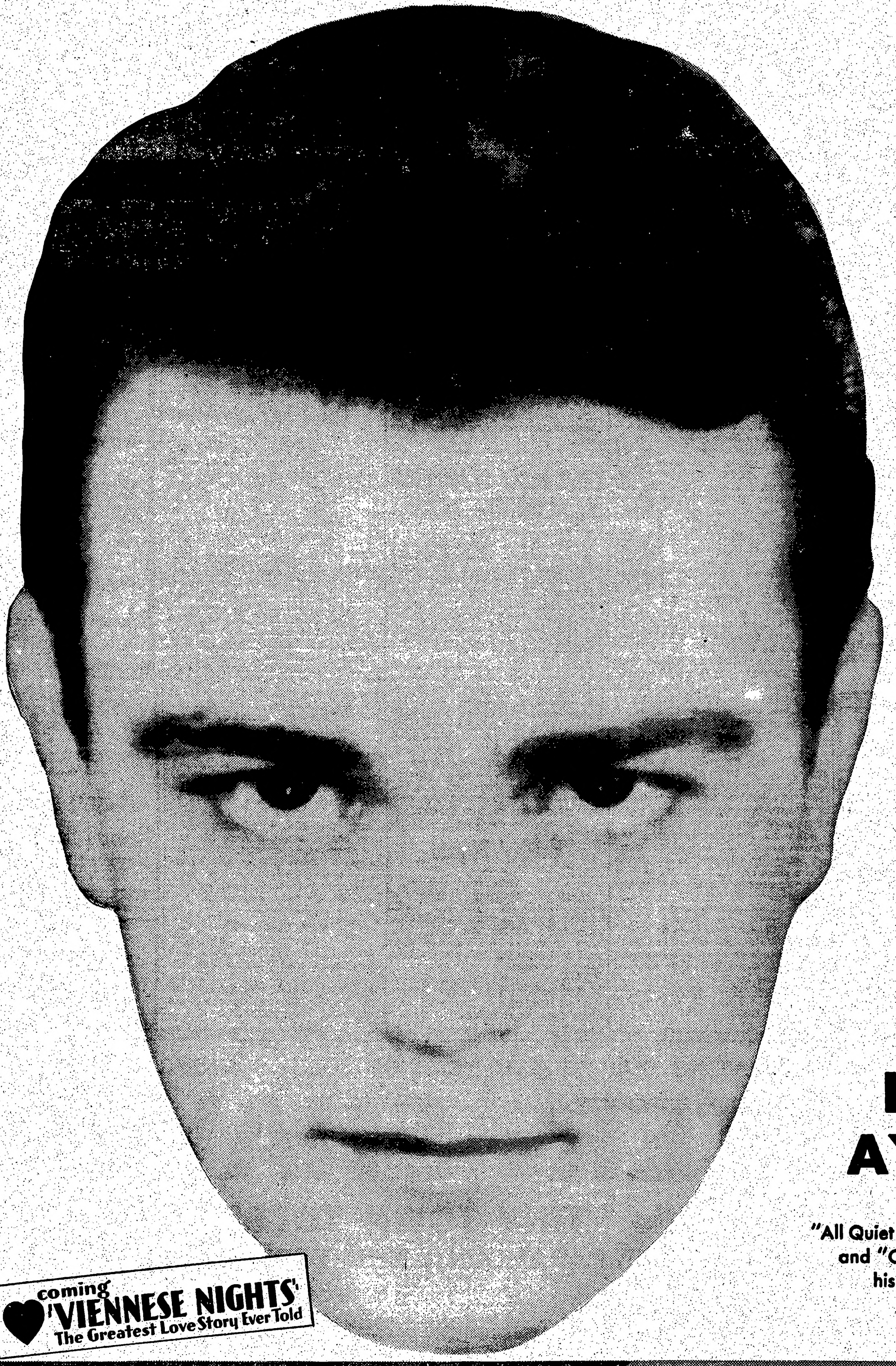
"The Backbone of
Talking Picture Advertising
National Screen Service
—TALKING TRAILERS
—SOUND TRAILERS
THE BEST LAST WORD"

ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists

CELEBRATING OUR FOURTH YEAR OF SOLID BOOKING
BUSTER SHAVER
And His "TINY TOWN TOTS"
NOW AT PARAMOUNT, NEW YORK
With "ENCHANTED FOREST" Unit
Direction TISHMAN & O'NEAL

PARAMOUNT, NEW YORK, THIS WEEK (OCT 24)
DANCING COMEDIAN
FREDDIE BYRON
Direction JERRY CARGILL
PARAMOUNT, BROOKLYN, NEXT WEEK (OCT. 31)

Paul Whiteman Doing Well as Usual at the Granada Cafe, Chicago—Also Doing Well at the Chicago Theatre in the Person of His Protege
WILBUR HALL



LEW AYRES

star of

"All Quiet on the Western Front" and "Common Clay"—in his greatest role!

coming

'VIENNESE NIGHTS'

The Greatest Love Story Ever Told

WARNER BROS.
Present

THE DOORWAY TO HELL

Story by George Rosener *Directed by Archie Mayo*

A BABY-FACED KILLER!

Wanted by the police, marked by the gang, betrayed by the woman he loved!

This inside story of underworld vengeance is a box-office natural that ties in with the biggest front page news of the year!

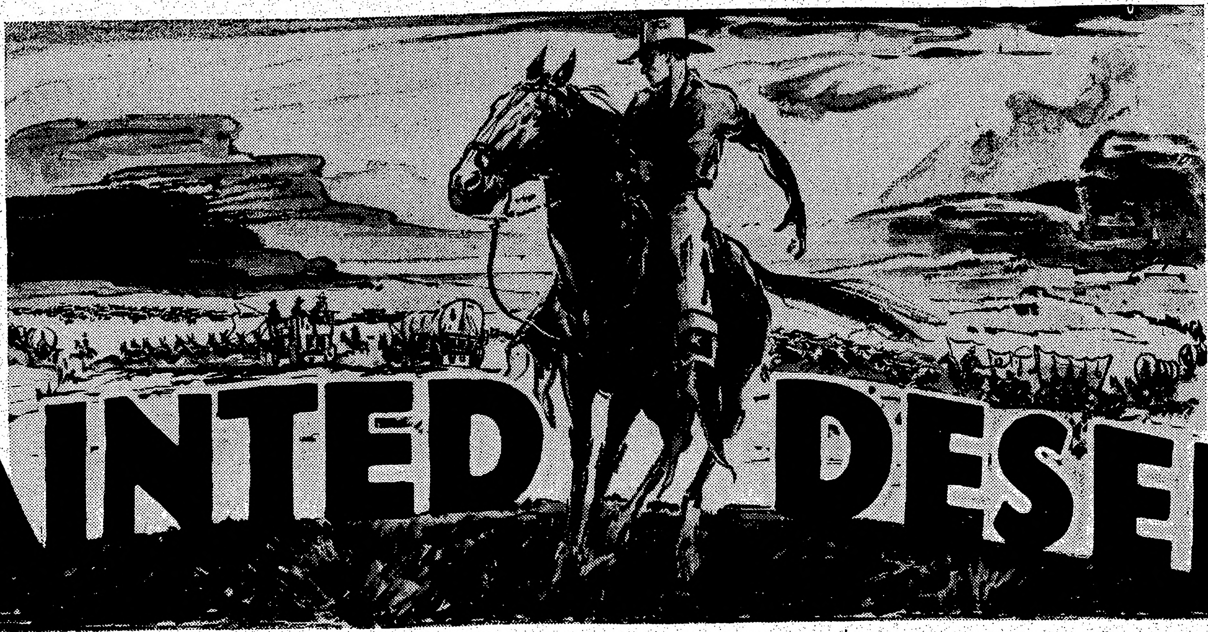
Record-smashing business at the Earle in Washington and the Stanley in Philadelphia. Opens this week at the New York Strand. AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY!

A WARNER BROS. & VITAPHONE TALKING PICTURE
REG. TRADE MARK

BILL BOYD

IN

The PAINTED DESERT



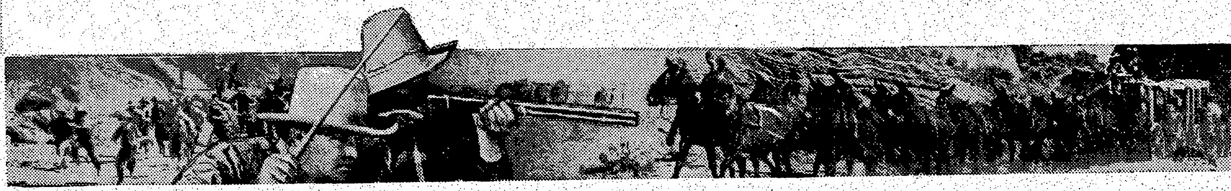
A mighty melodrama dressed in Pathe's inimitable "BIG HIT" style

with
HELEN TWELVETREES
and WILLIAM FARNUM

Produced by
E. B. DERR

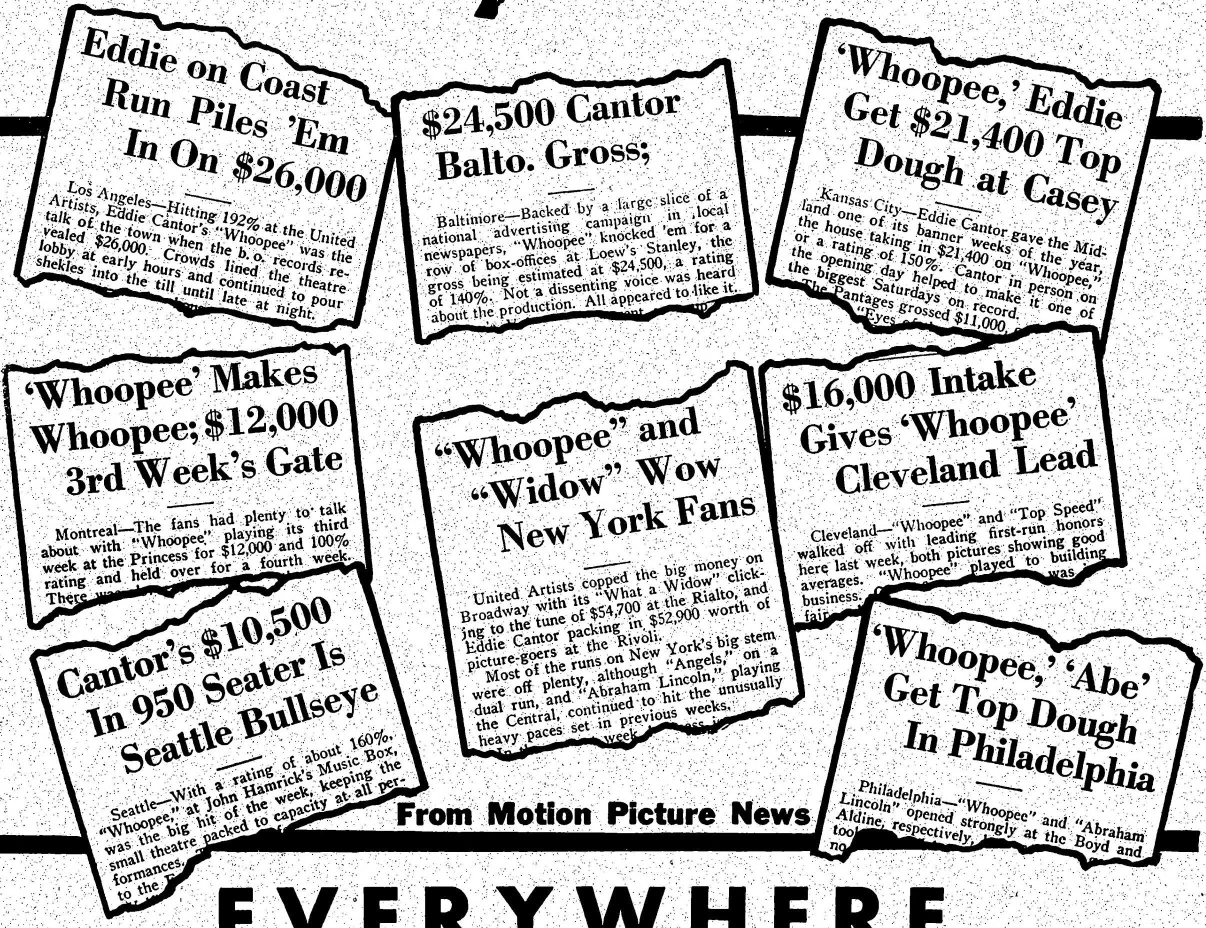
Directed by
HOWARD HIGGIN

Fighting men—daring women—love—lawlessness and the desert's treacherous beauty



PATHÉ

HEADLINERS *Everywhere*



Eddie on Coast Run Piles 'Em In On $26,000

Los Angeles—Hitting 192% at the United Artists, Eddie Cantor's "Whoopee" was the talk of the town when the b. o. records revealed $26,000. Crowds lined the theatre lobby at early hours and continued to pour shekles into the till until late at night.

$24,500 Cantor Balto. Gross;

Baltimore—Backed by a large slice of a national advertising campaign in local newspapers, "Whoopee" knocked 'em for a row of box-offices at Loew's Stanley, the gross being estimated at $24,500, a rating of 140%. Not a dissenting voice was heard about the production. All appeared to like it.

'Whoopee,' Eddie Get $21,400 Top Dough at Casey

Kansas City—Eddie Cantor gave the Midland one of its banner weeks of the year, the house taking in $21,400 on "Whoopee," or a rating of 150%. Cantor in person on the opening day helped to make it one of the biggest Saturdays on record.

The Pantages grossed $11,000,

"Eyes

'Whoopee' Makes Whoopee; $12,000 3rd Week's Gate

Montreal—The fans had plenty to talk about with "Whoopee" playing its third week at the Princess for $12,000 and 100% rating and held over for a fourth week.

There

"Whoopee" and "Widow" Wow New York Fans

United Artists copped the big money on Broadway with its "What a Widow" clicking to the tune of $54,700 at the Rialto, and Eddie Cantor packing in $52,900 worth of picture-goers at the Rivoli.

Most of the runs on New York's big stem were off plenty, although "Angels," on a dual run, and "Abraham Lincoln," playing the Central, continued to hit the unusually heavy paces set in previous weeks,

week

$16,000 Intake Gives 'Whoopee' Cleveland Lead

Cleveland—"Whoopee" and "Top Speed" walked off with leading first-run honors here last week, both pictures showing good averages. "Whoopee" played to building business.

was

fair

Cantor's $10,500 In 950 Seater Is Seattle Bullseye

Seattle—With a rating of about 160%, "Whoopee," at John Hamrick's Music Box, was the big hit of the week, keeping the small theatre packed to capacity at all performances.

to the

'Whoopee,' 'Abe' Get Top Dough In Philadelphia

Philadelphia—"Whoopee" and "Abraham Lincoln" opened strongly at the Boyd and Aldine, respectively,

From Motion Picture News

EVERYWHERE

United Artists Pictures are making the ticket machines whirl to the tune of fine business.

"Lincoln," "Whoopee," "What a Widow," "Du Barry," "Raffles" and coming soon Roland West's thriller of thrillers, "The Bat Whispers"

Here is every exhibitors one sure way to beat Old Man Depression. Play the

UNITED ARTISTS "SUPER 19"

Carrier Announces

a new nation-wide air-conditioning service to theatre owners

• HOW THE NEW THEATRE DIVISION WAS FORMED •

R. A. KROESCHELL, formerly in charge of all theatre air-conditioning for Brunswick-Kroeschell, now joint head of the new Carrier Theatre Division.

ON October 8, the new Carrier Corporation was established. It consists of the Carrier Engineering Corporation, makers of Manufactured Weather, the Brunswick-Kroeschell Company, and the York Heating and Ventilating Company (Philadelphia).

As a result of this merger, the engineers who had been specializing in air-conditioning of theatres in the Carrier Engineering Corporation and the Brunswick-Kroeschell Company were grouped in a new unit, the Theatre Division of the Carrier Engineering Corporation. In this new Theatre Division are combined the two decades of experience in theatre air-conditioning of the two leaders in this field. Between them they can offer to every theatre any type of air-conditioning equipment on an unbiased basis of most economical performance in the theatre, whether it seats 500 or 5,000.

A. C. BUENSOD, formerly specializing in Manufactured Weather for theatres, now joint head of the Theatre Division of Carrier Engineering Corporation.

• WHAT IT MEANS TO YOUR THEATRE •

TEN years ago, theatre air-conditioning was just beginning. Today its influence on box-office receipts is fully recognized. Customers *do* come back to a comfortable theatre.

The only question is, "How much will it cost?"

That's where the new Theatre Division of the Carrier Engineering Corporation comes into the picture. And comes in strong.

Here you will find the practical money-saving discoveries and developments of the two decade-old leaders in successful theatre air-conditioning.

In the Theatre Division itself, there will be new economies in research work, in installation, in offering a 24-hour-a-day maintenance service in principal cities. The merged service and expediting departments will be on the spot almost as quickly as your own maintenance men. There will be new improvements in theatre air-conditioning similar in importance to the elimination of the slightest disturbing noise from the apparatus when sound houses came in.

Find out what air conditioning can do for your theatre or theatre chain—what it has already done in hundreds of successful houses. Get in touch today with the Theatre Division, Carrier Engineering Corporation, Paramount Building, New York. Carrier Engineering Corporation: Newark, New York, Philadelphia, Boston, Chicago, Cleveland, Washington, Detroit, Dallas, Los Angeles.

A few of our outstanding customers

. PARAMOUNT-PUBLIX CORPORATION
FOX THEATRES CORPORATION . . . . RADIO-KEITH-ORPHEUM
CORPORATION . . FOX WEST COAST THEATRES, INC.
LOEW'S, INC. . . . . WARNER BROTHERS, INC.

Manufactured Weather

makes "Every day a good day"

Central Checking Office For Distribs in Chicago Solves a Tough Problem

One of the major national distributor worries since sound established percentage as a general policy for film sales, that of checking box offices, is believed ended. The inauguration of a central checking office for all distributors has been effected.

Within the next few weeks through this medium percentages will be checked in a coverage which will take in all of the largest theatres in the U. S.

Paramount is credited with creating the bureau and being the leading factor in solving checking worries for the distributing end of the industry.

The bureau is aimed to facilitate the first really accurate and consistent method of standardized checking. It is located in Chicago under the title of Federal Theatrical Accounting Service, Inc. Harry Ross, formerly a branch manager for Paramount, is in charge. The eastern end in New York is represented by Walter E. Greene.

Checking methods were hotly debated at conferences of the 5-5-5, a body representative of all branches of the industry called together to formulate the new uniform contract, which is on the press. Then Sidney Kent and other representatives on the committee told Abram Myers, head of Allied Exhibitors, and M. A, Lightman, president of MPTOA, that the selling end of the industry had sustained heavy losses through exhibitors "cheating" and failing to correctly report receipts on pictures.

Although exhibitor leaders resented the bald declarations, it was conceded that a standardized checking method would be far more agreeable.

Distributors also were frequently having trouble with their own checkers while the nondescript policy prevailed. Many of these, it was openly admitted, co-operated with the exhib in the dummy figures.

13 OKLA. SUITS

Oklahoma City, Oct. 28.

Thirteen suits against theatre companies in Oklahoma, for a total of $9,486, alleging they violated contracts by refusing to exhibit films, were filed in district court by Vitagraps, Inc., and Paramount-Publix Corp.

WB'S COAST PLANS

Expansion Program Not Off—After 35 Houses By '32

Los Angeles, Oct. 28.

Warners' theatre expansion program for the coast, suddenly halted recently, has not been killed altogether.

Negotiations are now on for the acquisition of indie houses which will give the circuit approximately 35 theatres on the Pacific slope by the end of next year. This includes six houses under construction and 11 now operating and would mean at least doubling the present line-up of theatres.

Last December, when M. A. Silver came out from New York to operate and build up the coast division, Warners had only three theatres in the territory.

FOX CONFUSION OVER P. A.'S COMBINED JOB

Who is supposed to handle newspaper publicity and advertising for the Bronx Fox houses?

Former press agent in that district, now given a house to manage, says it's now the district manager's job. District manager says the former press agent still has the job.

Continued wrangling between the two, with the result that no weekend publicity and advertising in the local papers.

State-Lake's 85c Top

Chicago, Oct. 28.

At the R-K-O State-Lake the scale shift has an upward slant, the house going from top of 75c. to 85c. when changing from vaudfilm to straight sound.

Usual is reduced price list.

Day and Date Sticks

Los Angeles, Oct. 28.

Policy of showing first runs day and date between Warners' Hollywood and Downtown will probably be followed regularly following the trial with "Life of the Party," opening at both houses tomorrow (Thursday).

M. A. Silvers, in charge of Warner operation on the Coast, believes the policy should work out the same here as with the New York and Brooklyn Strands.

Indie Exhibs Relieved by New Contract Going Into Effect At New Year's—Present Abuses

The various forms of contracts can be torn up by exhibitors right after the new year. Their 1930-31 program selections will be transferred to the uniform formula agreed upon by representatives of all branches of the industry. This, it was revealed Monday by distributor chieftains, is regardless of the outcome of the Thacher decisions before the U. S. Supreme Court which John W. Davis was arguing that day for the producers.

Many exhibs are looking forward to relief from the document composed by the 5-5-5 committee. They report that since Thacher exploded the standard exhibition contract a year ago the numerous forms which followed have, in many cases, made it difficult for them to get a break. So divergent have the distributor practices become, they state, that even the little indie exchanges, which never before dared to chill indie boxoffices, are doing a lot of strange things.

Automatic 2d Run

One of the better known indie exchanges is reported by exhibs as giving out first run contracts with the proviso that if any of the national circuits want a picture specified in the agreement, the indie exhib agrees to automatic second run positioning.

The indies are also hopeful that the 5-5-5 treatise will end the practice which gives the producer-dis-

(Continued on page 44)

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40th ST. N. Y. C.

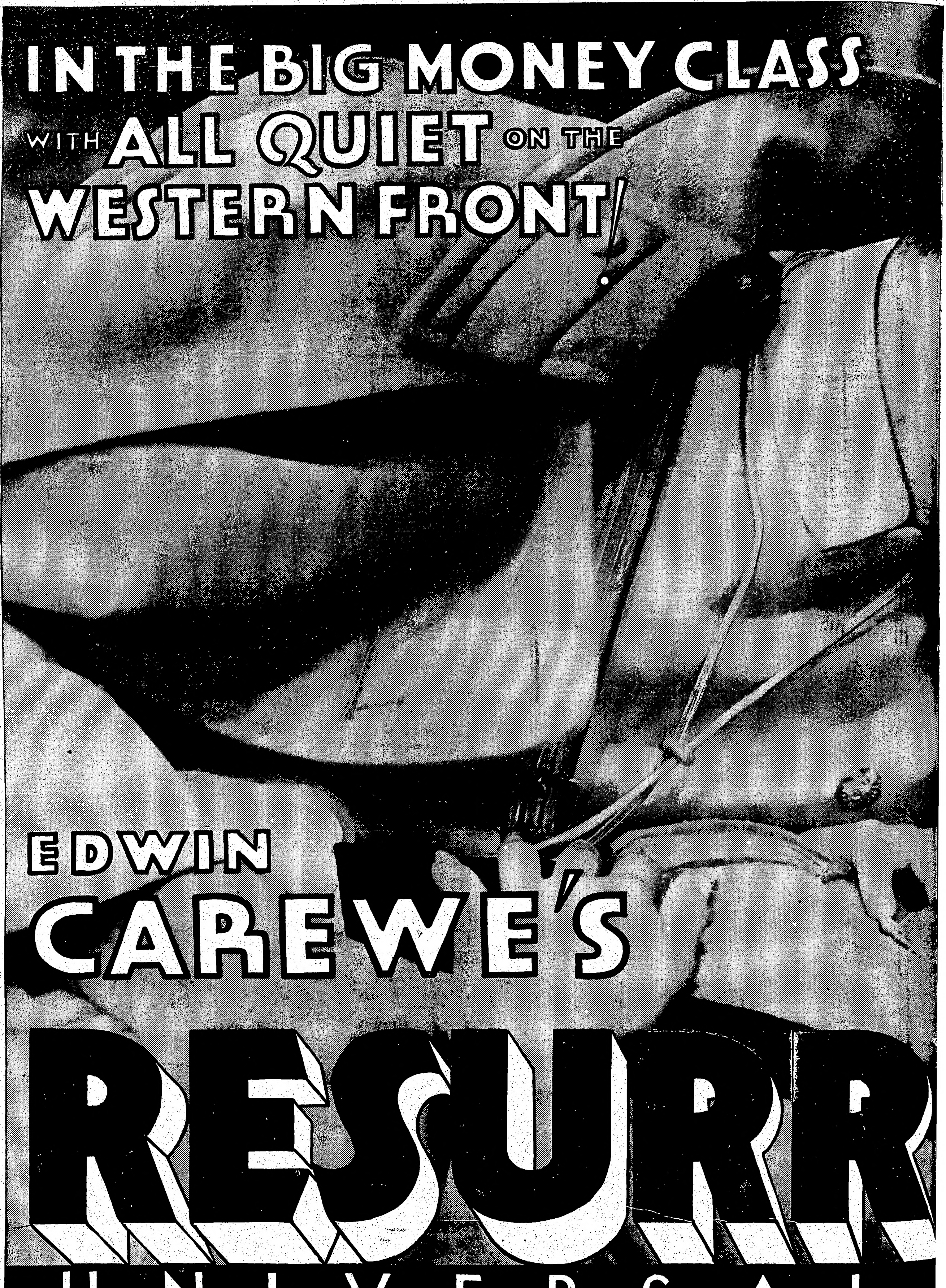
HIRSCH—ARNOLD
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco

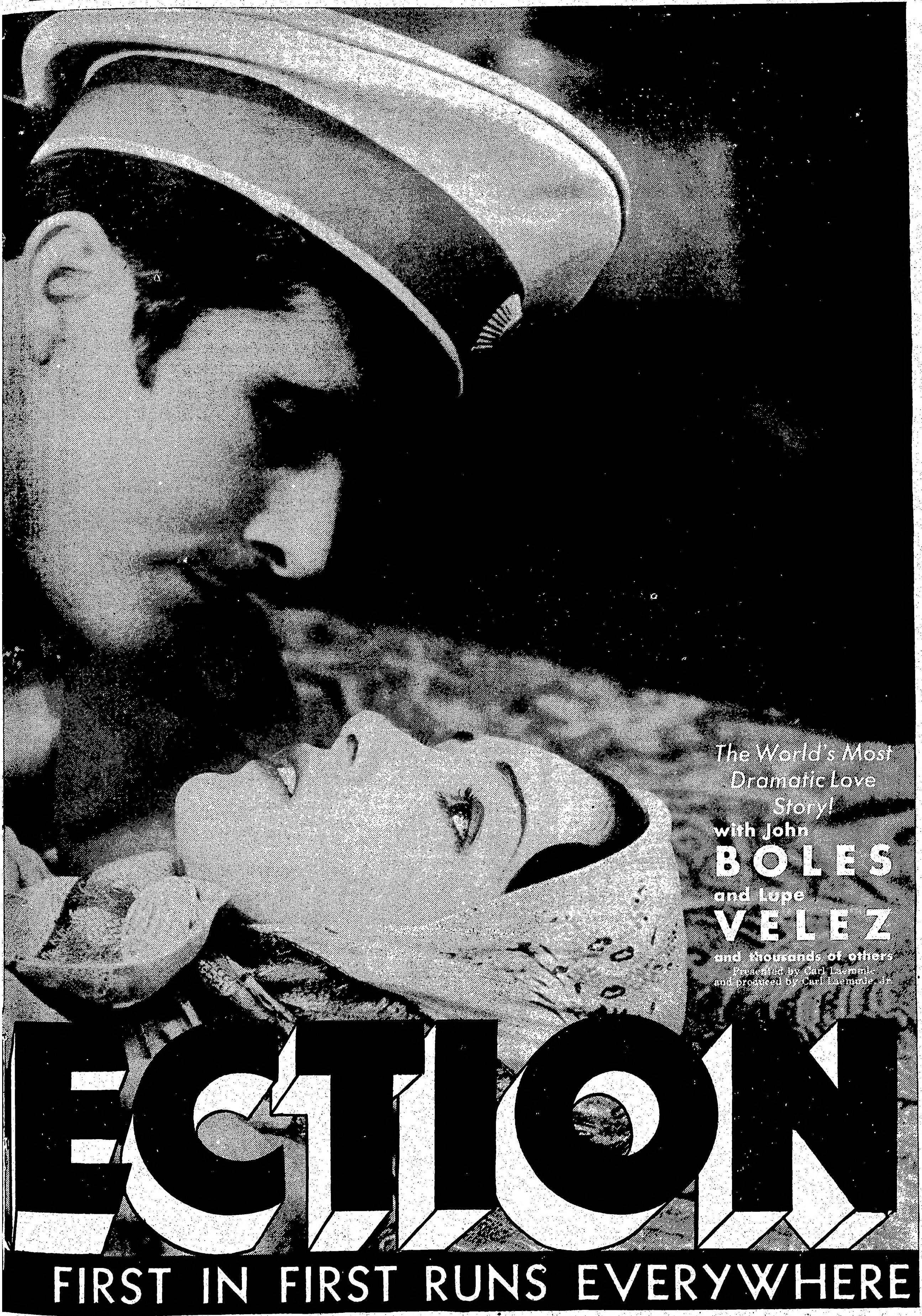
FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA

CAPPS BROS. and SISTER
EARL—EDDIE—BEE
Dancing Their Way Through FRANK CAMBRIA'S Unit
"SMILE AWHILE"
Paramount, New York, Week Oct. 31
Direction NAT KALCHEIM, WM. MORRIS OFFICE

FIRST TIME IN PICTURE HOUSES
Frank—ROSE and THORNE—Olive
The Swedish Comedy Act
Featured in FRANK CAMBRIA'S Unit, "SMILE AWHILE"
PARAMOUNT, NEW YORK, WEEK (OCT. 31)
Direction NAT KALCHEIM, WM. MORRIS OFFICE

Feature of FRANK CAMBRIA'S Unit, "SMILE AWHILE"
FERRY CORWEY
Originator of Every Trick Used in His Act, Including the
WHISKY EXPLOSION GAG
PARAMOUNT, NEW YORK, WEEK (OCT. 31)
Direction NAT KALCHEIM, WM. MORRIS OFFICE


IN THE BIG MONEY CLASS
WITH ALL QUIET ON THE
WESTERN FRONT!
EDWIN
CAREWE'S
RESURR
UNIVERSAL


The World's Most Dramatic Love Story!
with John
BOLES
and Lupe
VELEZ
and thousands of others
Presented by Carl Laemmle
and produced by Carl Laemmle, Jr.
ECTION
FIRST IN FIRST RUNS EVERYWHERE

WORLD'S BIGGEST CITY LAUDS WORLD'S MIGHTIEST PICTURE IN WORLD'S BIGGEST THEATRE

THE WORLD: SATURDAY, OCTOBER 25, 1930

The New Films

By Quinn Martin

A Glowing Adventure

"The Big Trail," Raoul Walsh's long awaited cinema of the settling of the wild and lonely West, is a magnificent entertainment easily the finest and most stirring panoramic reflection of that romantic and stout-hearted era which the screen has achieved. Yesterday, after almost a year in which it has been in the making throughout the mountain and desert country of the still majestically picturesque bad lands, the picture was thrown upon the broad Grandeur canvas at the Roxy. A robustly vivid spectacle which moves upon its way in episodes piercing and impressive in the baldness of their reality, it proves, at last, to be a motion picture redeeming and confirming all those feverish reports of its superiority which have come out of the Fox company's promotion departments in the last six months. Here is one film which produces the goods. It must have cost a fortune and, miracle of miracles, it is worth it.

There is, of course, an enormous vitality in everything Walsh does. His "What Price Glory" and his "The Cock-eyed World" were indicative of his directorial flair for the dynamic and the spectacular. Here, in vast, sweeping landscapes, whose breadth and depth are accommodated by the employment of the wide film and a correspondingly wide screen, he has woven a story of hardship and deprivation, of intrigue and personal loyalty, which keeps his drama alive and his audience alert.

In the field of intimate romance he has shown us a pioneer girl, a daring young gallant on horseback and a designing gambler who, urged on by more cowardly enemies of the youth, seeks to destroy him. It is an unobtrusive little plot, and yields almost without knowing it to the larger story, the more glamorous and visually enchanting poem of movement by covered wagon from the Mississippi to that beckoning land beyond the Rockies.

At the outset there is the assembling upon the outskirts of a Missouri River town of the caravan of adventurers—thousands of men, women and children, great herds of cattle, horses and mules, scores of the long, lumbering canvas covered wagons which are to be the homes of the pilgrims on the long, hazardous journey.

The start is made, with the seemingly endless armada winding its path across the plains. Stops are made for an occasional dance around the camp fires. Streams are forded, cliffs scaled, dust encountered in blankets thick and all but impenetrable, rainstorms battled, and finally the chill of winter, with snow and blizzard raging.

An Indian attack is made, while the imperiled whites sound the alarm, then proceed into the accustomed circular formation, the livestock corralled in the center, the vehicles themselves serving as breastworks for the defenders. Then the endless and far-flung Rockies, forbidding in their glistening, white caps. Then the sickening assault of hunger and fear as the Indians once more surround them. And eventually the emerging of the fleet out into open country and the final, triumphal arrival at their destination. These scenes of natural beauty represent in themselves unforgetable tapestries of photographic brilliance. In them there is not alone size and heft, but also quality.

Now, all the way across the continent, El Brendel rides and persuades a backward mule, a mule which is continuously tired and which sits on its haunches at each and every opportunity. Too, Mr. Brendel's mother-in-law is a passenger. The hero is a young man known to us now as John Wayne. Mr. Wayne is a handsome youth, who is at the beginning of what surely ought to be a successful career. Miss Marguerite Churchill is the harried lady who in time comes to appreciate the worth and valor of Mr. Wayne, the guide. And Tully Marshall is a lovable old reprobate who at the proper moment thwarts the villainies of Tyrone Power, wagon boss, and actually brings cheer where only misery had been.

I should say that Mr. Walsh in this really remarkable narration has advanced to his rarest heights as a director. It is pleasant once again to meet a picture play which is a rich credit to the very business of picture making itself, and I don't want anyone in this busy town to do himself the mean trick of missing it.

DAILY NEWS, SATURDAY, OCTOBER 25, 1930

"THE BIG TRAIL" ROXY VICTORY

Walsh's Western Talkie Rates 4 Stars

By IRENE THIRER.

"The Big Trail," a Fox production, directed by Raoul Walsh and presented at the Roxy.

★ ★ ★ ★

"The Big Trail," its rocky, watery, hilly paths beset by the joys and hardships of pioneering, winds on to a triumphant end at the Roxy, where Raoul Walsh's magnificent epic of the old West is presented in grandeur to awed and absorbed audiences.

Our chief superlative—superb—comes out for this talkie. It was a tremendous undertaking, and the director of "What Price Glory" offers as finished product a film which should grace historical archives when it has completed a world's showing. It should be dug out of its retiring place, time and time again, to be shown to audiences of this generation and the generations to follow.

"The Big Trail" is a vivid record of our country's growth, which should swell every American citizen with pride and patriotism. Remarkable camera work has been combined with skillful manipulation of the microphone.

As the picture winds on, the audience is swept with it. The most natural reaction to a film of this kind, is to feel as though you're along with its characters. And we were so thrilled yesterday that we might actually have been one of those courageous pioneers.

You'll agree, we believe, that "The Big Trail" is a four-star production.

NEW YORK SUN, SATURDAY, OCTOBER 25, 1930.

The New Photoplays

'The Big Trail' Drama of Old West

Once more, out of the modern West, comes a retelling of the grand old story of pioneer days. Repetition has not yet staled the dramatic possibilities of covered wagons nor killed the thrill always roused by magnificent achievement. Epic dramas of the early West are always being planned. Occasionally one lives up to its promises. "The Big Trail," just at the moment, is that one. It takes full advantage of the beauty and courage of its theme.

Given an able director, plenty of money, and unlimited time, it would seem almost certain that a covered wagon story would prove one of the year's high spots in movie production. Fox Films gave all three to the feature at the Roxy. There's an old, as age goes in Hollywood, saying that good pictures are always the result of an accident. There was no accident about "The Big Trail." It is what it was planned to be, a stirring, pictorially beautiful tale of the struggle to blaze a new road across an untamed continent.

The theaters throughout the country have moaned about bad business. Here is a film that will bring back both the children and the grownups.

EILEEN CREELMAN

A monumental work . . . a testimonial to the progress of motion picture work. Pictured with consummate artistry. —*Mordaunt Hall, New York Times*

Impressive in scope, awesome in magnitude, inspiring in scenic glories—a thing of spacious beauty. —*Regina Crewe, New York American*

Most spectacular and impressive outdoor talking production yet attempted. —*Julia Shawell, Evening Graphic*

Raoul Walsh's THE BIG TRAIL

JOHN WAYNE
MARGUERITE CHURCHILL • EL BRENDEL
TULLY MARSHALL TYRONE POWER DAVID ROLLINS

FOX TOPPING the TOP

25,000 IDLE STAGE ACTORS

"BLACKLISTED" BY CHI R-K-O IN 2 TOWNS

Chicago, Oct. 28.

Despite denials and a universal willingness elsewhere to forget it the old fire-belching dragon of "opposition" is still on the job in Chicago. It centers in Rockford and Des Moines where acts accept dates from Publix are henceforth shut out from the benign smiles of R-K-O.

This stubborn adherence to the code of five years ago at a time when vaude is tougher than at any time in midwestern history is working additional hardships on acts who desperately need work.

Having showed at the its Englewood or the Riverside, Milwaukee, turns wait around for R-K-O to do something. Weeks pass. Nothing happens. Acts manage to get Rockford or Des Moines from Publix and are then bawled out by their R-K-O agent for jeopardizing their chances with R-K-O, which will not use them in other spots.

Many of the turns booked by Publix in the contested towns take the money and buy railroad tickets straight to New York or anywhere else but Chicago.

ANOTHER 'LIFT' CLAIM AGAINST CARLTONS

Tommy Foran, of Bernice and Foran, vaude, claims that the Carlton Brothers, dancers, have taken his "Football Dance" that he originated in 1925. After several unsuccessful attempts to induce the Carltons to eliminate the dance, Foran has placed the case in the hands of his lawyer, Bernard S. Bennett.

Mr. Bennett said he is in communication with the Carlton brothers and will give them until the end of this week to arrange a settlement with his client. If that fails he will take the case into court, the attorney stated.

The Carlton Brothers also had a run in with the Ritz brothers two weeks ago, while the Carltons were playing the Paramount in New York. The Ritz boys claimed infringement on their material by the Carltons. Publix ordered the Carltons to discard the disputed collegiate costumes.

Maude Hackett Recovers $2,191 From Alex Gerber

Maude Hackett, actress, won a judgment for $2,191 against Alex Gerber, vaude producer, for breach of contract. Decision was rendered by Judge Ryan in the N. Y. City Court.

Miss Hackett claimed that on Aug. 23, 1928, she entered into a contract with Gerber whereby the latter guaranteed her 24 weeks at a minimum salary of $85 per week by Sept. 3, 1929. She alleged that she waited 28 weeks without securing an engagement except for four days.

Jacob J. Polstein represented Miss Hackett.

Lucky!

Westport, Conn., Oct. 28.

It cost Harry Sid White just $10 to sleep at the wheel of his auto in this town.

The actor's machine crashed into a truck while he dozed.

Quiet for Siegel

Al Siegel is at Stanley Farm, Bethel, Conn., not Saranac as reported. He's ordered to be quiet and may be away six months.

Lung trouble forced Siegel's retirement just as he got a break professionally, after years of trying.

No Nothing

There are four small time indie vaude agents that meet every afternoon on the 46th street side of Miller's shoe store, where they gather with their very thin black books, meet any talent to be booked and take care of all business for the day.

These birds had offices in Times Square but lean days in the indie field, forced them to the street.

No taxes, no rent, no income, no nothing.

Anything to keep from going to work.

TRAHAN IN LONDON SHOW AT $1,250 WKLY

Al Trahan will sail next Friday (31) for London to start rehearsals in the new Paul Murray-Jack Hurlburt revue upon arrival. Trahan was engaged for the London musical through Harry Foster, English agent now in New York.

Trahan's London revue salary is $1,250, large for a first musical comedy appearance in England.

The comedian closed last week with the "Second Little Show," a flop musical of the early New York season. This was his first Broadway legit role and he went in as a vaude headliner.

When Trahan left vaude after 10 years for the show, R-K-O proceeded to book a cheaper "copy-act" formed by Vesta Wallace, former partner of Trahan's, and Johnny Berkes. R-K-O is playing the carbon turn at half Trahan's regular vaude salary. Latter was offered a date at the New York Palace this week, but turned it down in favor of London.

Yukona Cameron, Trahan's singing stage partner over here, goes with him in the London show.

Another American touch to the Murray production will be the "Wood" number sung by Jimmy Durante in the Clayton, Jackson and Durante three-act. Murray secured the rights for his show only from Durante.

HARRY FITZGERALD CRASH

Agent Badly Hurt When Car Strikes Tree at Flushing—Alone at Time

Harry Fitzgerald, agent, is in a critical condition at the Flushing (L. I.) hospital, with injuries received in an auto accident on Long Island Saturday night (25).

The R-K-O agent was alone, driving his own car, when striking a tree outside Flushing. Car was smashed to bits.

X-rays were taken Monday to determine possible internal injuries in addition to three broken ribs, fractured left arm and severe facial contusions.

Girl Trouble in All-Girl Unit; Eline Sisters Blow

Hollywood, Oct. 28.

Trouble with Babe Egan in the R-K-O all-girl unit as one reported reason, Grace and Marie Eline are leaving the unit Nov. 15 at Charlotte, though some New York time was to follow.

They're planning to come out here for a try at pictures.

Playing Both Ways

Syracuse, N. Y., Oct. 28.

York and King are their own opposition here this week.

Headlining the current stage show at Keith's, the Vitaphone version of the act is on the bill at Warners' Strand.

NORWORTH'S SHORTS

Warners has Mr. and Mrs. Jack Norworth, vaude team, for a series of comedy shorts under the running title of "The Naggers."

Termer is for six shorts minimum with an option for four more.

ALL BRANCHES OF THEATRE ARE HIT

Legit and Vaude Main Contributors to Unemployed —Former High Salaried Legits Looking for Extra Jobs in Pictures

TAKE ANYTHING

Show business, along with other industries of the United States, is having its unemployment troubles.

Present conditions, in the opinion of showmen whose experience dates far back, is the worst within memory in the number of actors out of work. Men and women alike.

Estimated number of stage people in New York unable to secure theatrical work at present is conservatively placed at 15,000. That is a terribly depressing total for the show business. It includes all branches and actors only.

In New York the theatrical unemployment situation is particularly heartbreaking because of the former high standing of so many of the present unfortunates. Application blanks for extra work in pictures are filled with hundreds of records telling of rich, notable and lengthy past stage careers. But few talking pictures are made around New York.

In Hollywood, the other important theatrical employment center of the country, specializing in pictures, the situation is somewhat different. Majority of the idle are novices without acting experience outside elementary screen work. All but a few are there because of ambitions to crash the picture heights. They have no dreams of a colorful career in the theatre.

In New York there is no room for them on stage or in pictures, excepting a meal ticket spot now and then in the extra mob. The mobs used in eastern picture producing would be considered small extra groups in Hollywood.

Legit and Vaude

Legit and vaude have greatly decreased the number of stage people employed. Broadway shows with large casts are rare nowadays. Most of the musicals in thus far this season are contented with short chorus lines of 12 or 16 girls and 10 or 12 boys. Cut in principals is proportionate. Dramas average seven to nine principals.

In addition to the inroads and reductions made in the number of vaude-playing theatres, the vaude and variety circuits have considerably shortened their bills and are now using less acts per house than ever before. R-K-O alone will spend more than $4,000,000 less in acts' salaries in '30-'31 than last season.

Legit and vaude by this wholesale reduction have thrown a burden on the small New York picture production field that it cannot possibly carry. Paramount and Warners, the two major producing studios in the east, are considered proper guides to stage conditions through their constant and direct contact with the army of unemployed established stage players looking for odd jobs in the talkers.

Half an hour spent in either of the two casting offices, at Astoria or in Brooklyn, will bring out many real life heart-throbs.

Between the two studios about 2,000 individual applicants for any and all talker work are recorded weekly. This is double last year's total, although the number of picture jobs open has not yet increased.

On the 2,000, approximately 25% are new faces applying for the first time and the rest familiar repeats. At the best production periods there is hardly enough work for more than 200, or 10% of the total, at any one time.

Over 70% of the 2,000 average are stage players without positions in their own field and looking for food elsewhere.

Sad

The stories told are sad. Sometimes the faces behind them are sadder. A former stage leading man is willing to play under an animal suit just for the super work and the pay that's in it. A former stage ingenue in legit at $400 a week, and dare to offer her less in the legit, is willing to do anything to get anything—anything.

Figures

National Variety Artists' Association has 15,000 enrolled members. Actors' Equity, taking in legit players, has 10,000. Number of members paying dues regularly now is reported very far short of both totals. Equity liberally estimates 30% of its membership is currently employed on the stage. The number is more likely 20% presently working in legit engagements in New York and out of town in legit or stock.

The major variety-playing circuit and theatres throughout the country are using 700 acts, or around 2,000 people, on a full week basis, with the possible number of variety players now working in an act held high at 3,000.

Between legit and vaude there are about 5,000 employed at this moment on bookings out of the New York source. Counting only those on the N. V. A. and Equity membership lists, that leaves 25,000 idle, with others who are not members of either organization comprising possibly 10,000 more.

The estimate of between 15,000 and 20,000 layoffs in New York City is deduced by discounting such unemployed who are out of town and those who have temporarily or permanently quit the show business. Commercial employment for hundreds of unsuccessful stage people ranges from driving taxicabs to clerking in department stores and waiting on restaurant tables to toting nite club cigaret trays.

Times Square employment agencies dealing in commercial openings are flooded with actors and actresses who split their daily rounds making between the commercial bureaus and theatrical booking places. Many holding down small salaried commercial jobs continue making the theatrical offices in spare moments and during the lunch hour with hopes that a stage chance might show up.

An Actor's Guts

Chicago, Oct. 28.

An example of a performer carrying on in the face of terrible hardship is Art Randy of the Three Blue Steppers, currently at the Chicago theatre with the Publix unit, "High Speed."

Six weeks ago Randy suffered a broken jaw. To properly set it all of his teeth, upper and lower, have been wired together. Under this handicap he continues his arduous dancing, doing four and five shows a day on a liquid diet taken through a glass tube.

French Hurt by Boag's Car

Paul French, vaude actor, is asking a settlement from Galan Boag for injuries received when Boag's car crashed into his in front of the Hotel Harding Oct. 23.

Louis Handin is attorney for French.

Ralph Farnum West

Ralph Farnum, the agent, has suffered a recurrence of his sinus trouble and has been ordered once again west.

Miss Furst, in charge during Farnum's last time away, continues in charge of his office in New York.

Crockery Throwing and Socks Are Among Divorce Pleas in Chicago

Chicago, Oct. 28.

Five divorce suits brightened up the week, with charges of infidelity and cruelty adding piquancy to the otherwise cut-and-dried desertion routine.

There's the case of Mary May vs. Marty May, formerly known in vaude as Wallace and May. Marty May is now with the "Twelve O'Clock Revue." He is being sued for divorce on assorted charges of desertion, cruelty and adultery, according to Leo Weisskopf, attorney for Mary May. Couple were married in Jersey City on April 3, 1921, and separated somewhere on Aug. 3, 1928.

Weisskopf is trying to induce the courts to untie the marital knots between Nathan Kamia and Jennie Kamia. Kamia is a stagehand and suing for divorce from his wife on charges of cruelty and desertion. The couple lived together well enough from 1902 to 1926. Then Mrs. Kamia, after 24 years, tossed a flock of crockery at his head and when he refused to run, she did.

10-Day Wife

Edna Saunders, at the Academy here, was a wife for 10 days only, dating between May 24, 1929, and June 4 of the same year. They got married in Waukegan and seemed happy until June 2, when Charles L., head of the family, took a sock at her but missed. On the next day his aim was better. Then he got drunk over the k.o., fell out of the door and never came back. Last week, the courts handed the lady a divorce decree.

Byron Langdon, former vaude and radio performer, and now head of the Langdon Brothers' school for the guitar, has filed a reply to his wife's suit for divorce. May Langdon charges desertion, cruelty and infidelity. The reply denies all three of these charges.

An opera soprano, Elizabeth Kerr Harvey found her way into the divorce rooms, and wandered out with a full set of legal papers, finally separating her from Dr. James Frederick Harvey.

Charges were cruelty; specifically that when she had neuritis he kicked her in the stomach and pushed her down stairs. Which the court agreed was cruel, especially with neuritis.

Dr. Harvey filed an answer denying the charges, but let his wife have her own way about the divorce.

NINA OLIVETTE'S LIFT CLAIM DISALLOWED

A protest filed with R-K-O by Nina Olivette against Edna Covey, with Miss Olivette alleging a lift by Miss Covey, has been rejected by the booking office.

Both girls are in production acts put on by Creatore & Marvin. Upon Miss Olivette filing her complaint, the firm made answer. It stated the Olivette act was under its management and booking, playing the Publix time; that Miss Olivette had declined to continue with it, whereupon the producers reproduced the turn, with Miss Covey featured, for vaudeville.

The act is a girl with boys, with the principal item adagio tricks.

Charlie Allen is the agent for the Olivette act and Charlie Morrison for the Covey turn.

Servace LeRoy Better

Servace LeRoy, the magician, who was badly injured by a motor car near his home in New Jersey, was reported showing much improvement early this week. He is at the Matawan Hospital, Matawan, N. J.

Although LeRoy was reported to have sustained a skull fracture and several broken ribs, hospital people said they expect he will be able to leave for his home within two weeks.

Inside Stuff—Vaudeville

The suing and counter-suing Emanuel Prices, husband, a vaude agent in Hollywood, date their troubles back to Brooklyn, N. Y., where Mrs. Bessie Price first started suit. She is the sister of Mrs. Al Goldman of the Crying Goldman's. Both are daughters of a prominent Brooklyn banker.

Price, under the Calif. laws, is counter-suing for a divorce on charge of cruelty.

Only former Fox vaude house in which stage shows have not been restored during the past two weeks is the Park Plaza, Bronx.

Fox states the reason for not returning vaude to the house is that it is in competition with the Fox Crotona, which went back to vaudfilm two weeks ago. Both houses are on the same street, about 10 blocks apart.

Western division manager of a theatre circuit is so intent upon making a showing to the higher execs back east that he's willing to pass up even human decency. An acrobat, while playing in one of this manager's houses, took a bad fall on stage and landed in the hospital with a broken back that will keep him out of the business the rest of his life.

House manager immediately wired to the division boss asking what to do about the act's salary, with two other members of the troupe working through the week. Big shot wired back to deduct one-third and refused to budge even when the boy personally wired him of his condition and need.

"The state compensation insurance will cover him," was all the division mgr. answered.

Dispute on between the R-K-O booking and operating departments as to the advisability of a gag used by Georgie Price at the Palace, New York. Georgie mentioned to the audience he would show them in person who is responsible really for the success of R-K-O vaudeville. Calling for the head usher of the Palace, the latter marched down to the footlights when Georgie kiddingly explained. Then the performer asked the stage carpenter to step out. The latter did and more business.

Booking office and audiences thought the gag funny, but the theatre operating end says it reflects upon the actual "service" R-K-O has been trying to build up.

Which means nothing excepting the difference between a booker, operator and audience. A laugh probably is useless to an operator; his cry is: "What's the picture?"

Jim McIntyre, of those two kids, McIntyre and Heath, says that Amos 'n' Andy can lay all their success and opportunity to the fact that he and Tom Heath are, and have been, financially impregnable. Jim says, "For a team to get anywhere in radio, they had to work for nothing or very little for a long time to get established on the air. Tom and I have always got our salary and took no cuts. We packed theatres in this country for years and had no time or inclination to fool around with broadcasting with its little or no dough. If we had had a good offer to broadcast four or five years ago, there would be no Amos 'n' Andy today because those boys are a sure enough copy of Tom and myself."

He further declared, "'Variety' called the turn in its review of Amos 'n' Andy in their first talking picture. In fact anybody who has been around any in show business, knows that McIntyre and Heath have been doing a nigger act for 50 years and have developed most of what the present blackface acts use for ideas and personality."

Indie Exhibs Contract

(Continued from page 39)

tributor company the right to dictate playing on a guarantee and percentage basis any pictures it may choose.

Such optional dealings, especially prevalent since the Thacher sock at the distributors, are charged by exhibs with cluttering up bookings. National circuits, by holding out on certain releases, have tied up the entire line of distribution until, when the picture arrives, it has "whiskers."

The new uniform contract, it is generally agreed in indie ranks, could not be born at a more opportune time.

LABOR TROUBLES

(Continued from page 30)

er were discussing the St. Louis conditions in the Schiller office, another session was on which affected New York Local No. 1 (N. Y. Theatrical Protective Union) but which in settlement meant much to all circuits employing union men.

Publix got into a squabble with No. 1 over the men Publix should employ at its Paramount and Rivoli theatres, New York. Publix decided to give certain men their notice, claiming their contracts had expired, and engage the union men it desired by individual contract.

The union demurred and decided it would name the crew, forcing Publix to continue working the old crews.

Last week Publix claimed it had the right to pass upon the union men it should engage for service in its New York houses and told No. 1 that either Publix be granted that privilege or all Publix houses would go non-union.

Monday afternoon No. 1 sent a large committee over to the Loew offices where the meeting was held to confer with the different circuits' representatives in New York. Among the reps were Harry Sherman, contact union man for Publix, and H. S. Kendrick for Fox.

It was Publix's position that if No. 1 had the right to designate the men individually in all New York and Brooklyn houses on the Publix list, that it would extend its power to all circuits. The Par and Rivoli cases were considered a test as to the union's actual right.

Further conferences yesterday (28) indicated an immediate settlement.

St. Louis, Oct. 28.

Sympathetic strike of operators and stage hands, set for last Thursday, postponed until Thursday (30) when a joint committee representing the unions voted to go to New York to consider a new proposal from the officials of the American Federation of Musicians.

Last proposal of the houses was for the elimination of the orchestra at the Missouri, an orchestra of 21 at the Fox and Ambassador, and an orchestra of 12 men and organist at the St. Louis. This rejected by the musicians.

At that time union leaders declared theatre owners had threatened to close the theatres involved indefinitely, rather than meet the demands of the union.

Dallas, Tex., Oct. 28.

With Publix just having managed to quiet labor squawks at Austin, a new war broke out in three different portions of Texas.

On expiration of a five-year contract 15 projectionists of the Jefferson Amusement Co., operating in Beaumont and Port Arthur, walked out after the circuit demanded a cut in personnel and wages. Walkout was for four Beaumont stands, the Jefferson, Liberty, Tivoli and People's theatres.

At Lubbock, west Texas, the Lindsey wheel encountered trouble when the union demanded the close of an open-shop policy. Stench bombs and sulphur flares hurt biz in the Lindsey and Palace, with cops unable to grab the guilty ones. In Lufkin, east Texas, an audience of 350 was forced into disorderly retreat when two stench bombs were set off simultaneously.

In contrast to past labor troubles in Texas, present squawks seem centered around smaller keys.

Oklahoma City, Oct. 28.

Labor troubles have reached an acute stage at Lindsey and Lufkin, Texas. Stench booms have been thrown into the Pines and Texas theatres at Lufkin and also at the Palace, Lindsey. Reward offered for the guilty parties.

The three theatres said to be employing non-union employes.

Newark, N. J., Oct. 28.

Motion picture operators in Newark, N. J., were scheduled to walk out after the final show last night (Tues.) in sympathy with the musicians, who have been out of the theatres for the past five weeks. Walkout was expected to affect around 1,000 employees in Essex County theatres.

Efforts to bring about a compromise between the musicians, who demand a 52 week contract, and the theatre operators, who insist upon a two weeks' dismissal notice, up to noon yesterday had proved futile. Unless the differences regarding the new contracts were settled before midnight last night all picture houses in Newark and Essex County will be dark, pending conferences looking towards conciliation.

NEW ACTS

Al B. White is producing a five-people act written by himself. Support includes Floria Vestoff and Stewart and Vale. Handled by Chas. Morrison.

Kaye Smythe, daughter of Marie Hartman (Hibbett and Hartman), and Andy Rice, Jr., will do an act written by Andy Rice, Sr.

Countess Sonia, who has been on the Coast for a summer vacation, is returning to vaude in a new act which was booked into Long Beach, Calif., Saturday (25) for an initial showing.

Thea Lightner, arranging time, has booked the act into the State-Lake, Chicago, for R-K-O, opening Wednesday (5).

Herb Ashley, formerly Ashley and Mathews, and Mac Duncan, Scotch comic, 2-act.

N. T. G. at State

N. T. G. and Girls will head the show at Loew's State, Broadway, during the theatre's anniversary week, Nov. 8.

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CLASSIFIED ADVERTISEMENTS
Up to 30 Words May Be Sent to
"VARIETY," NEW YORK
Up to Monday Noon Weekly

INTERNATIONAL BOOKINGS

All R-K-O Vaude Bills Coming Down To 4 Acts Each, Except in 3 Houses

R-K-O is considering a four-act limit on vaude bills for all theatres excepting three in New York. Exceptions are the Palace, only remaining straight vaude houses, and Hippodrome and Jefferson, both playing seven and eight acts with pictures as a "bargain show" policy.

Success of the four-act bills in the west, where the R-K-O western units are now playing, is motivating the coming general cut in length of bills all over the circuit. At the booking office it was stated there would be no reduction in the cost of bills along with the drop to four acts.

Present five and six-act houses, it was declared, now spending $4,000 weekly or more on acts would distribute the same money among the lesser number, improving the quality of the shows. Another reason, say the R-K-O bookers, is that four acts are more desirable than five in theatres where the turnover is held more important than the show on the week-ends or holidays, when four performances are customary. On these days the five-act bills must be cut to the bone, working hardship on all the acts and rendering many of them useless to the theatres at their salaries.

Acts caught on Saturdays or Sundays in many combination theatres are at a severe disadvantage through having been forced to slice their running time in half for box office turnover.

Two Cuts.

In the time cutting respect, vaude and presentation are dissimilar. In the picture houses acts are cut to fit the show at the beginning and play that way for the rest of the route. In vaude the acts cut on the big biz days only and revert to normal running time the balance of the date.

In vaude an act running 18 or 20 minutes normally will be ordered to "cut to 12" at the last moment by the manager. No instructions are given as to what should be eliminated and frequently the acts' own judgment is not the best.

Albee, Brooklyn, and the Palace theatres in Chicago and Cleveland, all spending around $5,000 on five-act shows with "names," and considered the ace combination theatres of R-K-O, will be included in the cut to four-act bills when made.

The proposed reduction would drop about 50 acts weekly from the R-K-O books, without lowering the cost of bills.

CHI. PUBLIX UNITS GAIN EXTRA WEEK

Chicago, Oct. 28.

Under a new arrangement following the dropping of stage policy at the Marbro local de luxes are realigned. New York "A" units will henceforth play but one week locally, at the ace Chicago.

Chicago's own productions will have four weeks, an increase of one week. They will originate as previously at the Oriental and successively play the Uptown, Paradise and Tivoli.

Present personnel and status within the Publix-B. & K. production department remains without changes.

New plan starts functioning Nov. 14.

3 Kings Re-Shuffled

Chicago, Oct. 28.

Each member of the original King, King and King dancing act is now with new partners. This is the triple hoofing turn that started a whole epidemic of acts of its kind.

Frank King now is one of the Condos Brothers in New York; Matty King, retaining the original name, is in Europe. Third King is now with Three Jacks playing with Chicago B. & K. Unit.

A Hoofing Town

Portland, Me., Oct. 28.

This burg's gone crazy on tap dancing. Looks like all the hoofers in the world will have come from here.

One theatre, half a dozen dance schools, and an athletic club have bulging classes of aspiring hoofers, mostly femme. It's catching on worse than miniature golf.

Shuberts' Sunday Nite Shows Expensive, as They Must Pay Plenty

The Shuberts contemplate Sunday night vaude concerts at the Majestic (legit), New York, with eight-act bills at $2.50 top. They are said to figure the cost of the single show between $3,000 and $3,500 in salaries, knowing they must pay high for just a lone performance.

Ed Davidow, agent and brother-in-law of the Shubert brothers, is their reported selection to run the Majestic concerts. Edgar Allen, former Fox booking head and now associated with Davidow, may book the shows.

The Shuberts flopped with a similar Sabbath vaude try at the Majestic two seasons ago.

No date set on the Majestic revival, but probably in November.

ACTS CALLED UPON BY R-K-O RADIO DEPT.

R-K-O acts instead of being requested to appear on the R-K-O radio programs by the booking office, will hereafter be solicited directly by the radio department, headed by James Turner. It is stated this move is merely to place the proper work in the proper department.

Asked what action the radio department would take if the act refused to broadcast, although it is stipulated in their contracts that they do so when called upon, Turner answered:

"We'll cross that bridge when we come to it."

An attempt will be made by the radio department to prepare the radio programs in full three or four weeks in advance. Spot bookings for the R-K-O radio programs, heretofore the policy, is said to have weakened the programs, inasmuch as the acts barely have been given time to prepare material.

CHILD LABOR POINT UP IN ALABAMA CASE

Birmingham, Oct. 28.

Personal appearance of Baby Rose Marie, juvenile radio singer, at Ritz last week raised the ire of the state labor department and Vernon Reaver, house manager, was placed under arrest. He made bond for $500 and the case has not yet been set for Juvenile Court.

Attorney General McCall ruled that Baby Marie was violating the child labor law and instructed Mrs. A. M. Tunstall, director of child welfare, to take steps to have the kid taken off for the remainder of the week.

Reaver, however, claimed that Marie was not drawing a salary and was not even working for an Alabama company, being sent to Birmingham by an out of state company. All advertising carried the line, "presented by National Broadcasting Company."

Meanwhile, the program went on as usual until the week's booking was up.

NO GUARANTEE ON EITHER SIDE

R-K-O Says Foreign Acts Must Prove Themselves Over Here Before Given Contracts—English Agent Offering U. S. Turns One Week Only Abroad.

MATTER OF GAMBLE

R-K-O is letting the bars down on English acts in so far as guaranteeing American vaude time to unknown and untried imports is concerned. At a booking meeting it was decided R-K-O will book no more turns from England for more than a week over here until proving value before American audiences.

This, in the future, leaves it solely up to English variety artists by assuring them of nothing until they have arrived both ways. In coming to America henceforth, with R-K-O playing in mind, the English acts will be gambling on their own on American vaude.

R-K-O's booking office declares this is no ban against the English actors but a protective measure for the circuit and American turns.

If what has been seen is the best England can offer, states R-K-O, it is justified in refusing to obligate itself and its theatres to foreign acts until they are a proven quantity.

At Publix it was stated that circuit has not considered following R-K-O in the foreign acts problem. Publix declares it is satisfied so far with the small number of English acts imported for its presentation theatres.

The other major American vaude circuit, Loew's, does not import English material for its own use, booking foreign acts only after they are here and established.

England Plays More

England in the past three seasons has booked and played possibly 150 or 200 American acts. America in the same period has played probably 35 English acts. Percentage of American flops in England against English flops in America is extremely low.

The English bookers and theatres do not guarantee American vaude acts any appreciable bookings and salaries unless pretty well assured that they will make good. An English agent now in New York booking acts for over there is offering a week in England to American vaudevillians and nothing further. It will cost the acts boat fares and the other traveling expenses to play the English single vaude week. It's left to the act to decide whether to take a chance and gamble on a click to bring further bookings. Some acts of late have been offered but two weeks abroad to start over there.

Harry Foster is the English agent offering American acts the single week in England. Foster says R-K-O is unfair in making identical terms.

Jack Barty, English single imported for American vaude by Jenie Jacobs, was paid off after two shows for R-K-O in Union Hill, N. J., opening day, Saturday (25).

Barty was advised by the R-K-O booking office he was satisfactory personally, but his material was not suited to American audiences. He was told to see a few shows and brush up on American tastes before trying again today (Wednesday) at the R-K-O 58th Street, New York.

In Loew's "Pastels"

Jans and Whalen will be the feature and Allan Rogers the m. c. of the Loew stage show "Pastels." It reopens the Century, Baltimore, Nov. 8.

House has been playing straight pictures due to labor trouble since summer.

Loew's Closes Chicago Office and Young Jones Laughs Off Contract

Chicago, Oct. 28.

Johnny Jones agreed to forget about his contract with Loew's when that circuit advised him it wished to discontinue its western vaude booking office, of which Jones has been in charge. The office closed last week for want of theatres to book and Johnny laughed off the agreement.

Jones is the son of Aaron Jones of Jones, Linick & Schaefer. Though the contract cancelation cost him plenty, Johnny is reported able to afford it. His contract, for 10 years, was issued originally by Marcus Loew four years ago. At that period the Chicago Loew exchange was booking about 10 weeks of vaude time in this section. Jones' terms under the contract were for $300 a week salary and a 50% split with Loew's on all profit from booking fees.

When closing, and for several months previously, the local Loew office was going along without any theatres to book. New York end of Loew's stated it was economically necessary to shut the Western office.

TWO DAVEYS LEAVE BILL

Their Answer to Reprimand by Booking Office

Two Daveys, man and wife team, walked out of the Kenmore, Brooklyn, N. Y., after the first show Sunday.

Sam Tishman, R-K-O booker, booking the Kenmore, was informed Davey was disregarding all stage orders. Tishman phoned Davey, reprimanding him. Davey replied they were packing and would leave the bill.

After this reply the act was canceled for next week at Keith's Boston.

Donovan Girls and Bishop substituted for the Two Daveys for the rest of the first half.

BENEFIT SHOWS FOR LAY-OFFS SUGGESTED

A group of vaudevillians who have suffered from the decrease in bookings, contemplate a series of Sunday night concerts, with the idea of splitting the proceeds pro rata. It is hoped to secure legit theatres without cost. One show will be tried and if the idea clicks three or four benefits will be put on each Sunday. A number of standard acts are said to favor the plan.

Idea is credited to Billy Halligan. Many professionals have been idle for a long period. Plan is for acts to register and with an agreed upon plan bills for the Sunday shows will be framed. It is expected that name guest stars will help out, without participating in the split.

Halligan is headquartering at the Friars.

GUS VAN'S $165,000 JOB FOR COMMERCIAL DISCS

Gus Van has a contract with the Columbia Phonograph Co. to make spot broadcasting records exclusively for it for the next six months. The records will be used by Chrysler in its broadcasting over western stations.

Van is contracted to make 156 records at $1,000 each, making his gross $156,000. He will do two songs and 4½ minutes of talk on each record and his Schultz Family in Dutch dialect. Milton Ager will write the talk and is under a separate contract to Columbia.

Lowry and Pittsburgh

Pittsburgh, Oct. 28.

Despite outcome of musicians' strike in St. Louis, Warners intend to keep Ed Lowry here indefinitely as m.c. at the Stanley.

Theatre is playing up its m.c. in 24-sheets all over town and often in the ads.

Hall-Dexter Split

Hall and Dexter are splitting as a vaude team.

Julian Hall will do a new act with band, while Miss Dexter's plans are unsettled. Team tried out a new double several weeks ago, which didn't get a tumble from the bookers.

Haley-O'Neal Act

Jack Haley and Zelma O'Neal have an act for one week at the Palace, New York, starting Nov. 8.

Both go with "The Gang's All Here," new musical.

AMOS-ANDY'S GOING STRICTLY BUSINESS

Upon Amos 'n' Andy's insistence, R-K-O will not play the Moran and Mack stage act in any theatre as opposition to or competition with the Amos 'n' Andy talker, "Check and Double Check."

Amos 'n' Andy's attitude is that the playing of Moran and Mack with or ahead of their picture in any locality may result in confusion of the two blackface combinations. Amos 'n' Andy's interest comes from their percentage arrangement of the net on the Radio picture.

Amos 'n' Andy's objection was the cause for R-K-O's re-routing of Moran and Mack into New York to prevent confliction with out-of-town openings of the talker.

Another reported demand from Amos 'n' Andy is that Moran and Mack be kept out of the Palace, New York, during "Check and Double Check's" engagement at the Mayfair, where it opens Friday night (31). Stage team also will be booked away from the Palace, Chicago, during the picture's stay at the State-Lake there.

Moran and Mack's stage salary is $5,000.

Gerty Hoffman's Act

Gertrude Hoffman is readying a flash act for her first vaude appearance in five years.

Mrs. Archambeault's Denial

Frances (Laidlow) Archambeault, wife of Percey Archambeault, piano-accordionist with the Hughey Connors orchestra, has sent out denials that she attempted suicide in Worcester, as reported.

She declares it was her intent to take headache tablets and a sip of what she supposed was wine. The "wine" turned out to be a poison. She is entirely recovered.

Rose M'cing in Jersey

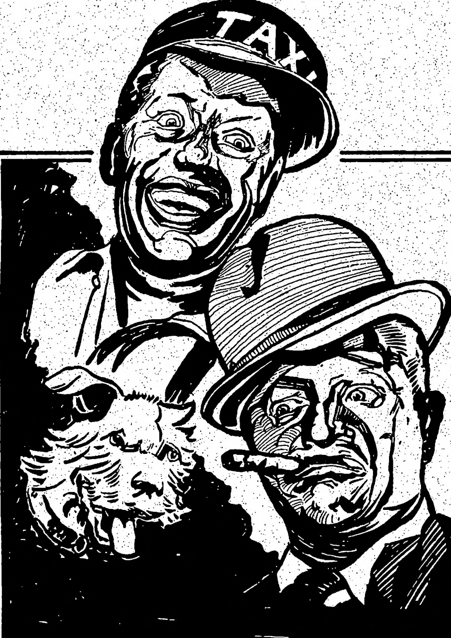
Harry Rose will start an experimental two-week career of m.c'ing at the Stanley, Jersey City, Friday (31). If developing as per hopes of both sides, Rose will keep on m.c'ing in the same spot.

Expectation the Warners would shift Rose into St. Louis has been thwarted through the strike there still on. J. C. Stanley is a Warner house.

Bard's Loew Week

Ben Bard, husband of Ruth Roland and himself a film player, has been booked for Loew's Orpheum, New York, starting Nov. 1.

Bard carries a pianist and is managed by Meyer North.



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WITH

AMOS 'N ANDY

THREE LITTLE WORDS

ONE OF THE BEST SONGS KALMAR AND RUBY HAVE EVER WRITTEN.

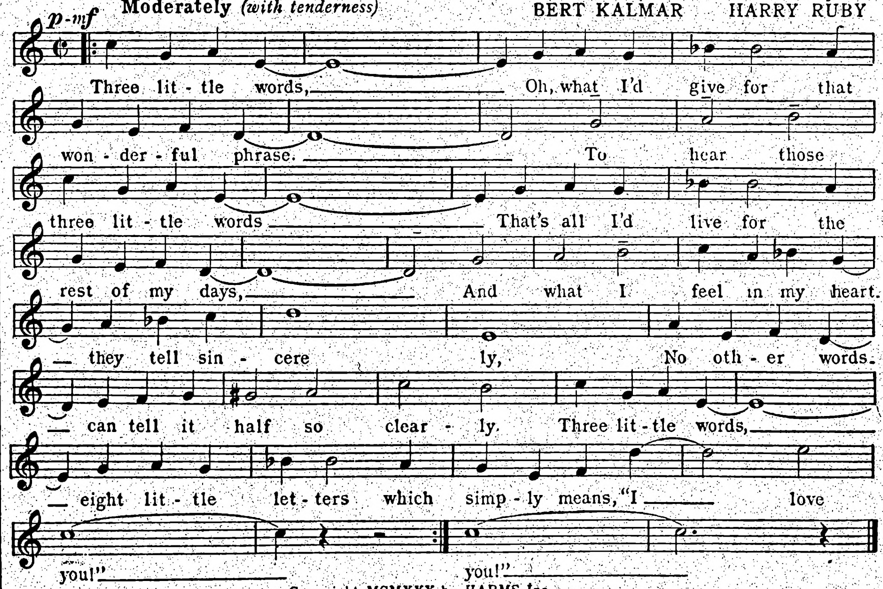
THE PICTURE WILL SET NEW BOX-OFFICE RECORDS. THE PUBLIC WILL WANT TO HEAR THIS SONG AGAIN AND AGAIN —

GIVE YOUR PUBLIC WHAT IT WANTS

REFRAIN Moderately *(with tenderness)*

Words by BERT KALMAR

Music by HARRY RUBY


p-mf
Three lit - tle words, Oh, what I'd give for that
won - der - ful phrase. To hear those
three lit - tle words That's all I'd live for the
rest of my days, And what I feel in my heart.
— they tell sin - cere ly, No oth - er words.
— can tell it half so clear - ly. Three lit - tle words,
— eight lit - tle let - ters which simp - ly means, "I love
you!" you!"

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THE SENSATIONAL SONG HIT INTRODUCED IN THE

"SECOND LITTLE SHOW"

PRODUCED BY DWIGHT DEERE WIMAN IN ASSOCIATION WITH TOM WEATHERLY

SING SOMETHING SIMPLE

Refrain

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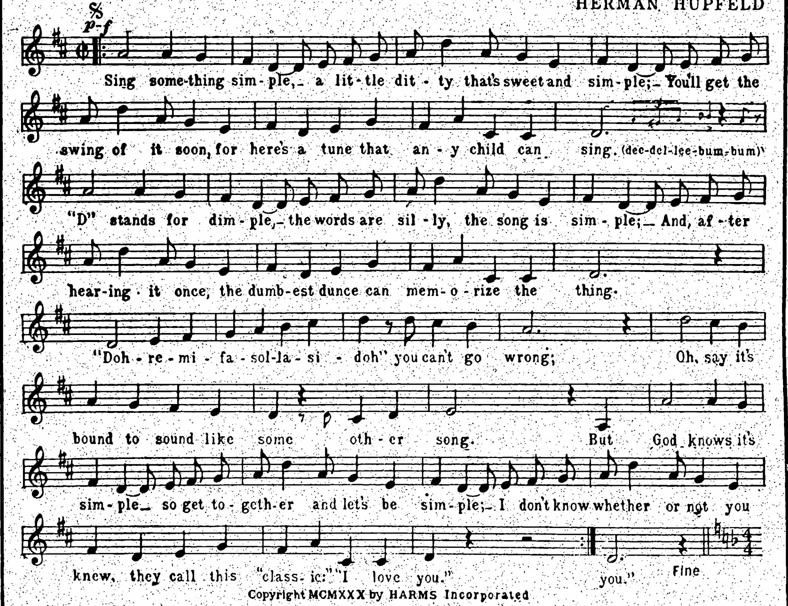
p-f
Sing some-thing sim - ple, a lit-tle dit - ty that's sweet and sim - ple; You'll get the
swing of it soon, for here's a tune that an - y child can sing. (dee-del-lee-bum-bum)
"D" stands for dim - ple, the words are sil - ly, the song is sim - ple; And, af - ter
hear-ing it once, the dumb-est dunce can mem - o - rize the thing.
"Doh - re - mi - fa - sol-la - si - doh" you can't go wrong; Oh, say it's
bound to sound like some oth - er song. But God knows it's
sim - ple so get to - geth-er and let's be sim - ple; I don't know whether or not you
knew, they call this "class - ic:" "I love you." you."
Fine

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STRAND THEATRE BLDG. 47TH AT BWAY.

Want Agents to Guarantee 15 Acts for $400 at Englewood, Chi.

Chicago, Oct. 28.

At present what's left of vaude in the middle west is worried about the Englewood, south side showing house. This house has lately been marked for a policy change to straight pictures, although no theatre in the country gets standard acts so cheaply.

A proposition from the bookers to the agents asks that the agents undertake to guarantee the house 15 acts weekly at a total cost of $400. This is inclusive of five acts each half and an extra five acts for one night, Tuesday, when a total of 10 turns are used.

Hesitancy in dropping vaude at the Englewood proceeds from the R-K-O officials' realization that the house without acts would classify as a Grade C shooting gallery, outclassed and outseated by every other theatre in the neighborhood. R-K-O has two more years on its lease.

Englewood is besides the only showing house for the remnants of the Assn. Its removal would be extremely demoralizing to the local vaude department after the sock it got with the State-Lake's change.

Actor Just Worried

In all of this the actor is merely a worried onlooker. Acts are leaving town as fast as they can and while still having railroad fare. Even some minor points like Detroit, Philadelphia and Boston have more attractive setups from the viewpoint of small turns than in this town.

Within the last few weeks R-K-O has started showing nights on Fridays at the Riverside, Milwaukee. Acts work gratis but get transportation and baggage from the office through Sam Thall's wholesale rates. Milwaukee showing is primarily a business-stimulating scheme for the house, but actually acts appear to much better advantage in the Milwaukee theatre, which has new equipment and other advantages for a smooth performance lacking at the Englewood.

That it may soon be very tough to get acts to "show" under existing conditions is possible. Acts have not failed to notice and comment upon the singularly small number of terms getting Chicago routes following Englewood showings. Most of the turns on the Chicago books are standard New York acts set before playing the Englewood, not after.

Even the so-called "office acts" produced by the local boys with supposed ins are less numerous, with a shortage of acceptable flashes actually existing.

Latest kick is the dropping of vaude in Memphis, formerly a full week life-saver.

STAGE UNITS BACK IN LOEW'S, BALTO.

Loew's Century, Baltimore, playing all sound since summer, due to trouble with musicians, will replace its stage shows starting Nov. 3.

The first show will be a Capitol, New York, unit called "Pastels." From Baltimore it will go to Pittsburgh and continue to Cleveland, closing in Columbus in Loew's houses.

F. & M. in Louisville

Louisville, Oct. 28.

Fanchon & Marco Idea, "Gyp, Gyp, Gypsy, will open the National Nov. 2. It is the first flesh show in town in 16 minths.

National is under management of A. Bass, indie.

The addition of Louisville means the F. & M. Ideas will stop there enroute from Atlanta to Oklahoma City.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

INFORMATION WANTED as to the whereabouts of HAZEL MASTANTUONO (nee BEAM), born in Silvercreek, N. Y., and in 1921 resided at 305 Macon Street, Brooklyn, N. Y. C. Communicate with P. A. Ramo, Atty., 105 Broadway, New York City.

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J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

EARLE, PHILLY, VAUDE, WITH WASH COME-BACK

Successful return of Warner's Earle, Washington, to stage shows after five years of straight pictures, gauged by the first two week's business there, has prompted Warners to consider a vaude revival at the Earle, Philadelphia, also.

Wash. Earle's stage policy under the revival is four acts on full week with a weekly budget of around $6,500 for the "flesh." That amount covers all high salaried "names" Warners can secure for the house. The "name" policy will be maintained as far as possible.

Earle in Philly, also in straight pictures now, is being touted for a stage return with a similar policy.

ACTS AND FILMS IN SYRACUSE—OPPOSISH

Syracuse, N. Y., Oct. 28.

Tossing his hat into the Syracuse ring, now controlled by the five major chains, Charles A. Sesonske, veteran showman, will reopen the Empire here Saturday (1), playing first run pictures and vaude.

He takes over the house from the Muriel Amusement Company which had unsuccessfully attempted to put over a vaudefilm policy at 20c. top.

Week-stand bills will embrace four or five acts. Opening show has Rose's Midgets headlining.

Scale not set, may be 40c top, a dime under the Keith price. Four shows daily.

Sesonske began his career as an actor with the Spooner stock in Brooklyn years ago, and later played with Mansfield. A throat affliction forced him to quit the stage and he entered the business end.

Later, he turned exhibitor. He now has houses in both Carthage and Lowville, N. Y.

Vaude in Pan, K. C.

Kansas City, Oct. 28.

Pantages has switched from F. & M. units to vaudeville, on three days' notice.

KALCHEIM IN FAM. DEPT.

Takes Charge of Small Time R-K-O Bookings

Harry Kalcheim will take charge of R-K-O's Family Dept., or small time books under a slight switch in the floor arrangement.

Jack Hodgdon and Frank Sullivan, the two small time bookers for R-K-O, come directly under Kalcheim's direction as assistants to him in the booking.

F. & M. SLICES BERNARDINO

Los Angeles, Oct. 28.

Fanchon & Marco Ideas are to cut their full week at Fox-California theatre, San Bernardino, down to four days (Thursday, Friday, Saturday and Sunday), with first half taken up through plan to add Glendale, Cal., to route.

New policy at California went into effect Thursday (23).

R-K-O's Upstate Head.

Syracuse, N. Y., Oct. 28.

E. Gluckman, until recently with Publix in Chicago, is the new district manager for R-K-O upstate. He succeeds Lou Golding, expected to go with the Fabian circuit.

Gertrude Bond and **Adele Trent** are reuniting for vaude, after a separation of two years.

Vaude supplants dramatic stock at the Westwood, Westwood, N. J., next week (3), four acts on a split.

Bruce Morgan and **Franklyn Gates**, who split about five years ago, have reunited.

Fox, Ridgewood, Vaude

Fox's Ridgewood, Brooklyn, one of the circuit's met theatres that went straight pictures last Spring, returns to vaude next week (1) with five-act bills on split weeks.

Ridgewood is across the street from R-K-O's Madison. Latter has been claiming considerably increased grosses by gaining the neighborhood vaude patronage with the exclusive stage show house, since the Ridgewood dropped vaude.

R-K-O MAY TAKE VAUDE OUT OF FT. WORTH

Dallas, Oct. 28.

Musicians at R-K-O Majestic, Fort Worth, were given two weeks' notice, with indications that house will either drop vaude or go on a split week mixed policy. One alibi offered is that the Fort Worth Majestic, built 30 years ago, has too small a seating capacity (1,000) to bear vaude overhead. The house played vaude regularly under Interstate circuit as one of its Texas stands.

Is unlikely R-K-O will build a new house in Fort Worth under present conditions. Town is smallest in R-K-O Southern fold.

Pit band in R-K-O Majestic, Dallas, has been cut from 9 to 7.

In case Fort Worth vaude dropped it, leaves R-K-O, Dallas, San Antonio, Houston, Birmingham and New Orleans, as its local vaudfilm stands.

STATE-LAKE'S OFF; PALACE DOES FAIRLY

Chicago, Oct. 28.

State-Lake's all sound policy fell down badly on its second week and with the hold over Radio picture, "Half Shot" as the attraction. Gross was $19,900 as against the theatre's first week's gross under the all sound show of $31,000.

The Palace, the only vaudfilm theatre in the Loop and the only Loop house with vaudeville since the State-Lake changed policy, did $19,600 in its second week of the State-Lake's change from vaudfilm to all sound. That amount is fairly average, with the Palace's top for vaudfilm, $21,000.

Attention is centered here on the two R-K-O houses since the State-Lake had played vaudfilm from its opening years ago, and reached as high as $28,000 with that policy.

WB SPLIT, WATERBURY

Warners will install a four-act vaude policy at the Strand, Waterbury, Conn., starting Nov. 1. House has been in straight pic.

Bills will play four days each week, Saturday opening.

Stage Band Split

Proctor's, Mt. Vernon, N. Y opens Saturday (1) with three acts and a pit band on the stage. M.c. will be Nat Nazarro Jr.

R-K-O will rotate the shows between this house and the R-K-O theatre in White Plains, with Artie Melson as m.c.

Dec. 6 for New Intact Houses

Intacts will go into the 81st Street and Kenmore three weeks earlier than contemplated.

Date has been set forward from Dec. 27 to Dec. 6.

Poughkeepsie's Last Half

Poughkeepsie, N. Y., Oct. 28.

Rialto has added five acts the last half.

PUBLIX 24-WK UNIT PLAYABLE IN 27 WKS

Publix will scrap its recently organized Canadian stage production department Nov. 15 and switch Toronto and Montreal to the regular Publix unit route.

Publix's Canadian move is similar to that decided on for the west coast, with the Publix local production office in Los Angeles disbanded. L. A. and San Francisco, the two remaining Publix presentation stands on the Pacific slope, are added to the regular unit route. As in California, disbanding of the Canadian production staff is for economy. Publix considers it cheaper to route the eastern picture house units into Canada than to maintain a special production department for the brief playing time in each section.

Toronto will follow Montreal between Philadelphia and Buffalo on the Publix route. To bring the American return jump closer Buffalo will follow Pittsburgh on the Publix route instead of preceding it as at present. There will be a week's layoff after Philly, before Montreal.

Sunday laws in Ontario make Toronto a six-day stand for the stage units.

Montreal goes on the route Nov. 15 and Toronto a week later. L. A. and Frisco join Nov. 6 and 13. The additions increase the Publix unit route to 24 weeks, playable in about 27. A couple of more towns will probably be shortly added.

The Oxford, Philly, opens Wednesday (29), as a four-day vaude stand. Other half of it plays sound.

TEX
McLEOD
Oriental, Chicago

Chicago, Oct. 17.

Affirmative evidence for vaudeville was given Saturday by Tex McLeod, the rope and gag-spinning entertainer. Entirely conversational despite the constant whirling lariats, he is vaudeville throughout and in no sense a regulation picture house act or type.

McLeod disarms everyone in advance by stating he has a bunch of old gags to tell and the sooner they laugh the sooner they can go home. This is humorous exaggeration as his jokes are exceptionally well-assorted, up-to-the-minute, and free from the thumb marks of usage.

Only for a moment upon his shuffling entrance is there any retardation of the unit's tempo and he is thereafter such a welcome variant from the customary monotonous succession of singers, hoofers and acrobats seen at the Oriental that the audience referendum was a wholehearted "yea."

His remarks on Mr. Hoover were particularly piquant and relished with laughter, then an echo. In laying out its programs the Oriental has never become more topical than a nod in the direction of some holiday, the football season, or Santa Claus. A topical monologist is quite revolutionary and a good idea.

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Staged by Larry Ceballos PANTAGES THEATRE, HOLLYWOOD, CAL.

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jerry LESTER and GARSON hank
"JUST FOR LAUGHS"
Direction, WM. MORRIS GOODBYE "TEMPTATIONS OF 1930" HELLO PARAMOUNT LOS ANGELES, Week of Oct. 30

The Emblem *of the* Show Business
All Over the World

VARIETY

NOW TELLING THE WORLD ABOUT THAT 25TH CELEBRATION—FOR
"VARIETY" — IN DECEMBER — THIS DECEMBER—
REMEMBER — IT'S THE 25TH

"Variety" Chatter

"Variety" nearly 25 years old and trying to keep it a secret.

Every time "Variety" has an anniversary that's advertising.

Have the boys been around yet to see you about that "Variety" number?

Where are those "Variety" boys! Tell 'em, too, it's the 25th.

Inside Stuff—On "Variety"

In November, 1905, there was no "Variety." Yes, that's okay, say it.

Then came "Variety" in December the same year, and this is the same "Variety," going right into its 25th year for a special Silver Anniversary Number.

◆

So if you have read this far, you've the idea—both ideas?

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mother and husband of Christine Norman Booth, actress and playwright, who committed suicide March 6, last, failed in their efforts to invalidate her will when Surrogate John P. O'Brien handed down a decision dismissing their objections. Mother, Mrs. Minnie M. Jamison, and the husband, Enos S. Booth, not mentioned, alleged the testatrix was of unsound mind when signing the will and subjected to undue influence and fraud on the part of John H. Hayden, one of the chief legatees.

In the will the actress divided her estate of about $170,000 among 11 friends.

A verdict of $20,000 was returned by a jury in Queens (N. Y.) against Howard Thurston in favor of Mrs. Eva Charious, non-pro, of Whitestone, L. I. Mrs. Charious charged her 12-year-old son, Henry Kroffman, was bitten by a monkey belonging to the magician June 26, 1926, and as a result contracted epilepsy, causing him to be confined to Ward's Island. Thurston denied ownership of the animal but admitted he had a workshop near the scene of the alleged attack.

Anne Langford Phipps, dancer, suing for a separation from her husband, Claude Phipps, non-pro, and $100 a week alimony and $1,500 counsel fees, was allowed $40 a week temporary alimony and $200 counsel fees.

She charged that her husband, a wealthy man, put her out of their apartment in Scarsdale three times. She did not return to him after the third time. She said he told her t. reason he had money was because he didn't spend it foolishly the way her stage friends did. When putting her out for the first time, she said, he threw a $1 bill after her and told her to take a cab and "don't come back."

Arthur Hammerstein has engaged W. C. Fields for his new musical comedy, "Ballyhoo."

Justices Freschi and Salmon of General Sessions reversed the findings in the magistrate's court last June in which Mrs. Oscar Hammerstein, widow of the producer, was found guilty of improper conduct on the testimony of a policeman who claimed to have been with her in a room at the Hotel Winthrop. This reversal of the vice conviction came almost simultaneously with a charge that an organized ring extorts $5,000,000 annually from New York women by threats of publicity and arrest by "framing" of the victims and by use of perjured testimony against those who have the temerity to fight it out in court.

Two participants were injured in the rodeo contest at Madison Square Garden Friday night. Jack Wilson was gored severely in wrestling with a steer. Charles Aldrich was hurt while catching the bucking bronchos after they have thrown their riders. He was kicked on the leg.

Permission was given RCA by the Federal Radio Commission at Washington to make voluntary assignment of its licenses for stations WJZ at New York City and WRC at Washington to NBC, subsidiary, which has been managing the stations. Applications asking this permission was made, it was undestood, at the request of the commission, which held that, inasmuch as the stations were being operated by NBC, the licenses, reissued every three months, should be made to that company rather than to the parent corporation, although owned by the latter.

Prohibition agents raided the Broadway Garden, one of the oldest night clubs along the main stem, early Saturday morning. Seven employees were arrested. Agents said they found two half barrels of beer and five bottles of liquor.

Howard Larkin, 28, and Ray Ripley, 30, both lay-off actors, denied a plot to extort $2,000 from Frances Preston Thompson, formerly Frances Stevens, actress. Detectives charged them with attempt to blackmail Mrs. Thompson by faking charges against her to her millionaire husband, George W. Thompson.

Paramount-Publix has sent out a warning to business men against a person using the name of J. J. Sherwin who is passing checks bearing the Paramount Pictures trademark against the Security-First National Bank of Hollywood, California.

A newly-perfected device enabling the deaf to hear the talkers was demonstrated in the Bell Telephone Laboratories before picture engineers. Apparatus consisted of special earphones and a volume regulator which the deaf patron holds.

Earl Carroll accepted an offer to use the pulpit of the Channing Unitarian Church, Dorchester, Mass., Sunday (26) to carry on his private war with City Censor John M. Casey.

Five gunmen, in an effort to rob the Huntington theatre, Huntington, L. I., Sunday, trussed up the watchman and removed the outer door of the safe, but were unable to break through the steel vault. Safe was empty, anyway.

Three armed men entered the Fifth Ave. Playhouse, 66 Fifth ave., shortly before noon Sunday, held up the house manager, Max Zipperman, and escaped with $400. Ernest Greenfield attempted to grapple with one of the thugs. He was slightly wounded.

Clara Joel, actress, wife of William Boyd, movie actor, who is suing the Yellow Taxicab Corp. for $100,000, testified she was injured by a taxicab on May 30, 1928. She sustained a fractured jaw, loss of several teeth. Doctors took 14 stitches in her upper lip and she suffered loss of speech for several months.

Estimating her earning power as $70,000 for a five-year period, William Blathburn, Broadway producer, told the court that this was no longer possible.

Charles M. Kahn, president of the corporation owning the building at 150 West 55th street, filed suit for $1,250 against Fritzi Scheff, rent for an apartment. Kahn charges that Miss Scheff has a palatial country estate in Connecticut, a secretary, a car and chauffeur and a swell job as entertainer at the swanky Central Park casino, but won't pay her rent.

LOS ANGELES

Muriel Evans Cudahy, who before marriage was in pictures, obtained a divorce from Michael Cudahy, grandson of the packing company founder, on grounds of mental cruelty.

Sid Chaplin has entered suit against June Maud Taylor for $7,338, charging her with failure to pay her share of a debt incurred by the pair in a business venture five years ago.

Peter Mancuso, musician, filed suit against the Los Angeles Gas and Electric Corp. for $51,900 damages. He charges he fell into a trench left unguarded.

Eileen Percy, picture actress, obtained a divorce from Ulric B. Busch on cruelty grounds. She was awarded custody of their three-year-old child and $50 a month support.

Attorneys for Alexander Pantages filed an answer to the state's petition against a new hearing on the Pantages-Pringle case. Petition stated there exists no reasonable grounds justifying a hearing.

A criminal charge of breaking glass on the highway was dropped against Courtney Terrett, writer. Police claimed somebody threw a liquor bottle out of Terrett's car when they stopped it.

Jocelyn Lee won a plea to have trial of the divorce suit brought against her by Luther Reed set aside temporarily on grounds that she is soon to become a mother.

Gloria Swanson filed suit for divorce against Marquis Henri de Falaise de Coudraye. Only charge was desertion.

Jimmie Priantos, newsboy who tipped Ben Lyons off that a screen-struck youth was gunning for him about a month ago, is now in bad for a threatening letter sent to Lyons. The kid wants the dough he says Lyons promised as reward.

Pathe held not to blame for the location explosion that killed Cornelius Francis Gialand, electrician, in Arizona. Coronor's jury called his death accidental.

LONDON

Amalgamation of all trade unions affecting theatrical and film workers is foreshadowed in scheme now nearing completion by the London Trades Council.

Gollancz, book publisher, is trying the American stunt of retailing new novels at 75c, about half the usual price.

Maurice Browne's tenancy of the Little starts Nov. 8. First play there revival.

Duchess, closed for some months, will be reopened by J. P. Mitchelhill with "An Object of Virtue," new play by Edward Percy.

Emlyn Williams, now playing in Edgar Wallace's "On the Spot," has authored "A Murder Has Been Arranged," thriller, to be produced by the Repertory Players.

Charles Macdona's latest venture is "All For the Love of a Lady," new play by H. F. Maltby.

Kathleen O'Regan and Hilda Trevelyan appear in "Two Deep," new play now on its way to the West End from the sticks.

Maurice Elvey's first for British International, will be "Potiphar's Wife," from the stage play.

Green's Playhouse, Glasgow still the biggest house in Britain despite rival ballyhoo publicity, has introduced midget golf to Scotland, where it should be appreciated.

John Southern, J Bolton and Gerald Pring, the three men who syndicated "Almost a Honeymoon" and boosted it into a long run, have taken the Dieudonne, restaurant, near the New theatre, and intend to make it a theatrical rendezvous.

Preparations for Xmas pantomimes are now starting, and it looks as though there will be a record number this year.

RUBE BERNSTEIN BACK AS MUTUAL'S 'DOCTOR'

Rube Bernstein, who went out to the Radio lot on the west coast with a lot of wisecracks that got into pictures with Rube paid accordingly, is again a sort of show doctor and handy andy man around the Mutual offices.

Rube is going to look some of the Mutuals over. If they are sick, he will suggest a remedy or report to headquarters that they should go out instanter.

Just what Radio pictures Rube gingered up aren't named, but they are suspected as having been "Dixiana" and "Leathernecking," two class A flops.

B'klyn's Grind Show

Grind shows for burlesque cast and principals are on at the Oxford, Brooklyn, near the old Casino, former Columbia house.

Three and four shows daily with the top price 50c. Also slipping in pictures to give the show people a breathing spell.

Impersonators Out

Where the Mutual circuit started the season playing a number of female impersonators, there is now female impersonators, there is not a single one left.

The last of the Mutual "femmes" to drop out was Gene Pearson with the "Silk Stocking Revue." He was replaced Monday by Judy Butler.

Myrtle, Brooklyn, with vaude, five acts on a split week.

Mutual Wheel

Week of Nov. 1.

Arlington's Revue—1, L. O.
Big Revue—1, American, N. Y. C.
Broadway Scandals—1, Gayety, Milwaukee.
Dimpled Darlings—1, Gayety, Washington.
Fine Feathers—1, Orpheum, Paterson.
Flapper Follies—1, Empress, Cincinnati.
Flying Dutchman—1, Star, Brooklyn.
Foolin' Around—1, Gayety, Boston.
Frivolities—1, L. O.
Gee Hot—1, Howard, Boston.
Girls from the Follies—1, Modern, Providence.
Girls in Blue—1, Gayety, Brooklyn.
Hi Ho Everybody—1, Trocadero, Philadelphia.
Jazz Babies—1, Gayety, Detroit.
Kuddling Kuties — 1, Empress, Kansas City.
Laffin' Thru—1, Columbia, Cleveland.
Legs and Laughter—1, Irving Place, N. Y. C.
Let's Go—1, State, Springfield.
Nite Life in Paris—1, Fox's, Jamaica, N. Y.
Novelties of 1930—1, Lyceum, Columbus.
Oriental Girls—1, Gayety, Baltimore.
Peek-a-Boo—1, Apollo, N. Y. C.
Pleasure Seekers—Rialto, Chicago.
Powder Puff Revue—1, Lyric, Bridgeport.
Radium Queens—1, Gayety, Montreal.
Record Breakers—1, Grand, Hartford.
Silk Stocking Revue—1, L. O.
Speed and Sparkle—1-3, Lyric, Allentown; 4-6, Orpheum, Reading.
Speed Girls—1, Academy, Pittsburgh.
Step Lively Girls—1, Academy, Buffalo.
Step On It—1, Garrick, St. Louis.
Steppe's Big Show—1, Lyric, Dayton.
Sugar Babies—1, Hudson, Union City.
Take a Chance—1, Hudson, Schenectady.
Tempters—1, Empress, Chicago.
Twentieth Century Girls—1, Empire, Newark.
Wine, Woman and Song—1, L. O.

3 More Mutual Shows Off—Wheel Now 34 Shows; 32 Houses; 2 Layoff Weeks

Where the action warrants, the Mutual burlesque wheel will lop off shows and stands in an effort to reduce some of the losses being incurred by the wheel.

In addition to those mentioned as taken off in last week's "Variety," notices went out last week for three more Mutual shows to close.

The American, New York, drops off the wheel Nov. 9.

The Gaiety, Milwaukee, closes Nov. 7, and the Lyceum, Dayton, folded Friday (24).

Shows closing are "Get Hot," which stops at the Hudson, Union City, N. J., Nov. 1, "The Tempters," Rialto, Chicago, Nov. 14; "Foolin' Around," Hudson, Union City, Nov. 21.

Shows will go from St. Louis to Chicago, and from Columbus to Cincinnati on the new routing.

The closing of these houses and shows leaves a total of 31 shows and 30 houses. There is an open week between Boston and Providence, which will be cut any day to a half week when Worcester returns to the circuit for a three-day stand or a week. The lay off between Pittsburgh and Columbus is unavoidable, due to the change of opening days from Saturday in Pittsburgh to Friday in Columbus. Schenectady is still a three-day lay-off.

FIRST WHEEL CHORINE PROMOTED IN 10 YEARS

For the first time in ten years a chorus girl in the Mutual ranks has risen from a $30 a week job to a contract as a principal. She's Doris Birmingham, who opened Monday with "Radium Girls," and will continue as a principal.

Miss Birmingham was in the ranks last season. Early this season she went to Scranton, Pa., for six weeks of burlesque stock, but as a principal; then she was called back by the Mutual booking office and assigned as an "added attraction" for one week at the Gayety, Brooklyn.

When a vacancy occurred last week in the "Radium Girls" cast, Miss Birmingham landed the assignment. She's a brunette.

Burlesque Changes

"Snookie" Woods out of "Wine Woman and Song" (Mutual) and Pearl Henderson in.

Burlesque changes in Mutual shows are: Joe Yule replaced Harry Pearee in "Broadway Scandals"; Dave Whalen and Paul Ryan out of "Fine Feathers," with Jack Wald in; Myles Bell, Nan Bedini and Louise Keller out of "Foolin' Around"; Ollie Nelson and Tessie Sherman in; Fred Lewis and Buddy Nichols in "Girls in Blue," replacing Johnny Goodman and Chat Gorman; Jean Bodine and Kayton Sisters out of "Novelties of 1930," with Jackie James and Victoria Mann in; Trianna Sisters out of "Oriental Girls" and Jere MacCauley and Joe Lang in; Frances Parks out of "Powder Puff" and Midgie Brandon in.

HI' HO' EVERYBODY

(MUTUAL)

This Mutual has all the ingredients of good old-fashioned burlesque such as the Columbia wheel used to project. It registers on comedy resorting but seldom to double entendre to grab laughs. Principals are all seasoned burlesque performers and that's the reason for the show going over as a natural from a burlesque standpoint. It drew plenty of trade at the American, New York, Monday night.

Joe Freed, featured comic working eccentric along the lines of Bert Lahr, is the life of the party throughout, with Johnny Gilmore, doing bum, capable assistant comic, although the brunt of the laugh getting falls to Freed. Both work hard, getting results with released material and maintaining a fast tempo in the skits. Fast pace is set early in the evening by the chorus, making for one of the fastest shows spotted on Mutual this season.

Connie St. Clair, youthful blonde with plenty of s. a., is featured soub and gives them everything without getting too rough. Neither does she go the limit on weaving and strips but gets over in a big way. Chickie Wells, redhead and good looker, is assisting soub alternating with Miss St. Clair in the numbers and also working with the comics in the skits. Florence Naomi is a satisfactory prima with pleasant voice. She also sells her numbers. Pat Kearney is the straight and Murray Green does singing and dancing juvenile. His warbling was handicapped by a cold at the show caught but he managed fairly well. Stewart and Gardner, mixed dance team, spotted a couple of good dance specialties with the tap on stairs bringing the best results.

Comedy bits are familiars, but worked for laughs more or less by Freed, Gilmore and Miss St. Clair. They run the gamut of the out of town date bit where the wife wants to accompany hubby to queer a distant date and with Freed bumping her off when he finds the husband's gal has a friend.

The night club bit with Freed and Miss St. Clair doing souses is another old one that was handled for laughs and ditto for the hotel bit.

The numbers, staged by Bothwell Brown, are above the average for burlesque with good ideas incorporated in the dance treatment and stage picture grouping. The best in this division is the Cinderella number, sung by Florence Naomi and depicting the romance of Cindy and the Fairy Prince spotted in the first section.

The chorus, youthful and hard workers, is the best looking bunch put on display by a burlesque troupe this season and should be an asset to the show if they stick. Costumes and scenic equipment is fresh and new.

Edba.

Hollywood Hot Midnite Preview Loses Punch

Los Angeles, Oct. 28.

Follies Burlesque, the downtown theatre which featured midnight previews captioned "See the Show Before the Thrills Are Eliminated," has toned down considerably.

Word has gone out to curb the cooch stuff and side-track the double entendre, with the result that the denatured shows are no longer a fad.

Variety's review, attracted many Hollywoodians downtown, but the show is now disappointing them.

Two-Way Hookup Again

With all the Mutual franchise operators out, all the cutting and deleting of bits and raw material in shows must be looked after by the house managers under supervision of the Mutual execs.

The most drastic cutting is done in Boston and Jamaica. This is due to the Hub cops. In Jamaica more women are seen and shows must clean up.

From Jamaica the Mutuals journey into the Irving Place, New York, and all the ginger goes back. There's quite a diff between the Jamaica and 14th Street patrons.

Burlesque Identities

Billy Tanner was out of "Speed and Sparkle" at the American, New York, last week due to undergoing an operation for appendicitis.

A substitute for the comic without any mention on program or house staff as to Tanner's absence straightened through the bits which led "Variety's" reviewer to report Tanner had little to do in the show.

Tanner rejoined the troup this week (27).

WHEEL CASUALTIES

Vera Walton, prima donna, "A Night in Paris," fell ill last week in Hartford and was forced out temporarily. Jean Fox was substituted.

George Leon, comic, with "Legs and Laughter," worked at the Minsky Apollo, New York, last week with difficulty, and this week will go to a local hospital for treatment.

Stock Bur at Werba's

Stock burlesque will go in at Werba's, Brooklyn, N. Y., Nov. 10, produced by Solly Shaw.

The Werba was turned over with several policies.

Koenig's Mission

William Koenig, Warner's studio manager on the Coast, is in New York for a month's stay. His mission is talent. Koenig is working in conjunction with Walter Meyers, the booking head, in a search of the New York stage field for new faces.

New Acts

SIDNEY FRANKLIN (1)
Toreador
Freak Act
15 Mins.; One
Loew's Met, Brooklyn

Sidney Franklin is the Brooklyn boy who gained international fame as a bull fighter in Spain. Since his recent return the Brooklyn natives, easily impressed by ballyhoo, have set him up as a sports hero. His week's bookings in his home town as a freak attraction follows local and national publicity.

Act consists mainly of a chronological talk about his adopted profession and his early life in Brooklyn, delivered in breezy style. Chatter is a listing of cut-and-dried facts, hardly calculated to hold the attention of any but a friendly audience. Following his autobiographical recital, Franklin demonstrates how the matadors, the bull ring cape swingers, infuriate the beast prior to the appearance of the toreador, who finishes it with his sword. An assistant, holding his arms in front of him to create the illusion of a charging bull, is used for this demonstration, Franklin doing both the matador and toreador assignment. This bit, a footwork display, lacks anything resembling a punch.

Act means nothing. Franklin's drawing power outside of Brooklyn very doubtful, and yet to be proven over there this week.

CHICK CHANDLER and Co. (3)
Comedy and Songs
17 Mins.; One and Full (Special)
Lincoln Sq.

Chick Chandler gets a good start with this act but winds up a bit wobbly. Chandler is a personable light comedian. Knows how to squeeze out a gag. But not all it is as funny as he tries to make the house believe.

Turn has two blackouts and a song and dance finish. First blackout has been done in legit and a talking short. Not good where previously seen. Of the gal who cries about her dead husband, takes the boy for a chump and then the husband returns. When another girl starts crying for the same reason, chump, who is Chandler, pushes her into the river.

Second blackout is shorter and good for the neighborhoods.

Song and dance finish is the weak spot, although Chandler and a girl, Beatrice Hoffman, attempt to plug it very hard. Miss Hoffman does two impersonations, one a gag Jolson and the second of Chevalier. She's a clever girl and works well, although needing a bit more finesse. Another girl, quite tall, has a specialty high kick dance. Boy foils for Chick and vocals once.

Act can use a stronger finish. Either new material or rearangement.

BILLY M. GREENE and Co. (1)
Gags and Hoke
16 Mins.; One
Jefferson

Billy M. Greene is one of those w. k. stage clowns who gags one minute and takes a prattfall the next. Once he did a drunk imitation that had him running close to the type of the awkward run and flop done by Will Mahoney. Greene gets a lot of his drunken bit and takes several hard body lams.

He has a young woman who goes in for some hard, rough usage when Greene flings her around at will, finally tossing her into the curtain. Couldn't miss on 14th street.

Greene's gagging has some rather bluish babies. There's a dash of song, with the girl singing a number that gave Greene a chance for his breath.

Greene's style isn't new, but he manages to jazz his gags and do some acrobatic roughhouse stuff that sends him off to big returns.

Mark.

MAJOR, SHARP AND MINOR
Songs and Piano
11 Mins.; One
Jefferson

Three girls. One at the piano. Trio commands attention by its entrance and the special dresses. Long black affairs and in keeping with any new "leg bans" issued by the booking office.

Femmes stick mainly to close harmony. Pleasing act. Nothing unusual or fancy, but voices blend harmoniously. "St. Louis Blues" for an encore.

Did very well at the Jefferson.

Mark.

FIELDS and BELL
Comedy, Dancing
7 Mins.; One
Lincoln Sq.

Two young boys who try hard but haven't the material. Their stuff has been overdone and will get them nowhere.

Mostly low knockabout stuff. Whenever the boys think they need a laugh, they bump into each other and attempt to assume funny poses on the floor. After a few minutes, not so funny.

Boys are oke acrobatic dancers. If going in that direction properly, they'd find it much easier traveling.

Wind up with a straight hoofing number.

PAT ROONEY and Pat Rooney, 3d.
Dances, Songs and Talk.
20 Mins.; Two.
Palace (St. V).

Pat Rooney and his son, the junior, are doing their first vaude act together, alone. Marion Bent-Rooney, wife and mother, is taking her first rest from the stage in years, arthritis of the knee obliging the present retirement.

As a two-act, dancing, singing and talking, the Rooneys do very well with the kind of entertainment the name of Rooney is famously identified. The couple kiddingly talk to one another, sometimes intimately, such as when Pat, Jr. touches the old man for $20 to meet some gals, and the O. M. wants to be declared in.

Young Patsy sings and dances hot. He's a cha cha all of the way and in line for juvenile musical roles. While his Pop and himself do one of the prettiest double dances for an exit that has been around. Their 20 minutes pass most pleasantly, although the time is not exact, since at the Palace this week is extra business through the interpolation of Lou Holtz as m. c. into the Rooneys' turn.

But it is Pat Rooney, the elder, who makes this act, as he has made all acts he was ever in. The hard shoers may wear out the flooring, the Russians may hoch themselves silly, and the trick dancers can ankle-twist themselves into hospitals, but the Pat Rooney soft shoe and waltz clog dances will never be forgotten.

There has never been a dance on the stage more attractive than this Pat Rooney's waltz clog. It's proven too right in this act, when the younger Rooney tries to imitate his father doing it. What George Primrose did for the essence, Pat, Sr. has done with the soft shoe, while in the watltz clog. Pat has no competition.

And you ought to see Pat, the elder, made up in this dance, with a makeup he picked up in pictures. He's just one atta boy and the best looking grey haired kid on the stage. And he dances the same as ever, whether it's waltzing to "Rosie O'Grady" or hopping to "Your Father and Mine."

What a lad and what a favorite!

Sime.

"LIMBERLEGS" EDWARDS
Eccentric Dancing
6 Mins.; Two
Regal, Chicago

Limberlegs Edwards has improved in performance, showmanship and routine. Around for several years doing eccentric boneless dancing. This time he's found the combination, and can fit in with any presentation.

Fault with his former act was that he opened cold with his boneless dancing. Meant nothing and got nowhere. Now he's put a story idea in and it has nearly everything a single dancing turn can have.

Opens as a drunk, bringing out the eccentric wiggles. Finds speakeasy cellar and does one of the best fake cellar-step bits seen. Up, with a pint, drinks plenty and then goes into his limberlegs routine in earnest.

Fast, snappy turn.

ROISMAN'S ALABAMIANS (6)
Band Act
15 Mins.; Full (Special)
58th St.

Billed as Hollywood's favorite jazz band, the Alabamians have a sedan with a trailer attached parked outside the stage door as a convincer that they're tourists from the west. Combo consisting of four boys and two girls, in front of some nice drapes, dressed in glittering costumes, but the music dispensed is strictly of the cornfed variety. That goes also for the singing and comedy attempted by the two girls and the drummer.

Nothing novel from this aggregation. Most of their tunes are out-dated and the specialties in the hit or miss class.

Lightweight turn for the split weeks.

Wall St. Film Sleuths

(Continued from page 3)

the bottom of conditions in studios by making friendly contacts with smaller-salaried people in pictures, including extras, who would knowingly or unknowingly be acting as stools.

The studios haven't been as inactive at present in 12 years. The lull for a time was being ascribed to smaller programs this year and such heavy production up to August that most companies were ahead of schedule, but with the last of October here and the film factories still quiet the picture crowd is beginning to worry.

Never before in history have so many people been dropped and so many changes made in studios as within the past few months. Writers and artists have been particularly affected, with option after option allowed to lapse.

Riverside, Milwaukee

Milwaukee, Oct. 24.

Probably nobody will ever discover what excruciating comedy conception Robert Huff was about to execute with that 85-pound chemical fire tank which he borrowed Friday night backstage. He carried it out twice. First he saw that he was prematurely interrupting the act of Jackson and Carr, so he retired and waited, partly visible, in the wings.

Then Huff hopped on, still carrying the fire tank, and in his unadvised wish to share bows for no reason at all, he clumsily swung the tank and accidentally hit the woman a nasty blow on the leg. She nearly doubled up with pain. So Robert Huff forgot to complete the excruciating comedy conception and thereby set up a process of speculation. Nobody could figure out what the comedy conception could have been.

Huff is an m. c., but he was booked as an act. He proceeded to work, in approved m. c. fashion, in everyone else's act to the annoyance of all concerned, front and back. Beside the premature interruptions, he gratuitously inserted a series of pop songs to the infinite retardation of an already retarded "professional preview" that had brought the Chicago booking fraternity to Milwaukee.

Riverside is a spic and span two-year-old vaudfilm temple of 2,500 seats. To help fill those numerous pews the Friday night preview of five extra turns, or 10 in all, has recently been instituted. Acts show gratis but get fares and baggage both ways. It's a two-hour train trip from Chicago.

Jackson and Carr during whose turn the great thought came to Prof. Huff, were the most likely of the showers. This turn consists of an elongated piano-playing male and a soubret. While the earlier passages could be improved they have pretty good ideas and a feeling for comedy. In the latter parts the laughter got almost hysterical. Presumably such an act and such a knack for inciting mirth must command some marketability.

Other turns included Pearl and Griffith, white-faced tumblers. One being a woman, a certain padding of the blows and "easing up" all through the tricks robs them of effectiveness. As the woman had previously sung off-stage in falsetto there was meagre surprise as to her sex when pulling the wig.

Jimmy Johnson, colored, has an abundance of animal spirits and self-assurance and sings fairly well. There the virtues cease. He revealed little judgment, no material, and a lack of appreciation for the merits of brevity, getting to the point, and otherwise hopping to it. He should know better than to associate himself even in humor with the names of Greta Garbo, Gloria Swanson and Mary Pickford. What he requires is the application of some showmanship judgment to his a trifle too obtrusive personality.

Elsie Williams is an old time vaude trouper. She does a two-act with a man partner, both doing inebriates. Act runs to excessive length and is too quiet in delivery for the prevailing styles. There is some genuine fun packed into the basic idea.

Regular bill consisted of Rogers and Wynn, Carl Lynn, Great Rolle, Murray and Alan and Theona De Onza. All standards. Columbia's "The Squealer" on the screen.

For a grand climax Huff offered himself as a dancer of the Milwaukee Hop, routine performed on the right leg while the left just pretends. This brought up the question of where Huff came from. The answer is Buffalo.

Land.

STATE, NEW YORK

Not a bad bill this week for a five-acter at the State on Broadway for a very peculiar audience that as far as tastes in stage entertainment are concerned is the only audience of its kind on the street. The State, like the Palace, has its own favorite repeat acts, playing some two and three times each year. A pair are here currently—Harry Howard and Franklyn D'Armore.

Howard becomes almost a new act again through the changes he apparently constantly makes in his nut routine. The turn did well next to closing and could do better if the running time fault were corrected. This nut comedy act, with many good points and possibilities, plus Howard, ran 23 minutes, but should do 18 top.

With D'Armore the story is different. It's getting pretty familiar and wearing, this act with its wop talk opening in "one," its burlesque and roughhouse adagio in the middle, and the closing acrobatics. The closer remains capable of getting 'em, and did at the State, but that fails to overcome the staleness.

Though he's not doing anything about it, D'Armore probably does know that more often than not a booker's personal feelings are bound to get mixed with the audience reaction in final forming of the booker's opinion. That acrobatic closing will send this act over after nothing much happens earlier, in most any theatre, because it is as well done now as in the older days, when the team was D'Armore and Douglas and they performed straight acrobatics. D'Armore might brush up the turn and make it look newer. Vaude isn't so plentiful just now.

Four Cirillo Bros., nice opening act for anywhere, were that here, on their dancing, hot singing and military taps finale. The boy who sings and plays the guitar is highly suggestive of Nick Lucas. This boy is no Nick, but he dances, and Nick doesn't.

Mae Questel, winner of a New York Helen Kane contest about a year ago, and since then graduated to a single, can play and satisfy in most deuce spots, but No. 2 in the intermediates is about as far as she can possibly go, for now she is just a one-woman imitator. There is an attempt to be something else, though pretty wide of the mark, in the Chevalier take-off and another song, meaning this girl is trying to locate a style of her own. It will be out of reach as long as she opens like Helen Kane, despite no announcement until the third number. Still not so bad for a girl but a year away from the amateurs. Whether she'll progress is up to her.

Chinese "Whoopee Revue," same as when it played around town last season for R-K-O, with exception in that the shapely cooch dancer is missing from the finish. It closed the show with the bill's only flash and some novel entertainment to boot.

For a lengthy overture the pit band, under Ruby Zwerling's direction, played a medley called "Rivers Made Famous by Song." The songs were announced on cards shuffled by an usher and spelling out the names in letters as big as the lights on the marquee outside. No one sang, but everyone listened. Solid half hour of incidental screen shorts, drawn out by monotonous trailers and saved only by the newsreel, preceded the vaude and held it off until 9:15.

In the highly complimentary screen announcements of Metro's "Billy the Kid," coming next week, there was mention of everything but Realife. That's Metro's wide screen process, which Metro is trying to plug. Apparently the Metro theatre annex, Loew's, isn't obliged to help out. Maybe the State wasn't informed that Realife was perhaps the only reason why "Billy" got into the Capitol last week.

Marx Brothers' "Animal Crackers" (Par) is the current picture, grabbing its 388 bellies per show.

Bige.

81ST ST.

Brisk weather helped biz with a good bill and film, opening Saturday change day for the first half. Matinee biz bigger than the week before. Feature, "Her Man" (Pathe). Usual four acts; the Briants, Rose Perfect, Frank Gaby, White and Manning. Arrangement offside.

Looks like this house is settling back to the old quality two-a-day as a class neighb after some time of middling bills. Only two-a-day outside of the Palace.

Something to think about with the present combo arrangement. Enough hoke and laughter with clean routine to attract kids but the film shoves them off.

Vaude arrangement makes bill sag, although not disastrously. After the opening, Briants, tramp acro fallers, Rose Perfect stomps her figure and voice for No. 2. That lets down the comedy started by the Briants.

Miss Perfect without an accompanist and using a white spot over a black gown socked. Miss Perfect's singing voice high hats her speaking one.

Neither Miss Perfect nor Gaby has changed routine. Latter still in "one" with the ventril and box stooge helped out by a girl who chatters inverted off and on. Gaby pulled over to finish weak for himself and the bill. Gaby's lighting at fault here, too. With overhead in full glow, spot not needed. White and Manning No. 3.

New faces here in Bernie Bros., steppers, baritone and stooge in mailed armor or something. Or maybe the stooge isn't new. Some of the faces and material are. Rest is usual adagio hoke burlesque and pretzel throwing and then in "one" for afterpiece.

Act looked a bit stiff but over big. Instead of waiting for bows the bill and act would have been hit off much better if the people here just moved in as the predecessor finishes. Looks like all boys wanted to take bows. Seven people and all bowing in duets and triplets.

Using an exploitation swing this half with the film end on the tie-up. Customers get a shampoo bottle free.

On the film end Pathe spots a reel with about eight news clips that would go okay all the way except for the deliberate p.a. faint on Fay Marbe. It was heckled here by kids and adults. Pathe's hoke is insuring legs and arms for $1,350,000, besides a smile.

That same clip will be heckled some more especially in the nabes.

"Is my smile worth it?" asked Miss Marbe.

"No," came a shout from a loge.

Stage helped for time by overture from pit. Show figured 171 minutes all around, 62 going for vaude and pit. This includes a couple of waits. Feature, 84 minutes.

PALACE

(St. Vaude)

A bill of names at the Palace this week, with all of the entertainment light, furnishes a good, speedy show. It will do business and beat the rather low gross of the Palace last week, which barely went over $24,000, with the Marx Brothers in their second week. The Marxes in their first week had drawn $35,000 to the Palace. Admitting the second week's bill surrounding the Marxes did not reach the amusing merit of the first week's, there is still a big difference of $10,000 in the grosses for the respective weeks. Either the Palace has not a draw wide enough at $2 top to hold up a picture name, which Marx has now become, for a second week at that price, or the picturegoers for 85c. are not sufficiently curious to pay $2 to see a picture star in person. This, however, will be better proven shortly if the ex-picture stars due for Broadway in legit plays ever reach here after their try-outs. For then the public will be called upon to pay $3.85 to see an in person appearance—with acting.

Names on this Palace show are Ruth Etting, who is headlining; Lou Holtz as an act and the m. c., Morton Downey, William Gaxton and Pat Rooney.

Holtz was especially apt with Downey, Gaxton and Rooney. In Gaxton, Holtz found a performer as fast as himself, for Gaxton walked out of his sketch to do a couple of songs from his shows, and then kid with Holtz. Both had some business with George Haggerty of the Gaxton support. With Gaxton and Holtz smirking to one side of the stage, Haggerty appeared from the other side, saying "Hello, girls." Then some nance stuff by Holtz and Gaxton with Gaxton finally slapping Haggerty in the face, pushing him off. For the finish, Holtz said to Gaxton: "Why did you strike that big, handsome man?" and Gaxton, after more smirking, replied, "Oh, it must have been the tomboy in me."

All of the nance and mixed stuff between acts and the m. c. was funny. Holtz worked very hard all through, so much so he cut his own turn at closing down to little, although repeating one of his old best stories for a finishing laugh. Too much nance thing should be avoided. It's amusing enough but too much repetition dulls it, although Holtz handles this very well. Gaxton surprised with the able and humorous manner in which he did it. Holtz holds over as m. c. for next week. He's a fast thinker on the stage and grows in favor while m. c'ing. His hit this week is certain.

Pat Rooney, Sr., went right back at Holtz a couple of times, but they finished all right, with Patsy, junior, in on it. Holtz made Pat, Sr., do an extra dance, which wasn't so nice, as Pat had done enough, but Pat went to it without a murmur. Everything in the Rooney turn was ended finally anyway when Marion Bent appeared, for a bow. Marion gave both Pats a kiss but young Pat an extra hug. The older Pat explained his wife is suffering from neuritis of the knee and will be off the stage temporarily. The two male Rooneys have a neat act, each dancing in different styles. Pat, Sr., in his popular soft shoe way and young Pat "hot" always. (New Acts).

Mort Downey sang to his own piano accompaniment. Downey is one of the few vaude singers who does not have to worry so much about material. It isn't Downey's songs that count; it's his voice, singing style and personality. No. 3 Downey made the evening look pleasant that early.

Miss Etting, second after intermission and following the Rooneys, was a hit before she started. A Palace fav of the strongest kind. Probably if she only stood by the piano and did nothing, the house would have applauded just the same. Exited with "10c a Dance," and big in not any too easy a spot, for Miss Etting really closed the show, taking the burden after all of the singles and kidding ahead of her.

Gaxton breezed through his Leon Errol-written farce, "Partners." Gaxton bangs it across in a broad way that can't miss for laughs. He is helped mightily by the dead pan office boy player. That kid, if he is a kid, is there.

Closing the first part in "one" was Venita Gould, the mimic. Vaude always went strongly for mimics, for a time at least. There are not so many as formerly, since the Chaplins, Cohans, Rooneys and Friscos were overdone, but Miss Gould has survived. She goes over, as she always did, and the others did, too. As a mimic Miss Gould has improved with age.

The Palace, which likes to be so scrupulous, doesn't seem to mind Miss Gould's "Moaning Low" imitation with the attendant business. That was raw enough in the musical it comes from, and looks rawer on the Palace stage. The R-K-O boys ought to either take their blinders off when looking for dirt or forget it in dialog or business. At present they are too discriminatory.

Phyllis Rae and her Ambassador Octet of eight young men opened. It's a flash and fast turn for the position. In these days, when the mob of men appears with one girl, it's adagio as a rule, that bunk acrobatic stuff under another name.

Here it is almost, but in other days the more boys the worse the girl. Not so with Miss Rae. Her high kicks are quite good, although contortional, and she works well with the boys, who dance better. In the adagio way, though, they have a new trick, of throwing the girl from trio to trio, a quick toss to gathered hands for the hold, and it's effective, with the long forward and backward swing between the two lines of men for the finish. Better turn than suspected for the opener, if the price is right.

Gaudsmith Brothers, lately returned with their two French poodles, were No. 2, and Saturday nite the dogs wanted to behave as though still in Paris. It hurt the act, of course, but one of those things that could happen but once in a 100 years on the stage.

If Holtz is in for a Palace run as the m. c., he should do very well.
Sime.

R-K-O UNIT

(Chester, New York)

This R-K-O western unit is a turn short of the customary four-act size, although the three acts in it run the usual hour. Up at the Chester when caught it used 61 flat, York and King taking 30.

Played to S. R. O. opening night (Wednesday) of the last half with the picture, "All Quiet," holding over from the first half split for a full week, as in the other R-K-O theatres. U's war picture doing big for R-K-O in N. Y.

Long running of the film might have originally caused the three-act bill in place of the regular four-acter, but it may carry on that way since it passes in present form. There seems enough entertainment in it to overcome possibility of anyone's thinking the one-turn shortage is cheating. The three acts' salaries strike around unit budget average.

York and King make the unit, as they can make any bill they appear on. The term great is not to be tossed around promiscuously, but it fits here. York and King is a great vaude act. It doesn't specialize in audiences or localities, but in all theatres and all localities. It's universal, after proving itself international.

Bobby May proved a strong midspotter, in this case the deucer, despite his own effort to handicap himself. May's opening in "one" with a pair of numbers on a harmonica isn't showmanly, since when he does reveal himself as a juggler it takes time to convince he's not going back to the harmonica. Later excellence manages to surmount the harmonica impression but it's not short of silly for the May boy to force himself into recouping. Let May step out on a stage with a mouth organ only and no juggling later and see how he fares. If the harmonica playing goes as well as the juggling, then he's a chump, for he could sell himself as two acts on a bill instead of a harmonica playing juggler in one spot. The harmonica, probably in his behalf, denotes versatility. Enough other ability after the juggling and comedy when May dances for an encore while tossing three clubs.

Another example of bad stage judgment on this bill arrived in the opening dance turn, but even worse in this case because Mann, Bradford and Van Alst close their act with the bad number. May opened with his and had a chance to recover. The three-act got all its applause in the middle and none at the finish.

The two men and the girl open with what sounds like one of those flash act opening lyrics. It later takes on heavy significance. During it they sing and say how funny it is that all dancers like to be singers when they should stick to dancing. But not Mann, Bradford and Van Alst. They are dancers who will dance only. Up to the last number, when they become three dancers who close with a song that's meant to be funny and isn't. Very bad vaude, incompetent singing and very stupid act producing.

The song gets nothing. They recover slightly with an essence, but it's the weakest dance in the act and forced to follow all the earlier and best stepping. Then they drop hopelessly by picking up the lyric again and going upstage for a posing finish.

Mann, Bradford and Van Alst are three nice looking people who can dance. They are capable of giving a good vaude performance as shown all the way up to the closing number that is a number even a singer who could sing couldn't sell.

Mann's snakehip and snakearm dance grabs the applause. That arrives in the middle of the turn. Nothing else touches it, before or after. This Allan Mann was formerly Allyn Mann, female impersonator. He formerly did the same dance disguised as a girl. Now he's made it a strong item in straight dress.

R-K-O lady fashion counsellor's ban against bare legs in vaude apparently isn't in effect yet. Of the three women in this unit two were bare-legged at the Chester. Rose King's cotton stockings stood out thereby.
Bige.

HIP

Eight-act bill, six turns family trade comedy in the lot and the whole show turned over and died because the customers wouldn't laugh. This reviewer couldn't figure out why, but there it was and no question about it.

The 6th avenue mob is strictly of neighborhood grade in its sense of humor, but they wouldn't have this bill. Later on they laughed moderately at "Half Shot at Sunrise" (Radio), so it couldn't have been paralysis of the risibilities. Just for a guess, the trouble was that the vaude funmaking was too mild and didn't get going early enough to break the ice.

Bob Anderson and Dixie, trained pony. Man gags along in a genial, quiet way and the pony does what looks like remarkable feats of counting. Good comedy trick, too, of horse seeming to study blackboard figures. Cheerful opener and did well for the spot.

Cole Bros., dancing boys and gagsters, laid an ostrich egg. Gags are bad enough, but even at that they didn't get what they deserved. Boys' fast stepping got a patter of applause but for the talk not a diaphragm quivered. Even the Moss and Frey impersonation got them nothing. Long ballad with accompanying recitation by boy with good vaudeville tenor, didn't move 'em, but a fast tap finish saved the turn.

George Niblo and Co. of five people make one of their periodical appearances, regular vocation being burlesque. They did a military travesty taken bodily out of the wheel routine and it has never been made duller even in burlesque. Straight man with a tornado of a voice as the colonel, puts the grotesque pair (Niblo and a co-worker) through the awkward squad drill. Scarcely a laugh and they didn't deserve it. Big woman figures incidentally as feeder. Routine stuff poorly projected. They got away to a good finish, principally by a brisk bit of tapping, the big woman doing some remarkably agile steps for one of her proportions. Galla-Rini and Sister offered their polite musical number in the next spot, faring fairly well thanks to the one-man band idea, briskly handled.

Dainty Marie and Co. qualifys as a novelty comedy turn, but it never got anything here. Business of gymnasium stuff by the 300-pound woman customer and her string-bean friend, didn't jell, probably because it isn't built for laughs. Stuff has no build, no pacing. Miss Meeker's straight act—she wears full white tights and a red jacket and looks a million dollars although she is a grandmother—supplies the finish and aroused interest. Comedy turn that is bolstered by a straight acrobatic finish, tells the story here.

Marion Sunshine was in a tough spot, No. 6 on a flop bill, and a class turn in a house that wants knockabout. Does neat opening story-song and goes into impersonations. She uses Ruth Etting, Helen Kane and a new one in Chevalier. None of the principals probably is familiar to the Hipp four-bit clientele, but it was the Chevalier bit that proved the life saver.

Earl Fader and Co (New Acts) next to closing, and did fairly with hoke and blonde girl's stepping, besides an audience stooge and Matsumoto Japs closed the show.
Rush.

LOEW'S STATE, L. A.

Los Angeles, Oct. 23.

Dragged-out unit, "Way Back When" idea, without a real punch in its 54 minutes, Rube Wolf with nothing unusual, and "Love in the Rough" (Metro), feature give this downtown house a show with some box office appeal but not much inside. Angles that might have been worked into "Way Back When" were apparently forgotten after the title was selected.

LeRoy Prinz staged the show and did well as a stager but leaned almost entirely to dancing, with the Albertina Rasch Girls and another troupe, Carla Torney Dancers, filling the spot most of the time. Dancers are on so many times it's monotonous, but with the routines laid out carefully and cleverly, it's not as bad as it otherwise might have been.

Special curtain in "one" with the words, "way back when" inscribed on it, helps give the F&M idea some connection with the title, but if a dash of old-time theatricals was expected Prinz didn't pick the talent with that thought in mind.

Wolf opens in "one" with a meaningless announcement and steps into the pit for a medley of old-time tunes. There's the tip-off for a presentation of old-time flavor, but nothing happens along that line.

Miniature stage set is used for the Four Emperors of Harmony. This is reminiscent of Schictell's Manikin's, who have been in vaude for years with a similar set. From hereon the unit turns modernistic, with dancing playing a prominent part.

Four Emperors are not emperors of harmony. Their harmony work is pretty bad and their act, much too long, tends to slow up the unit noticeably, with the bass solo letting it down badly.

Between dance routines Rita Selwyn appears for a special and fair song number with Wolf; Will King and Willard Hall do a sailor act with much old material, and the Three Bennett Bros. try songs and dances. Last mentioned score decisively. Act is similar to the Three Ritz Brothers and works in the same manner, getting over effectively.

Madelaine Du Val, prima doubling for a violin solo, and Hy Meyer, doubling between a comedy announcement and the piano, are others in the presentation.

For a 54-minute unit this one has too little material for half that distance. It would be more effective as a 30-minute presentation, with re-routining cutting down the dancing, and the colored quartet's work taking up too much time at the beginning. The Bennetts are on too long with what they have to sell.

On top of the Bennetts, the colored quartet is marched out again, with that probably the toughest spot any singing combination would ever attempt.

As an added attraction Loew's State has Mysteriousia this week, mind reader. She failed to put in an appearance at the first show and against that the house was not ready with a tent set as planned.

Business close to capacity at the first mat.

Besides feature, Fox and Hearst Movietone News.
Char.

86th ST.

Just a routine show for first half, with screen feature, "Her Man" (Pathe), none too heavy to bring in the coin at the box office. Stage show is just a show, with nothing outstanding.

Sam Limfield and Co. open with fast acrobatics, enlisting four men and two midgets. Latter put it over for laughs in a burlesque boxing bout.

Carlena Diamond did nicely with songs and selections on the harp with an impresh of her dad, Jimmie Diamond, for good getaway.

Pat Henning, with pop as a prop, got first crack at comedy and went through his usual acrobatic and instrumental stuff for plenty of laughs. The "Poppa" references made them giggle plenty.

Jack Pearl, truanting from Shubert musicals and toplined, didn't slay them at the second show Saturday. Pearl is a corking comic, but rates better material than the interpreter gag now comprising his act. The mob up here laughed at his dialect and distortion of the King's English, but others may not. Pearl is far too clever to be saddled with the mediocre material in this one, which doesn't even look possible for improvement. If they can't give him anything better, he had better go back to the lemon trick.

"The Big Surprise," sextet of old-timers salvaged from Eddie Dowling musical of two seasons ago, "Sidewalks of New York," closed the show and got over in a manner which all old-timer aggregations usually do. This one enlists Josephine Sabel, Annie Hart, Lizzie Wilson, Tommie Harris, Danny Simmons (not the booker) and Dave Genaro. Simmons m. c.'s for the mob, with each spotting song and dance specialties, duplicates of the stuff they did years ago. Also a picture trailer prefacing spotting James and Bonnie Thornton, latter deceased and former not in the act.
Edba.

MET., BROOKLYN

Mildly diverting bill at Loew's Brooklyn stand this week, with Sidney Franklin (New Acts), featured, monopolizing most of the marquee and lobby display space. Although heavily advertised, Franklin, a local boy who made good as a toreador in Spain, failed to draw 'em in at the first show Saturday, playing to less than three-quarters downstairs.

While many of Franklin's friends turned out for his initial stage appearance, it was evident bull fighting champions, even an American like Franklin, who atttained proficiency in a foreign sport, don't mean much to theatregoers. Franklin, supported by a male assistant, is No. 3.

Frank Conville, doing eccentric comedy in his own turn with Sunny Dale and an unbilled hoofer, is on and off continuously during the mediocre dance flash, "Carrying On," that closes. Conville depends mainly on a trick head stand, which he repeats for newcomers. He does about 30 minutes and earns the bulk of applause on this bill. His Chaplin imitation is the best bit. The head stand, with business, is being done by others.

Second, Elizabeth Brice, with Arthur Green at the piano and a youthful singer, does pop songs in agreeable fashion. Miss Brice is smartly gowned, and winds up her turn with some chatter.

Opening held Lillian St. Leon with an equestrienne turn, liked by the kids, several of them entering a riding contest that provided plenty of laughs when the boys were tossed around by means of the safety belt.

On the screen "Three French Girls" (Metro), comedy short and sound news.

PLAZA, PARIS

(New)

Paris, Oct. 15.

A new 1,200-seater on the Boulevard Poisonniere, Paris, intended for vaude. Will be shunned by acts if lack of business doesn't eradicate it soon. Everything bad about the house, from the public point of view, beginning with the poorly-lighted entrance and the tipping plague of every description, including program vendor, who shouts "program" in the middle of the auditorium whilst an act is singing, also the seating accommodation. The concession idea has been played to the limit, including that of the bookings, for the exclusive privilege of which, the local British-American Pagency is said to have paid the management $4,000. One result is intermission, lasting 25 minutes, instead of 10.

Back-stage things are still worse, from fire-buckets without water to dressing rooms without lights; and the stage so badly equipped the star turns of the opening program couldn't even use their own electrical equipment.

House opened to $2 top, soon reducing to $1.20. This is soon likely to fall to 40c. if the house doesn't change policy. Two matinees and one evening performance daily. Arrangements had been so haphazard some acts booked for only two shows a day were not played at some performance, against which the management did not hesitate to put on the stage at regular performances and play as extra to the program, audition acts. Nor did the acts know at what time they were going on, told something like "come tomorrow at noon and you will be told at what time to come back," resulting in the order of the program being frequently changed.

Location of the theatre on the boulevard would be okay for a news reel picture house, otherwise it might be used for simple staged plays. Can't be seriously considered for vaude.

Program, to be changed every two weeks, included for opening two acts costing the management nearly $1,000 a week each, transportation included. The overhead far exceeds the gross, resulting in lawsuits for non-payment of acts from the start. First part of the program with some strictly local acts included one of these two acts —kind of Mexican production named "Santiago"—not so good, except for the one male dancer, Errol Addison. Second half included Jerry and Her Baby Grands, (American). This act was denied the facility with which to use its electrical equipment. The poor stage conditions made the performers so miserable, that fulfilling their contract should be mentioned as fine professional conduct.

Jack and Sylvia Kellaway, Australian dancers, ended their act with a burlesque dance which got over. An English comedian, Larry Kemble, closed the bill. The orchestra of 12 has a very good conductor.
Maxi.

R-K-O, L. A.

Los Angeles, Oct. 23.

Only three acts in this bill. Dezso Retter, Carlton and Bellew and Count Bernivici and his girls make up an entertaining but light stage period.

Retter and his wrestling opened the show. Slow starter, he's in a fog until he starts his self-mauling bit. Oke from then on.

Carlton and Bellew next, which is also next-to-closing. Good example of a fair team who could better themselves greatly with new material. Girl is a looker, as is the man, but both suffer from use of meaningless talk. Went fair in this spot but should score heavier. Girl in her one number showed class but the selection was poor.

Bernavici and his 14 girls closed and plenty of showmanship used in this band act. Finish has the orchestra atop a bus with the headlights shooting out over the audience. Good novelty.

House orchestra went over great in a novelty overture which had each member of the band doing a Swiss bell ringing gag. Idea belongs to Dan Russo, house leader, who got a stiff neck from taking bows.

JEFFERSON

Jeff was expected to take a fall off following its unusual week with "All Quiet" (U), but the opening show Saturday most gratifying. House restored its seven-act bill with the picture, "Her Man" (Radio). Holding up of the biz is attributed to the quantity of the show with vaude apparently showing a b. o. lure.

Return of stage shows to the Academy on the same side of the street hasn't nicked the Jeff; that's the claim made by Sam Kenny, and he should know, as he's the Jeff house manager, always on the job.

The Bellclairs may be old in point of service but their routine went along with smoothness and not a trick missed. Even the loop-the-loop stunt was a success on the first try. Just enough of this act to make it applauded like no opener there in weeks.

Major, Sharp and Minor (New Acts), femme trio that pleased. Billy M. Greene (New Acts), has a number of gags a little rough and ready but at the Jeff they did not seem unplaced. Even-toned Greene wouldn't need them with the type of hokey clowning he is doing plus awkward falls.

Charles Marsh and Lou Archer have a funny act now, with the crossfire working in A1 shape. Bobby Jarvis and Co. worked hard to please with a turn that has passed in review before. It's light and farcical but serves its purpose.

Bob Hope, with his low buffoonery, had a pretty tough spot following the rough hokery of Greene and Archer, but he slammed and waded out with laughs. His bit with the femme assistant at the finish wowed 'em. Any old time a woman gets spanked or slapped it's surefire down here.

Some idea about the "bare leg ban" may be gleaned from a gag Hope pulled (to leader):

"How do you like the long dresses?" "I don't mind; I have a good memory." 'Twill be okeh if the memories hold out.

Matt Shelvey's Revue closed. Former Shelvey and Adams revue. Dancing is the standout, with the Shelvey girls showing some nifty teamwork. The girl doing the toe work also won applause.
Mark.

PALACE, CHICAGO

Chicago, Oct. 25.

Ruth Etting, scheduled for a repeat engagement here, went to Palace, New York, instead, with R-K-O substituting as headliner Alexander Gray and Bernice Claire, of screen fame. They have an exceptionally neat singing turn. Both can sing and come to the stage as tried legit performers, getting across on merit rather than any fan mob curiosity.

Next to closing, and make their entrance as any vaude act—no hullabaloo or blare of trumpets. Such a distinct change from the regulation manner of introducing screen names as practiced at presentation houses that even the audience commented favorably. The couple proceeded to demonstrate they can warble. All musical comedy songs, with an excellent negro spiritual by Gray and a semi-classical display of vocal calisthenics by Miss Claire. Encore was "Tea for Two"

Rest of this five-act line-up was up to the level established by the headliners. A smooth, nicely balanced vaudeville bill.

Watson Sisters, sub-billed, closed and stopped the show cold.

Burns and Allen were third on this standard vaude bill. Pure vaude turn, this pair, with gags brought up the modern rhythm. Smooth, easy chatter, delivered without strain. Tommy Russell and Ernie Marconi were second with musical turn. Clean-cut work, with the straight instrumentalizing, lightened pleasantly by just a touch of clowning. Accordion and violin, running off from low-down pop tunes to the more ritzy melodies.

Opening delivered by Evelyn Dean and Ardeen Brothers. Neat dance flash that has been around town before present nearly every kind of novelty dancing. Items include radium dance, clog on prosphorated boards with feet shootings sparks, flicker dance and chase, adagio with Miss Dean tossed by the entire line-up of half-dozen men.

"East Is West" (U) feature. Business good, with house filling rapidly at the close of the first show Saturday.

LINCOLN SQ.

Since this neighborhood always hungers for low comedy and there were three such comedy acts, the bill was entirely satisfactory Monday. Warners' "Moby Dick" film drew a good house.

Four Bards, male gymnasts, competent. Fields and Bell (New Acts), male comedy team, deuced. Just some knockabout comedy that's oke for kids.

Chick Chandler and Co. (New Acts) presented two blackouts and some songs and dances. It's an oke comedy act for the neighborhoods, but needs construction.

Joe May and Dotty were the ace comedy turn. Dotty is a cute little blonde, capably straight foiling for May and giving the latter good assistance in putting over the patter. May works fast, firing gag after gag at the audience, some of which miss, but most hitting. Some of the stuff borders on the "blue."

A saxophone Cadet Saxtet closed. Six boys in military uniforms with saxes. Mix martial airs with pop numbers, all given neat sax harmony. Blonde femme with a fast tap dance.

Chance for More

Wallace R. Bamber, who edits "Far East Adventure Stories," will give the literary beginner a break. Starting with the December issue, he will publish each month a story by a writer who has never had anything accepted before.

H. N. Swanson, editor of "College Humor," was the first to use this idea, and some of the boys whom he started on literary careers are now set.

CAPITOL, NEW YORK

New York, Oct. 24.

Chester Hale's line of 30 girls are dressed as cops, and so are the musicians on the stage, in the Loew unit, "Tangled Traffic," at the Capitol. In center of the band stand is a regulation New York traffic light that flashes red and green in tempo with the girls' dancing.

After the opening the unit is routine in the customary presentation form, with the title or theme not counting again until the finale. It's a looker, though, on scenery and costumes and the specialties involved are satisfying.

A dance by the Hale girls, apparently built up for the feature spot of the presentment, missed the applause it deserved Friday night. June Carr, dancing girl single and the troupe's lone femme specialty act, does a big shoe eccentric as her second dance in the show. Chorus follows in its own big shoe version, a well-done departure for a presentation line.

Other specialties are by Serge Flash and Jimmy Clemons, both singles. Flash's juggling turn is a repeat here after about six months. Tricky and brightly colored background and set interfered a bit with vision during his ball and stick routine, but he hurdled the handicap on merit, probably without knowing it. Audience gets in on the finish through its own ball tossing, with Flash on the stage to catch the pills on a stick clinched in his teeth. Quite a few laughs in this. One guy in the loge aimed at the stage but hit the left proscenium. It was the yell of the show.

Clemons in his drunk song and dance seems the male Evelyn Wilson. Where his dance is more strenuous and intricate, Miss Wilson's singing of "Montreal" as a stew, is superior. Comparison warranted. Clemons takes some wicked chances in his leaps into splits, and that's what sends him over at the finish.

Wesley Eddy, Capitol's m. c. for the week, is an easy working, nice looking and all around pleasant young fellow, with no bad stage habits. Though he might have dressed in evening fashion Friday night on Broadway. Eddy does okay himself as well as for the rest of the bill with some hot stuff vocally and on the uke.

Noisy finale led naturally into the feature picture, "Big House" (Metro). Part of the ballet did a runaway in prison stripes under the lobsterscope with six others were on motorcycles on an elevated stage to rear, making it a chase. The prison picture had its own escape scene later on.

Wheels credited to a local department store on the billing.

Low, swinging finish for a change by the pit orchestra and Yascha Bunchuk. Crescendo arrived earlier this time. Overture loudly applauded, as usual.

Our Gang comedy, "Helping Grandma," had 20 of the screen minutes. *Bige.*

PARAMOUNT, N. Y.

New York, Oct. 27.

Mitzi Green at two grand this week following Nancy Carroll for a reported $5,000, last week. Both girls members of the same film club and added to the regular stage units. Nancy knocked off $85,400 with Rudy Vallee and indifferent Broadway screen fare. Young Mitzi can't hope to top that figure although she's got Daddy (Joe Keno) with her and a better screen break.

Paramount's juvenile mimic is doing nine minutes, on Garbo, Ethel Barrymore, Jolson, Fanny Brice and Moran and Mack. Her imitation of this latter male duo was really what started her in a professional way. That was a long time ago. She did it very well then for $100 a week in vaude, which her Mom and Pop allowed her out of the act, and she does it just as well now for $2,000. But if Mitzi plays vaude it's got to be for $2,500, Pop says. So she's at the Paramount. But dropped into the Palace (R-K-O) Sunday night for Lou Holtz's benefit.

And Mitzi almost missed the Paramount. That was because of the dilatory Mayor Jimmy Walker's office, according to hearsay. It was noon on opening day (Friday) before the permit arrived. Mitzi explains that she can't sing or dance because of the authorities. Not much doubt that a solid Monday matinee throng, parcels 'n'all, was there to see her and taking pot luck with the rest of the bill.

This consists of "Enchanted Forest," the unit; Frank Jenks as m. c., Jess Crawford's "Herbertiana," a Willie and Eugene Howard short which didn't show at this performance and "Vogue" breaking into the newsreel on the style displays. Just 11 minutes of the current event reel which held but four clips. Remainder of the time was given over to the trailer and what the girls would like to wear if they had the coin. Publix might as well throw the newsreel out the way it's running at this house, as it's meaningless to the program.

Unit is credited to Carlton Winckler. New production system on this circuit seems to be to start the show off with explanatory dialog. Allowing that it was an idea to get away from the usual band opening, it's about time the boys again started to concentrate. These are awkward introductions making for a slow getaway.

Shaver's midgets, six, dominate and were adjudged "so cute" by the afternoon crowd. Earl LaVere, also for some talk and an accordion, and Fred Byron who hoofs. The Mary Reade Tillers take care of that customary department, digging up a bell routine. Jenks gets rid of a pop ditty, hopping to a trombone for the finish of his specialty. Nothing special anywhere in the unit with an upstage tableaux at the finale behind a small scrim which defies deciphering.

The best innovation the house is offering is making the pit crew join the sound track on the trailer for a Chevalier song. It's a good effect and strengthens. No overture with Crawford's dedication consisting of snatches from the easily recognized Herbert melodies. *Sid.*

FOX, BROOKLYN

Brooklyn, Oct. 25.

Fanchon & Marco in the current "City Service" Idea has a good novelty theme with people who back it up and work it out.

Unit's own people helped by a turn added for the Fox week, Sam Hearn in his rube monolog and fiddle specialty in "one." He contributed an extra punch. Another turn before the drapes and belonging to the troupe, was Shapiro and O'Malley, comedy team from vaude. A fellow on a ladder and another doing a stew dance are the other "City Service" specialty acts, plus the line of six boys and six girls.

Street cleaning, police and fire departments of all towns each gets a break in the unit's three sequences. In the opener, before a line of white wings with brushes, and after their tap dance, appears the stew dancer for a straight number lead. He's dressed to kill and when singing that he's the mayor, there is no chance to avoid thought of Jimmy Walker. It's done that way.

Police sequence, in the middle, involves a stair dance by the extremely sprightly line and the dancer's stew number. He closes it, with Shapiro and O'Malley stepping out before the full stage finish for their face-slapping, song and talk. Shapiro still takes one of the hardest falls in vaude four times during the act, besides having his pan pushed all over the stage by the straight man. Latter's Irish against Shapiro's Hebe talk is just there to pace the physical action and it's through the knockabout that the boys get the big returns.

Fire department scene closes, as it should, on strength of the set. Prop engine and slide down the brass pole by the cast liven the finale.

Fox is the first met stand for the F. & M. shows, a first half at the Academy on 14th street and last half at the Audubon, uptown New York, making up the second week in town. Picture at the Fox with this unit is "Scotland Yard" (Fox).

Good biz Saturday afternoon.

Russell Markert's 32 girls (Roxyettes) from the Roxy billed but not on at Saturday's second show. *Bige.*

ENRIGHT

Pittsburgh, Oct. 24.

With a line-up including the Keno brothers, Bobby Folsom and Frank Radcliffe, this week's show should have been a knockout, but it misses fire somewhere. Whether it was the Enright audience, usually responsive, but tonight affecting a sudden attack of chilliness, or the show, is a matter of conjecture.

Neat set rigged up for this rube revue, labeled "Hickville Corners," with band in outlandish garb and seated on soap boxes, milk cans and the like. Usual chorus opening followed by the Kenos, who warmed up after a slow start and closed solid with their neck-breaking acrobatics.

Bobby Folsom next had the same turn she did here several months ago. As a singing single she is too good a performer to try to hang on to old stuff.

Four of the boys from the band out front for hoke song about "Little Nell," which has been done around here so many times in night clubs and presentations, that it's a rather sorry spectacle by this time. Dick Powell, m.c., worked with Dorothy Bushey, local personality gal, and rapidly developing. Couple of songs and a dance to good returns. Powell no dancer and knows it, but gags it up well enough to satisfy. He could probably do anything here and get away with it.

Chorus sandwiched in a nifty chain-like tumbling routine at this point, with Frank Radcliffe, negro warbler, and partner, pianist, closing for the show's lone solid smash. Boys come on wheeling in a baby piano, dish out some clatter, and then Radcliffe opens up, and how they went for him! Chorus tripped on for the finale.

Milton Slosser organlog, U newsreel and feature, "For the Love o' Lil" (Col.).

Biz off. *Cohen.*

PARAMOUNT, L. A.

Los Angeles, Oct. 23.

With the Paramount all set for eastern units Nov. 6, the remaining locally produced stage shows will not make much difference. Last week was Jack Partington's first try, but naturally it also didn't make much diff. Again the same argument about lack of local talent. To Partington's credit, however, is a more enhanced type of show from standpoint of color, settings and costumes.

"High Speed" failed to shift gears. Probably nobody at fault, but it just missed. Outside of a couple of specialty acts and a neat lineup of 16 girls, there isn't a thing of outstanding merit; nothing to talk about except, perhaps, Ray Bolger, who takes the edge off himself by working "straight" throughout the show as m. c. and band leader. A grave mistake permitting Bolger, one of the best eccentric dancers of his kind, to deviate into a job that doesn't belong to him. With his specialty coming almost at the windup it didn't mean as much as when he would have stepped on for the first time. Sold his stuff and blown. Although sure of getting laughs with his twisted hoofing Bolger is not a comic. Nor does he try to be.

That femme troupe looked good, if a bit uncertain, on the opening performance. Leading off with a fast routine which would have been sufficient, a second number followed immediately for the only apparent reason of bringing out Andrew and Louise Carr, youthful and snappy combination steppers. Those kids didn't need all that flourish to send them off, with the extraneous formation only slowing up the tempo right at the beginning. Another distressing interval was the piano-singing sequence by Rita Bell, a looker with a French accent at her disposal, but that's all. In a show designed for speed Miss Bell's talents don't fit.

Another routine by the femme brigade, this time a novelty ballet, hit a faster clip. Three Pasquali Brothers followed opportunely with their tumbling and acrobatics. A standard vaude turn.

Comedy smack was supplied by Harry Downing, whose old and familiar burlesque on a femme opera singer still holds a few laughs. Downing could do much with new material.

Bolger took up the tail end with two flashy routines, which ordinarily should have been good for more. That the audience didn't request it was proof that they had seen enough of him all the way when he wasn't doing anything.

Finale brought into play all the Partington stage maneuvers. A moving stairway, one step at a time, in the background almost spilled one of the girls from her pedestal, but she hung on, even if she did drop her scepter. For a last touch there was a clothes parade; nothing new, but acceptable.

Rubinoff again displayed his acknowledged showmanship from the pit, wielding a wicked bow across his fiddle. That overture was appreciated and Rubinoff more so, but it's still a moot question whether the violinist can induct himself into a draw at the b. o. So far no results.

"Laughter" (Par) started at a good pace downstairs, but the balcony needed retrenchments. *Span.*

ORIENTAL, CHICAGO

Chicago, Oct. 24.

This Randolph street house, as far as flesh is concerned, is one of the enigmas of Chi. Two blocks away, at the Palace, audiences freeze to their seats and are very niggardly with applause, while at the Oriental the mere mention that Ted Lewis is coming, announced via a trailer, splits the gold-lined dome atmosphere with enthusiastic anticipation.

Folks that go to each house outwardly look the same.

It's a safe bet many attend each house, but like Chi's crime and its clean-up no one yet has been able to figure the reason one house sends the actors home happy each night and the other sends them home wondering why.

Stanley Smith, in person, is given the heavy billing around the picture, "Maybe It's Love" (FN), but he actually shares honors about evenly divided with the rest of the bill. Smith is exactly the sort of boy that should be sent out of Hollywood for personal appearances. He has the wavy hair, a tremolo voice, a physical setup, and the glamor for the femmes; he's from picture-land. Pleasing and strong on looks Smith slipped into the "Hollywood, Here I Come" offering late in the bill, but satisfied.

Wilton Crawley, showing what the effects of jazz will do to the human frame, had to beg off at the end. He has a sweet stunt with his mute cornet, singing of "Sonny Boy" and his lamp balancing bits standing out. Novel and neat routine.

Nash and Fately, an elongated boy and a short girl, take full advantage of their spot and cashed in on some rather unusual dance steps, a bit of hoke and patter. Well geared, this turn clicked. Janson Sisters sell themselves fairly well.

"Hollywood, Here I Come," uses a paper screen, which at one point brings out the Lambert ballet of 12 girls, three changes of gowns and is generally timed to please. Charlie Crafts and the Oriental Orchestra work hard.

Crafts' biggest job is keeping the numbers moving and still keeping the audience satisfied.

Yes, the house is an enigma, for after 10 in the morning if you want to see a show, you get up next the roof, and even up there where it's hot, everyone applauds everything every time.

CHINESE

Hollywood, Oct. 22.

Fans of this house have long been accustomed to stage prologs, with the result when nothing was placed on the boards as "The Big Trail" (Fox) moved in, something seemed lacking.

After first two weeks of picture, F-WC has added a prolog that increases the value of the show if for no other reason than that what's given on the stage pads it out into a real two-a-day entertainment.

An orchestral accompaniment of old tunes billed as "Pioneer Airs" and very ably arranged, precedes the dance presentation on the stage. Overture runs a full 10 minutes and embodies numbers particularly appropriate for the picture. Arrangement is one of the best ever done on a $2 picture.

Prolog following, with a longer wait than should be necessary, opens with Oscar Taylor and Franklyn Record as Indian chiefs doing a special number of Indian character and retreating to the sides as the curtain reveals a group of dancers.

There are 40 in the troupe, working against a background which has no connection with "Big Trail" suggests. Number is similar to one done in "Just Imagine" (Fox) in which girls are dancers in Mars.

Set reveals dancers as at the shrine of a god, with the routine Indian-like in tempo. Groupings are very effective, with routining carrying out ensemble number longer than ordinarily done in even largest de luxers.

Toward finish about half of the ensemble jumps into a large cauldron as though finishing with life, balance falling over edges or lying the stager not making clear the intent of his finale.

Seymour Felix, former dancer, at the bottom as though expired, stager for Fox and now full-fledged director, did the prolog.

Running time, seven minutes.

Besides feature and prolog house offers George Bernard Shaw talker short (Fox) and Fox-Movietone News.

Business at Wednesday night show near capacity. *Char.*

NIGHT BIRDS

(Continued from page 27)

dancer who is one of Flash Jack's cuties, explains things badly to his wife, has a fight on a roof with one of Jack's underlings, disguises himself as a dancer and prevents a robbery, and finally has one of those point blank pistol exchanges with the crook, killing him off, which was a relief to everybody.

Richard Eichburg's handling is in keeping with the story, which is just too bad. Players fling off some lines, looking melodramatic. As much originality as in a quickie western.

Recording is not above reproach and photography unnecessary, an adjective which applies to the whole business.

Jameson Thomas and Jack Raine are the two detectives, with methods of Scotland Yard throughout more like British International developing on a weak moment than the C. I. D. on the trail. Muriel Angelus, as the crook's cutie, is just there, same applying to Eve Gray as the copper's wife.

Picture got a mild razzing at the trade view, which speaks volumes for this side. As it stands, film doesn't mean anything. *Chap.*

Le Secret du Docteur

("The Doctor's Secret")

(FRENCH DIALOG)

(FRENCH MADE—PAR)

Paris, Oct. 12.

Paramount French production and release. French version adapted by Jean Aurel from Sir James Barrie's play. Directed by Charles de Rochefort. Made in Paramount studio at Joinville, near Paris. Recorded Western Electric. Running time 77 mins.

At Par., Oct. 10.

[illegible] .... Marcelle Chantal
[illegible] .... [illegible]
[illegible] .... Jean Bradin
[illegible] .... Maxudian
[illegible] .... [illegible]
[illegible] .... [illegible]
[illegible] .... [illegible]

Fair programmer, due to the outstanding performance of Marcelle Chantal. Some mixing must have taken place in the recording room during the first reel, or else recording of the voice clashed with poor synchronization, on the first few sequences of the picture shot separately. General tendency to overact, especially Maxudian. This doesn't apply to Miss Chantal, who is okay with voice reproducing almost perfectly. Her Paramount contract should be one of Paramount's local assets.

The well known story of the unhappy woman ready to run away with her lover, and returning home after the latter has been run over and killed by a car, has been adhered to in the French version.

Maxudian plays the doctor called in at the time of the accident, who, later as the husband's friend recognizes the woman as she who was in the dead man's house.

The scene in which the doctor's story is more or less wrung out from him by one of the guests, is fairly [illegible].

Jean Bradin as the woman's lover, is efficient. Photography okay and recording, except for the first reel. Clicked at the Paramount. *Maxi.*

$50,000,000 in Stories

(Continued from page 5)

they were of the pioneers and started way back. At the same time they produced less films than the others and thus had more story material held back.

Fox and Universal reach the same total. The estimated number of stories is:

Universal	10,000
Fox	10,000
Paramount	7,500
M-G-M	4,000
Pathe	4,000
Radio	1,000
United Artists	500
Columbia	200
Warner Bros.	2,000
Tiffany	100

Among other writers of the unused group can be found many who have passed on since their stories were first published but whose fame still lives. Some others might have popped off in glory, but in the main there's hardly a distinguished contemporary writer that isn't included.

Authors

The roster, if printed in the complete, would dwarf the present Authors' League among such giants like Richard Harding Davis, John Tainter Foote, Lincoln J. Carter, Ouida, Rafael Sabatini, and Jack London.

Here's a partial list of some: Richard Washburn Child, Irvin Cobb, Col. William F. Cody, Octavus Roy Cohen, Frank Condon, Ben Ames Williams, Marc Connelly, Courtney Riley Cooper, Sada Cowan, Fannie Hurst, Owen Davis, Mrs. Woodrow Wilson, Margaret Deland, Mary Roberts Rinehart, James Oliver Curwood, Elmer Davis, Edna Ferber.

Clyde Fitch, Phil Dunning, Henry Irving Dodge, Warner Fabian, James Montgomery Flagg, George Gibbs, E. Phillips Oppenheim, Joseph Hergesheimer, Rupert Hughes, Victor Hugo, Sophie Irene Loeb, Will Irwin, Wallace Irwin, Hugh McNair Kahler.

Reginald Kaufman, Clarence Buddington Kelland, Owen Kildaire, Jack London, George Barr McCutcheon, William Slavins McNutt, Willard Mack, Harold McGrath, Roy Cooper McGrew, Peter Millen, William Neidig, Meredith Nicholson, Kathleen Norris, Baroness Orczy, Owen Wister.

Ernest Pascal, Joseph Medill Patterson, George Patullo, Eleanor Porter, Nina Wilcox Putnam, Wil- McLeod Raine, Arthur B. Reeve, Damon Runyon, Frank Spearman, Rufus Steele, Wilbur Steele, Arthur Stringer, Albert Payson Terhune, Louis Tracy, Sophie Kerr.

Louis Joseph Vance, Charles E. Van Loan, H. H. Van Loan, Bayard Veiller, Edgar Wallace, Harry Leon Wilson, Rita Weiman, H. C. Witwer, Louis Zellner, Achmed Abdullah, Edgar Allan Wolf, Max Brand, Cosmo Hamilton, Jack Lait, P. G. Wodehouse, Bertram Atkey, and Emerson Hough.

From many of these pens the film companies hold a series of stories or books. From some as high as 20 and 30 stories, which may or may not be the entire output of the author.

Many were bought in the old days for two-reelers that were then the features. It's found now that some of those yarns are available for big-time pictures and have never been used before.

Bloom Quits Warners

Hollywood, Oct. 28.

After four weeks as manager of Warners Santa Barbara theatre, Murray Bloom, former production manager for Marks Brothers houses in Chicago, resigned.

Variety Bills

NEXT WEEK (NOVEMBER 1)
THIS WEEK (OCTOBER 25)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Chester
1st half (1-4)
Wm & Joe Mandell
(Others to fill)
2nd half (5-7)
Cliffords & Marion
Pat Henning
Tracey & Hay
Liazeed & Demnati
(One to fill)
2nd half (29-31)
Falls Reading & B
Johnny Burke
Wilton Sis
Jarvis & Harrison
(One to fill)
Coliseum
1st half (1-4)
Furman S & Lor'ne
Edmonds Co
Dance Parade
Boreo
(One to fill)
2nd half (5-7)
Oscar Lorraine
Southern Gaieties
(Three to fill)
2nd half (29-31)
Con Colleano
Lillian Dawson
Sully & Thomas
Wheeler Twins
Jack Pearl
81st Street
1st half (1-4)
Earl Faber
Morton Downey
(Three to fill)
2nd half (5-7)
Wm Gaxton Co
Bud Harris
Bernard & Henri
(Two to fill)
2nd half (24-31)
B Minnevich Co
P Paquita Co
D & Rosetta Ryan
Pat Henning
(One to fill)
86th Street
1st half (1-4)
Violet Carlson
J Sydney Co
Harris & Van
(Two to fill)
2nd half (5-7)
Frank Gaby
Lovejoy Dancers
(Three to fill)
2nd half (29-31)
Miacahua
Fredericks & Kra'r
Komper & Jennie
Rose Perfect
Moran & Mack
58th Street
2nd half (29-31)
Osaki & Taki
Jack Barty
Les Gall Ensemble
Claude & Marion
Sam Linfield Co
Fordham
1st half (1-4)
Edith Caron & B's
Bernard & Henry
Frank Gaby
Jack Pearl
(One to fill)
2nd half (5-7)
Furman S & Lor'ne
Wm Edmonds Co
Ann Suter
Carl Freed & Bd
(One to fill)
2nd half (29-31)
Nitza Vernille Co
LaMarr & Boyce
Joe Termini
Ann Seymour
3 Diamonds
Franklin
1st half (1-4)
4 Bachelors
Raymond Wilbert
Giersdorf Sis
Jones & Ray
Internat' Rhythm
2nd half (5-7)
Gwynne Co
Syd Moorehouse
4 Pepper Shakers
Maker & Redford
Schwartz & Clifford
Oscar Stang & Bd
2nd half (29-31)
Osaki & Taki
Wally Jackson Co
Ryan & Noblette
George Price
Anita Twins Co
Hamilton
1st half (1-4)
Stanelli & Edwards
Wm Edmunds
Jack Waldron
(Two to fill)
2nd half (5-7)
Tempest & Dic'son
Ryan & Noblette
Los Gall Ensemble
(Two to fill)
2nd half (29-31)
Sid Moorehouse
Roy D'Arcy Co
Frank & M Britton
(Two to fill)
Hippodrome (25)
B Anderson & Pony
Cole Bros
George Niblo Co
Gallarini Sis
Dainty Marie Co
Marion Sunshine
Earl Faber Co
Matsoinatto Japs
Jefferson
2nd half (29-31)
Ed & Jen Rooney
Carlend Diamond
Swartz & Clifford
Aunt Jemima
Ray Shannon
Lewis & Didy
Magic Fountain
Palace (1)
Galenos
Foster Fagan & C
Ken Murray
Lillian Roth
Lou Holtz
(Two to fill)
(25)
Phylis Rae & Boys
Gaudschmidts
Morton Downey
Wm Gaxton Co
Venita Gould
P Rooney & Jr
Ruth Etting
Lou Holtz
Royal
1st half (1-4)
30 Pink Toes
Syd Moorehouse
Ross & Bennett
Uncle Tom's Dream
S Brilliant Co
Betty Cooper
2nd half (5-7)
4 Singapores
Ben Bard & Cal'an
Dave Vine
Girard's Ensemble
(One to fill)
2nd half (29-31)
Danny & Eddy
Doran, West, Doran
F V Bowers Co
6 Galenos
Roy D'Arcy
BROOKLYN
Albee (1)
Ruiz & Bonita
R Huling & Seal
Devito & Denny
Moran & Mack
(One to fill)
(25)
M Wilkens Co
Berkes & Wallace
Lillian Roth
Larry Rich Co
(One to fill)
Flushing
1st half (1-4)
Gaudschmidts
Lovejoy Dancers
(Three to fill)
2nd half (5-7)
Violet Carlson
Jack Pearl
Dance Parade
(Two to fill)
2nd half (29-31)
Gordon's Dogs
Wheeler & Morton
Big Surprise
Chaz Chase
B Davis Rev
Kenmore
1st half (1-4)
Conrad & Eddy
Reed & La Vere
(Three to fill)
2nd half (5-7)
Georgie Price
(Others to fill)
2nd half (29-31)
Eddie Pardo
Ann Pritchard
2 Daveys
(Two to fill)
Madison
1st half (1-4)
Clifford & Marion
Pat Henning
Tracy & Hay
Liazeed & Demnati
(One to fill)
2nd half (5-7)
W & Joe Mandel
(Others to fill)
2nd half (29-31)
B & El Coll
Ray Huling & Seal
Manny King Co
(Two to fill)
AKRON
Palace (1)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(One to fill)
(25)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(One to fill)
ATLANTA
Keith's (1)
Flo Mayo
Gracie Barry
Grace & M Eline
B Egan & Redh'ds
(One to fill)
(25)
Geo Andree Co
Baby Rose Marie
Lander Bros
Palm Beach Nights
(One to fill)
BIRMINGHAM
Keith's (1)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
(One to fill)
(25)
Flo Mayo
Gracie Barry
Grace & M Eline
B Egan & Redh'ds
(One to fill)
BOSTON
Keith's (1)
N Arnaut & Bro
2 Daveys
Brox Sis
Joe Browning
Diamond Boys
(25)
M Blank Co
Lucille Sis
Bob Hall
Art Frank Co
(One to fill)
BUFFALO
Hippodrome (1)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
(Two to fill)
(25)
Black Kat 4
Leon Navara
Teck Murdock Co
Harry Fox Co
4 Ortons
CHARLOTTE
Keith's (1)
Chevalier Bros
Geo Andree Co
Lander Bros
Palm Beach Nights
(One to fill)
(25)
Enos Frazere
Zelda Santley
Ken Christy
Eddie Nelson
(One to fill)
CHICAGO
Palace (1)
Kafka Stan & Mae
Burns & Kissen
Davis & Darnell
Frank Richardson
Dave Apollon
(25)
Eve Dean Co
Russell & Marconi
Burns & Allen
Gray & Claire
Watson Sis
CINCINNATI
Keith's (1)
Evelyn Dean Co
Russell & Marconi
Barry & Whitledge
Gray & Claire
Michon Bros
(25)
7 Nelsons
Burns & Kissen
Nan Halperin
Dave Apollon
(One to fill)
CLEVELAND
105th St. (1)
Frank DeVoe
Ross Wyse Jr
Hap Hazzard
(Two to fill)
(25)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(One to fill)
Palace (1)
The Detoregoes
3 Swifts
Gene Austin
Burns & Allen
Melodies of Yester'
(25)
Dance Fables
Pressler & Klaiss
Fred Keating
Mary Lewis
Michon Bros
DALLAS
Keith's (1)
Stevens Br & Nels'
Edith Bow
Weaver Bros
Home Folks
(One to fill)
(25)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
(One to fill)
FORT WORTH
Keith's (1)
Smith & Rogers
Scooter Lowry
Roxy's Gang
Walter Walters
(One to fill)
(25)
Stevens Br & Nels'
Edith Bow
Weaver Bros
Home Folks
(One to fill)
HAMILTON
Keith's (1)
Australian Waltes
Chamberlain & H's
Sybil Vane
4 Camerons
Bert Nagle Co
(25)
Daro & Costa Co
Walter Dare Wahl
Billy Kelly Co
Roy Cropper
Ed Borden Co
HOUSTON
Keith's (1)
Chappelle & Carlton
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
(25)
L Osborne & Chico
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(One to fill)
KANSAS CITY
Mainstreet (1)
Berkoffs
Don Galvan
Any Family
Bert Walton
(One to fill)
(25)
Eustor Bro
Burke & Durkin
Milton Berle Co
(Two to fill)
LOS ANGELES
R-K-O (1)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(One to fill)
(25)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(Two to fill)
MINNEAPOLIS
Orpheum (1)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(One to fill)
(25)
Harum & Scarum
Ruth Ford
Ingenues
(Two to fill)
MT. VERNON
Keith's
2nd half (29-31)
Kaufman Ensemble
Olivera Bros
Josephine Davis
Wilson Bros
Nat Nazarro
NEW ORLEANS
Keith's (1)
L Osborne & Chico
Geraldine & Joe
Tom & R Romaine
Harry Holmes
(One to fill)
(25)
Gaynor & Byron
H Foster Welch
Carroll & Lewis
H Carroll Rev
(One to fill)
OAKLAND
Orpheum (1)
4 Peaches & Jay
Johnny Hyman
Joe Howard
McLallen & Sarah
(25)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(One to fill)
OKLAHOMA CITY
Keith's (1)
Har, Swan & Lucil'
Chesleigh & Gibbs
Milo
Chas Withers
(One to fill)
(25)
Smith & Rogers
Scooter Lowry
Roxy's Gang
Walter Walters
(One to fill)
OMAHA
Orpheum (1)
La Belle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(One to fill)
(25)
Berkoffs
Don Galvan
Any Family
Bert Walton
(One to fill)
PATERSON
Keith's
1st half (1-4)
Freeman, Rus & M
Belle Baker
Kramer & Morton
Norma Gallo
(One to fill)
2nd half (5-7)
Belleclaire Bros
H & F Usher
Harry Gribbon
Black & Silver Cr
(One to fill)
2nd half (29-31)
Silver Freed Co
Fields & Georgie
Dave Vine
Oscar Stang Bd
Vanessi
PORTLAND
Orpheum (1)
Archie & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(One to fill)
(25)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(One to fill)
ROCHESTER
Palace (1)
Man', Brad & VanA
Bobby May
O'Dunn & Day
Yorke & King
(One to fill)
(25)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(One to fill)
SALT LAKE CITY
Orpheum (1)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(One to fill)
(25)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Sig Friscoe
(One to fill)
SAN ANTONIO
Keith's (1)
Bob Ripa
Reynolds & White
Joe Daly, RKO Dis'
Sylvia Clark
(One to fill)
(25)
Chappelle & Charlt'
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
SAN FRANCISCO
Golden Gate (1)
Paul Remos
Dan Small Co
Joe Young
Bomby & Gang
(One to fill)
(25)
4 Peaches & Jay
Johnny Hyman
Joe E Howard Co
McLallen & Sarah
(One to fill)
SCHENECTADY
Keith's
2nd half (29-31)
Sallorettes
T Wonder & Sis
Bert York Co
(Two to fill)
SEATTLE
New Orpheum (1)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
(One to fill)
(25)
A & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks Co
(One to fill)
ST. PAUL
Orpheum (1)
Harum & Scarum
Ruth Ford
The Ingenues
(Two to fill)
(25)
Worthy & Thomps'
Jack Usher Co
Peter Higgins
Colleano Family
(One to fill)
SYRACUSE
Keith's (1)
Falls, Read & B'ce
Wilton Sis
Jarvis & Harrison
Johnny Burke
(One to fill)
(25)
Mann, Brad, VanA
Bobby May
O'Dunn & Day
Yorke & King
(One to fill)
TOLEDO
Keith's (1)
McCann Sis
Les Gellis
Lang & Haley
Gloria Foy
Gus Van
(One to fill)
(25)
Wilfred DuBois
Lubin, Larry & An'
An Impromptu Rev
Hal Jerome
(One to fill)
TORONTO
Imperial (1)
Black Kat 4
Leon Navara
Teck Murdock Co
Harry Fox Co
4 Ortons
(25)
Australian Waltes
Chamberlain & H'
Sybil Vane
4 Camerons
Bert Nagle Co
TRENTON
Keith's
1st half (1-4)
Monge Tr
H & F Usher
Dave Vine
V Rathburn Co
(One to fill)
2nd half (5-7)
Freeman, Rus & M
Norma Gallo
(Three to fill)
2nd half (29-31)
Claude DeCarr Co
Furman, S & Lor
I Vermillian Co
Herbert Fay Co
TROY
Keith's
2nd half (29-31)
Land of Clowns
Millard & Marlin
Flynn & Mack
(Two to fill)
UNION HILL
Capitol
1st half (1-4)
Harry Hines
F & P Trado
Oscar Stang & Bd
(Two to fill)
2nd half (5-7)
4 Stepp Bros
K Hughes Co
International
(Two to fill)
2nd half (29-31)
Raymond Wilbert
Jane & Cath Lee
E Sheriff Co
(Two to fill)
VANCOUVER
Keith's (1)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster West Co
(One to fill)
(25)
Meyers L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley & Co
(One to fill)
WHITE PLAINS
Keith's
2nd half (29-31)
A Kaufman & Girls
Gym Jam Gems
Jerome & Ryan
Farnell & Florence
Chas Melson
WINNIPEG
Keith's (1)
Worthy & Tho'pson
Jack Usher
Peter Higgins
Colleano Family
(One to fill)
(25)
R Olsen & Girls
Jack Major
Norton & Haley
Purple East
(One to fill)
YONKERS
Keith's
1st half (1-4)
Lloyd Nevada Co
Haynes, L & Kais'r
Caulfield & Ritchie
(Two to fill)
2nd half (5-7)
Saul Brilliant
Betty Cooper Co
(Three to fill)
2nd half (29-31)
Chas Foy Co
Frank & P Trado
Beth Berri Co
Dorothy Henry Co
J Waldon Co
YOUNGSTOWN
Keith's (1)
The Tanzolas
Bob Pincus Co
Dan Duncan Co
Nan Halperin
(One to fill)
(25)
Gilbert Bros
A Wycoff Co
Olsen & Johnson
(Two to fill)

JACK POWELL
Drives Nearly Every
GIRL CRAZY
When He Drums
Palladium, London—This Week
Dir.: LEDDY & SMITH

Heinz for BEANS
Stetson for HATS
Berlin for SONGS
EDDIE STANLEY D. F.
FOR SHOWMANSHIP
Dir.: LEDDY & SMITH

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

TUESDAYS
HOTEL
MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Western R-K-O

CEDAR RPDS., IA.
Iowa
1st half (2-4)
Dance Aristocrats
Kohn & Depinto
St Clair Sis & O'D
(One to fill)
2nd half (5-8)
B Hee & Rubyatte
Ernest Hiatt
C Wentworth Co
(One to fill)
DAVENPORT, IA.
Capitol
1st half (2-4)
Loma Worth
Joseph Regan Co
(One to fill)
2nd half (5-8)
St Clair Sis & O'D
Kohn & Depinto
Dance Aristocrats
DES MOINES, IA.
Orpheum
1st half (2-4)
B Hee & Rubyatte
Ernest Hiatt
C Wentworth Co
2nd half (5-8)
Revel Bros & Red
Rhyme & Reason
Prosper & Maret
DUBUQUE, IA.
Spensley
1st half (2-4)
Chaney & Fox
(Two to fill)
GRAND RAPIDS
Regent
1st half (2-4)
4 Karreys
Fid Gordon
In Havana
L Larry & Andre
2nd half (5-8)
Armstrong & B'dell
Sid Page & Girls
Pickard's Syn'ators
(One to fill)
INDIANAPOLIS
Lyric (1)
Holly
Tillis & Larue Rev
Harry Bason
Ross & Costello
6 Belfords
(One to fill)
LINCOLN, NEBR.
Stuart (3)
Rob'n & Dewitt Co
(One to fill)
MADISON, WIS.
Orpheum
1st half (2-4)
Great Rolle
Roth & Shay
(One to fill)
2nd half (5-8)
Rudell & Dunegan
Lee 2
(One to fill)
MILWAUKEE, WIS.
Riverside (1)
L'n'l Mike Ames Co
Stuart & Lash
The Cavaliers
(Two to fill)
ROCKFORD, ILL.
Palace
1st half (2-4)
Maxine & Bobby
Joyner & Foster
Aalbu Sis & Carter
Hal Jerome
2nd half (5-8)
Great Rolle
Roth & Shay
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (1-3)
Revel Bros & Red
Rhyme & Reason
Prosper & Maret
SO. BEND, IND.
Palace
1st half (2-4)
Monroe Bros
Rudell & Dunegan
Lee 2
(One to fill)
2nd half (5-8)
4 Karreys
In Havana
(Two to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Fred Ketch, Harry Short

Picture Theatres

NEW YORK CITY
Capitol (24)
"Tangled Traffic"
June Carr
Jimmy Clemons
Serge Flash
Wesley Eddy
Chester Hale Girls
"The Big House"
Paramount (24)
'Enchanted Forest'
Mitzi Green
Frankie Jenks
Earl La Vere
Fred Byron
Buster Shaver
Tiny Town Tots
O & G Brassno
M Rende Tiller G's
"The Virtuous Sin"
Roxy (24)
Rosa Rubinstein
Henri Therrien
Mischa Violin
Maurice Baron
Roxy Chorus
"The Big Trail"
BROOKLYN
Fox (24)
"City Service"
Al Lyons
Shapiro & O'Malley
Laddie Lamont
DeQuincy & Stanl'y
Seb Meza
Sam Hearn
Frank Sterling
Sunkist Beauties
"Scotland Yard"
Paramount (24)
"Putt Putt"
Zelma O'Neal
Stuart Barrie
Elsie Thompson
Rudy Vallee Bd
"The Virtuous Sin"
CHICAGO, ILL.
Oriental (31)
Charlie Crafts Bd
Bruno Weise 3
Williams & Delan'y
Wilton Crawley
Lambert Ballet
"3 French Girls"
Paradise (3)
"Noah's Lark"
Farrell & Dad
Berenoff & Eulalie
Margaret McKee
Pansy the Horse
F Evans Girls
"What A Widow"
Tivoli (31)
'H'y'd Here I C'me'
F Masters Bd
Stanley Smith
Nash & Fately
Lambert Ballet
Wilton Crawley
Janton Sis
"Maybe It's Love"
Uptown (31)
"High Speed"
Eddie Stanley
Wilbur Hall
Deno & Roschelle
Virginia Ray
Dave Gould Girls
"Laughter"
BOSTON
Keith-Albee (25)
Art Frank
Lucille Sis
Mary Blank Co
Yankee Volunteers
'Women Everyw're'
Metropolitan (25)
"Smile Awhile"
Ferry Corwey
Rose and Thorn
Capps Bros
Johnny Bryant
M Gambarelli Girls
"Playboy of Paris"
BUFFALO
Buffalo (24)
"Hello Paree"
Senator Murphy
Nell Kelly
Al Samuels & Bros
Alice Weaver
Alb' Rasch Girls
"Office Wife"
Hippodrome (24)
Harry Fox
Beatrice Curtis
Teck Murdock
Iris Kennedy
Marion Meredith
Irma Powers
Chas Randolph
Leon Navara
4 Ortons
Black Cat 4
"Lawful Larceny"
CLEVELAND
State (24)
"Anchors Aweigh"
Ray Teal
Runaway 4
Tito Coral
Ida Shibley
Chester Hale Girls
Don Felice
"Renegades"
DETROIT
Fisher (24)
Fred Lightner
Kemmys & Eva I' 4
Rhythm Hotel
Foster Aerialists
"Extravagance"
Fox (24)
"Cadets"
Born & Lawrence
Miles Sis
Rognan & Trigger
Mabel & Marcia
Johnny Dunn
S Jack Kaufman
"Regenades"
Michigan (24)
"Garden of Girls"
Billy Glason
Bob, Bob & Bobbie
Gertrude Fisher
Olive Sibley
"Laughter"
MINNEAPOLIS
Minnesota (1)
"Varietrix"
Kemmys & Eva Ivy
Rhythm Hotel
Gifford & Gresham
Foster Aerialists
NEW HAVEN
Fox-Poli (24)
"Rose Garden"
Donahue & Uno
Harold Stanton
Rio & Lunny
3 Jacks & 1 Queen
B Rapp & Bd
"Scotland Yard"
PHILADELPHIA
Earle (25)
"Dizzy Rhythm"
Jay Mills
Christy & Hamilton
Lewis, W & White
Paul Mall
A Duvall
Catherine Hamilton
"Brothers"
Mastbaum (25)
Duncan Sis
Teddy Joyce
Ross & Edwards
Roma Bros
Jerry Coe
A Foster Girls
Fabien Sevitzky
"3 French Girls"
PITTSBURGH
Enright (24)
"Hickville Corners"
Dick Powell
Bobby Folsom
F Radcliffe
"For Love o' Lil"
Penn (24)
"Bye Bye Blues"
Ted Claire
Pesetzki
Wild Oscar
"Virtuous Sin"
Stanley (24)
'Neptune's Festival'
Ed Lowry
Freda & Palace
Chilton & Thomas
Morgan Trio
"Girl of G' West"
PROVIDENCE
Fays (24)
Ardine & Tyrell
Keeler Sis
Wahlenda Wonders
Balabano 5
Franklin & Royle
Ryan & Noblette
"Sinner's Holiday"

Loew

NEY YORK CITY
Boulevard
1st half (1-4)
B & J Brown
Kelo Bros & Moran
Long Tack Sam Co
(Two to fill)
2nd half (5-7)
Frank Shields
Daley & Nace
Frank Conville
Carrying On
(One to fill)
Capitol (1)
Trixie Friganza
Gomez & Winona
Leonard & Keene
Wesley Eddy
Lincoln Sq.
1st half (1-4)
Rhapsody in Silk
Jerome & Mann
N & W St Clair
Carroll-McC, Davis
(One to fill)
2nd half (5-7)
Bee Starr
Lomax & Jonnson
B & J Brown
Kelo Bros & Moran
Magic Fountain
National
1st half (1-4)
Convey Twins & J
Stanley & Kerns
McKay & Ardine
Lane & Freeman
Gruber's Oddities
2nd half (5-7)
Duponts
Jerome & Ryan
Yeoman & Lizzie
Lillian Morton
Amido Sis Rev
Orpheum
1st half (1-4)
Wallanda Tr
Ben Bard
Carrie & Eddie Co
(Two to fill)
2nd half (5-7)
Joe & W Hale
Roxy La Rocca
F La Vere Co
Dooley & Sales
Carrol-MC, Davis
Paradise (1)
Bert Frohman
Serge Flash
June Carr
Jimmy Clemons
(One to fill)
State (1)
D Valerio Co
Roy Rogers
B La Salle Co
Hyde & Melody M's
(One to fill)
BROOKLYN
Gates Ave.
1st half (1-4)
Rector & Doreen
Allan Reno
Leon & Dawn
H Faye Co
Ardine-Tyrell Rev
2nd half (5-7)
4 Kadex
Adele Verne
Poor Old Jim
Allen & Canfield
Carrie & Eddie Co
Loew's 46th St.
1st half (1-4)
Frank Shields
Masters & Gautier
Frank Conville
Carrying On
(One to fill)
2nd half (5-7)
Mazolla 3
Marsh & Archer
Lila & Strain
Dave Harris
D Harris Gang
Metropolitan (1)
Tom Christain Co
Lewis & Moore
Sol Gould Co
Novello Br & J' Co
3 Ritz Bros
Pitkin (1)
NTG's Rev
Valencia (1)
Bobby Gillette
Mitchell & Durant
June Worth
Ann Greenway
Allen & Kent
BALTIMORE
Loew's (1)
Allan Rogers
Jans & Whalen
Royal Uyena Japs
(Two to fill)
Bay Ridge
1st half (1-4)
J & Irene Melva
J & Will Hale
F Ardell Co
Lillian Morton
Magic Fountain
2nd half (5-7)
Convey Twins & J
Leon & Dawn
Lane & Freeman
F Sylvester Co
(One to fill)
BOSTON
Loew's (1)
4 Polos
Coscia & Verdi
M Montg'ry Co
Stan Stanley Co
Helen Kane
CLEVELAND
Granada (1)
Ted Claire
Gold & Ray
Max & Gang
LaFayette & LaV
(One to fill)
COLUMBUS
Loew's (1)
Ray Teal
Runaway 4
Tito Coral
Ida Shibley
(One to fill)
HOUSTON
Loew's (1)
Rubio Sis
Will J Ward
Sid Marion Co
Havana Royal Bd
(One to fill)
JERSEY CITY
Loew's (1)
Roy Cummings
Du Val 4
Walter Nillson
(Two to fill)
MEMPHIS
Loew's (1)
Maximo
Fulton & Parker
Raymond & Cav'rly
Raye-Ellies & LaR
(One to fill)
MONTREAL
Loew's (1)
El Cota & Byrne
Jerome & Evelyn
Henry Regal Co
Wm O'Neal Co
Kerr & Weston Rev
NEW ORLEANS
Loew's (1)
Morgan & Stone
Marguerite & Gill
J Harmon Co
Great Yacopis
(One to fill)
PITTSBURGH
Lowe's (1)
Ben Blue Co
Margie Green
Fortunello & Cir'l'o
Albertina Vitak
(One to fill)
WASHINGTON
Loew's (1)
H Santrey & Bd
Gloria Lee
Estelle Fratus
Mary Lane
(One to fill)
YONKERS
Loew's
1st half (1-4)
Donals Sis
Doyle & Donnelly
Hazel Lee & Boys
Ann Codee Co
(One to fill)
2nd half (5-7)
June & Irene Melva
Cook & Vernon
Will Aubrey
Long Tack Sam Co
(One to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Fanchon & Marco

BRIDGEPORT
Palace (31-6)
"Rose Garden"
Rod Donahue & U
Harold Stanton
Rio & Lunny
3 Jacks & 1 Queen
BROOKLYN
Fox (31-6)
"Smiles"
McGarth & Deeds
Eva Mandell
Seymour & Cornoob
Dorothy Neville
Dave LeWinter
BUTTE
Fox
1st half (31-2)
"Busy Bee"
Llana Galen
Cooper & Orren
Paul Howard
Terry Green
Phil Arnold
CHICAGO
Capital (31-6)
"Gems & Jams"
J & J McKenna
Will Cowan
Nee Wong
Maxine Evelyn
Jim Penman
Franklin & Astell
DETROIT
Fox (31-6)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Bob Brandles
Webster & Marino
FRESNO
Wilson
1st half (30-1)
"Doll Follies"
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loomis Danc's
HARTFORD
Capitol (31-6)
"Seeing Double"
Stroud Twins
Connor Twins
Miller Twins
Elca Twins
St John Twins
Clute Twins
Falla Twins
Nolay Twins
Holly Twins
Parker Twins
Maltby Twins
HOLLYWOOD
Pantages (30-5)
"Enchantment"
Jue Fong
The Meyakos
Sanami Co
Jack Lester
Sensational Togo
Sunkist Beauties
JOLIET
Rialto (3-5)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 4
KANSAS CITY
Pantages (31-6)
"Modes of Hol'w'd"
Shore & Moore
Haline Frances
Danny Joy
Harry Smirl
12 Unison Stepper
LONG BEACH
West Coast
1st half (30-2)
U S Indian Bd
Chief Shunatona
Brengk's Horse &
Bella Donna
LOS ANGELES
Loew's State (30-5)
"Seasons"
Lottie Loder
F Melino Co
Albertina Rasch D'
Ada Broadbent
MILWAUKEE
Wisconsin (31-6)
"Green Devil"
Peg Leg Bates
Miles Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
NEW HAVEN
Palace (31-6)
"Romance"
Castleton & Mack
Myrtle Gordon
F & O Walters
Robert Cloy
Mary Price
3 Bricktops
NIAGARA FALLS
Strand
1st half (31-3)
"Cadets"
Born & Lawrence
Miles Sis
Rognan & Trigger
Mabel & Marcia
Johnny Dunn
OAKLAND, CAL.
Oakland (31-6)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Dela & Lolita
Brown & Willa
C Torney Girls
OKLAHOMA CITY
Orpheum
2nd half (4-6)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Leu
Marie, Irene, Lucy
PORTLAND
Broadway (30-5)
"American Beauty"
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Huff & Huff
Toots Novelle
Sunkist Beauties
ROCKFORD
Coronado
1st half (31-2)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric Duo
V Herbert 4
SALEM
Capitol
1st half (1-2)
"New Yorker"
Muriel Stryker
Whitey Roberts
LaSalle & Mack
Marjorie Burke
SAN DIEGO
Fox (30-5)
"Way Back When"
Diane Sis
Emp's of Harmony
Betty Mooney
Hy Meyer
C Torney Girls
SAN FRANCISCO
Fox (31-6)
"Fount' of Youth"
Lottie Mayer
Barton & Young
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Beauties
SAN JOSE
California (2-5)
"Doll Follies"
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
R Loomis Dancers

SENSATIONAL
KIKUTAS
SCOLLAY SQUARE—BOSTON
THIS WEEK
Dir.: LEDDY & SMITH

(Continued on page 79)

Dumb Young Girls Easily Swayed By Promises—They're That Dumb!

The old story of moths of the innocent girls and the villains, should be washed up by this sophisticated day.

But it seems that even hard-boiled Broadway has its innocent, not to say dumb, girls. While its villains pass up the wise girls and go after these kids who are almost too stupid for sympathy.

Several so styled theatrical offices in Times Square are up to all sorts of monkey business where young and inexperienced girls are concerned. Any girls who have been around at all are carefully sidestepped, but those who look dumb enough are told to return to the office after six.

All sorts of ridiculous promises are made to the girls, and they believe them, even though they have a vague idea the men in these offices are "rather fresh." One girl said she had to go back to an office that evening because Vincent Youmans was going to be there to play the piano for her and she was sure she'd get a job.

When such stories can be told to girls on Broadway and gotten away with, there must be plenty of feminine dumbness about.

Men seem pretty keen in sizing up the dumb kids. They feel them out until they are certain they are easy. An interest is then pretended and a proposal that she come back later, when the rush of business is over, and a more personal discussion of her affairs can take place.

"Sales Talks"

At first any downright trickery or misrepresentation is not resorted to. If the girl should prove to be at all aware of what goes on, some gorgeous sales talks is handed to her; destructive philosophizing in general or stories of the private lives of certain actresses held up as examples as how girls can get to the top if they want to.

These office men seem not to have the vaguest notion the kids can possibly stay straight or that they want to.

A far as the girls are concerned, some are tricked or taken in and others become persuaded. They think things over and conclude that there is no other way to advance. In this they are tricked most of all, since none of all the grand promises ever comes out.

People outside of the theatrical profession have their own ideas, but have no idea what fools are made of young dumb girls.

S.S. TOURS AS LUXURY 50% OFF THIS SEASON

Tourist business, including 'round the world water tours, Caribbean and Mediterraean crusies is off about 50% this winter, with little advance demand for steamship accomodations for Havana or the West Indies.

Reports circulated that the annual Raymond & Whitcomb world tour had been cancelled were denied last week, but travel agencies in the Times Square section feel certain that several other annual cruises will be quietly called off this winter.

Foreign travel, stated one agency representative, is considered the ultimate luxury by those in the money, coming after automobiles, furs and jewelry.

European steamship travel has also been hard hit this season, most of the boats leaving New York for foreign ports sailing with half their cabins empty.

TINY TIM IS BACK

Tiny Tim, the soul-candy vendor, is back in the night places of Greenwich Village peddling his wares in the tea rooms, cabarets and red ink joints with the same glib spiel that made him a character before he tossed the peddling racket to go to California.

Tim cleaned up plenty with the candy and left for the coast three years ago, figuring the film colony virgin territory, but worked it out and decided to come back to the Village.

RUTH HALE SPEAKS FOR MISTER BROUN, ACTOR

Heywood Broun, electioneering for Congress from an uptown district, may be called the smartest showman in politics. On the political-acting stage he is a great actor.

If the show part of his rally has any influence on the customers that packed the Belasco, Sunday (26), Broun should skip the H. of R. and land in the Senate. Gross figured around $1,550. Only a third goes to Broun's campaign. Another third to various theatrical organizations. Balance for theatre expense.

That intellectual strain is subtly visible in what Broun describes as his "evenings in the theatre." He talks on unemployment and a free trip to Washington.

Negro spirituals are mixed with opera, jazz with concert stars. When summed up a big show. Only two really political speeches in the rally. One before intermission by Ruth Hale, Mrs. Broun, Broun after.

Miss Hale came on just to show she was all out of patience with Broun's woman opponent. One more minute and the audience would have been out of patience with Miss Hale. That considers Broun's chivalry too, if he's really an actor. Miss Hale is not a Ruth Draper, who also appeared and knocked the house cuckoo with a couple of sketches.

Broun's parting shot was for the audience to "wake up and dream." Some of them did it right there.

Angle of it all was brotherhood of man. The only likely looking brother was Heywood Broun. He spoke it and looked like he meant it. The others were just friends, many of whom couldn't even vote

(Continued on page 57)

3 of 5 Places Survive in Village's Harlem Attempt

Attempt to establish a black belt cabaret district in Greenwich Village and cop some of the trade that has been hitting the colored spots in Harlem has seemingly faded in the making.

Five colored nite clubs were established in the village three months ago, with but three surviving and none doing any business to rave about. Of the survivors the Minetta Club, which gets mostly colored patronage and a few white slummers, is doing the best business. Plantation and Log Cabin clubs, operated by whites with colored help and entertainers, have been going along with slim patronage.

The colored cabaret attempt in Greenwich Village bids fair to be as short lived as a former try at a Spanish colony. The Spanish cabarets practically flopped at the go-off. Operators went back to their coffee house rackets in the Spanish district of the Village.

Vote for Sol Bloom

Congressman Sol Bloom is up for re-election next Tuesday (4) in the 19th Congressional District in New York. It embraces the territory from 86th to 125th street on the west side, extending somewhat onto the east side around 110th.

Congressman Bloom has been a sturdy defender of the show business in Washington since first going there about four years ago. Accepted in Congress as the representative of the theatre in legislative matters, that standing ensures a certain protection for it.

Commanding respect generally, voters of the 19th District cannot err in again casting their ballot for Sol Bloom for Congress on the Democratic ticket.

Ann Langford Given $30 Wkly Alimony — Earned $60 Wkly When Married

Mrs. Ann Langford Phipps, who did a specialty dance in Carroll's "Vanities," and married Claude A. Phipps, woolen salesman, in 1928, shortly after she met him in Chicago, while with "Vanities," has been abandoned by her husband, she says. The wife is suing for a sepadation, asking for $85 a week alimony and $1,500 counsel fees, alleging her husband earns $12,000 a year. He convinced the court his wife had misrepresented his income and got off with an order calling for $30 a week alimony and $250 counsel fees.

Mrs. Phipps, of the Staten Island Langford family, said her husband ordered her out while they were living at 45 East 9th street last summer. She insisted he was in love with a Philadelphia girl whose name begins with "M," but Phipps replied that he had known this girl for 15 years and that she was merely a family friend. He said Ann was earning $60 a week when she married him and that she ought to be able to get a good stage job now.

ROXY USHER FREED

Woman Refuses to Prosecute on Charge of $50 Gem Theft

Kenneth Morrill, 18, usher in the Roxy, was freed in West Side Court by Magistrate Farrell. Morrill was charged with the larcency of a diamond platinum wrist watch that he had found in the theatre. The watch was valued at $500.

Mrs. Gertrude D. Blades of 465 Lowenbridge road, Orange, N. J., is the owner of the watch. She came to court accompanied by her husband, but steadfastly refused to prosecute.

The Court was not pleased with the attitude of the complainant. Detective Tom Walsh of the West 47th street station, was directed to have a representative of the theatre in court to see if it cared to prosecute. The theatre declined.

Morrill lives at 126 Riverside drive.

Holding-Head Writers for Shorts At Warners, Bklyn—Idea Makers

They're writing with heads in hands at the Warner studio in Brooklyn. The boys on talker shorts scripts are punching the clock coming in mornings and going in the evenings, and writing shorts with aspirin tablets instead of pencils.

"I've got an idea! Take this down," yells a Warner shorts writer at the stenog sitting at his side, after an hour of head-holding. If the stenog is still awake she takes it down. After another hour she may again be awakened.

A new rule at the studio forbids the writing boys to make personal phone calls during office hours, on Warners' time and phone bills. They've been wasting too much time away from their writing by calling up friends, the order advised.

A writer remains a writer for about a month at Warners in Brooklyn. After that he becomes an automatic idea producer. As the latter, his life is long if lasting more than six months or a year. Then they are burned out.

Warner shorts scripts staff of five are just so many office workers under the clock-punching and head-holding system.

One of the writers refused to confirm the possible fact that clock-punching and no freedom are handicaps in a line that is supposedly creative. He did say when asked that he'll consider himself lucky if lasting a year.

It's worse for a writer at Warners than in a newspaper shop. At Warners every other minute is deadline.

Trick Rodeo Riders Not Cowboys, Says W. B. Crockett, He Speaking of Rodeo, Calves, Babies and Mothers

There is only one cowboy at the rodeo in Madison Square Garden and he is W. B. Crockett, known as "Uncle Bruce," according to his own statement. "All the rest of these fellows get credit for being cowboys, but they're not," said Crockett. "Of course, downstairs they would mob me if they heard me say that but it's true. The stuff they do is not cowpunching at all.

"Why, if they ever tried any of their tricks on cattle on a ranch, they'd get fired right away. Cattle are so valuable these days that most ranchers won't even let you rope them in case you hurt them, and you can't chase steers around 'cause you'd knock off 10 pounds of beef maybe. You've got to handle cattle darned easy now and you've got to be a darn good cowboy to get a job. Just any greenhorn won't even get a chance. These fellows here in the rodeo don't know anything about cows at all."

It seems that all the other rodeo contestants are actors or "trick cowboys," who have specialized in learning stunts to make money and have never gone in for cowpunching as a business, says Mr. Crockett, who added "there aren't so many cowboys any more, anyway. Times have changed and there is an awful lot of unemployment in the West. When it's hard to even get a job as a cowboy at $60 a month, naturally most of the young people in the cow countries are mainly ambitious to become trick cowboys, so that they may become rodeo contestants and make from $5,000 to $20,000 a year, if that good. Competition in the rodeo field is becoming so keen that this year out of the 50 entrants in the bronco busting contest, at least 15 are likely to be tying for the final purse.

Big Chance

Rodeos are the one big money opportunity for the young people from the cow countries. Every contestant has to pay an entrance fee for each contest, pay his own expenses and supply his own pony for all trick riding or roping. In a way they are amateur sportsmen. But if they become a star in their line they can clean up. Each year are plenty of youngsters who are trying and hoping for the breaks, although most of them are flat broke at the end of the season.

Rodeo contests are not only held for the audience. Each man is judged in each contest during the week and runs up a certain number of points that will score in the final for the purse. He is judged on his horse and his own skill. If he happens to get a mild horse he is entitled to rerides on wild ones. Each night after the show is over a number of such rerides are held and many times the riders are thrown in the rerides. In fact, they work hard for their money.

Women

And there are so many girls in the west who are hot for the rodeo purses that the rodeo management had to do away with purses for women for bronco busting. Almost inexperienced girls tried the dangerous work and four or five were killed one season, with many hurt. Now the only women allowed to ride broncos are experienced ones who are paid $25 a mount and are not real contestants.

A lot of the rodeo contestants hope to get jobs as picture doubles through their rodeo prestige, going to Hollywood during the winter.

The First Rodeo

It is only during the last 15 years that all the trick stuff has developed in cow countries, Mr. Crockett explained. The first rodeo was held in Texas City, Tex., 30 years ago. It was merely a steer roping contest held in the city streets. These contests became so popular they were finally held in many cities and purses from gate receipts were started for the contestants. Rodeos have been always held as contests and not exhibitions, so all Indians and anything else that might make them appear to be wild west shows have been barred.

The West has changed so greatly, says Mr. Crockett, the people now only know stunts and don't know much about cows. And cows are pretty smart, Mr. Crockett thinks.

(Continued on page 5[illegible])

ARAB ACTOR ACCUSED BY 15-YEAR-OLD GIRL

Taieb Boucari, Arab actor, rehearsing in the road company of "Insult," he says, will have a hearing this week in West Side Court before Magistrate H. Stanley Renaud on a serious charge. Boucari is 31 and gave his address as the Markwell Hotel. He was arrested by Detective John Ward of the Missing Persons' Bureau and Joseph McCarthy, agent of the Children's Society.

The defendant was arrested on a statement of Irene Kessler, 15, a runaway, of 763 Fox street, Bronx. The girl stated she had been attacked by the actor. Miss Kessler and Irene Sayko, 14, of 1022 East 156th street, fled from home June 19, last. Miss Kessler stated she met the actor in his auto. She was accompanied by the Sayko girl. Boucari invited her to his apartment and she stated she was attacked by him.

The girls then went to Monticello. The Sayko girl was located in an alleged house of ill repute. Through a letter sent ot New York by the Sayko girl they located the Kessler girl in a colored flat in Harlem. The occupants of the apartment, Myrtle and John Green, both colored, were arrested on the charge of abduction. They will have a hearing also this week. The Green apartment was on West 126th street.

Mrs. Green met the Kessler girl in a Harlem cabaret, she told McCarthy. They denied they had held the girl against her wishes.

Ghosts, Grim, Heartaches, At Bryant Hall Tryouts

Sights and sounds at a vaudeville audition in Bryant Hall.... Woodwork ingrained with the dust of half a century.... Ballroom crowded with the ghosts of Richard Harding Davis' "Van Bibber Tales".... Sad wisps of confetti caught in electric fans.... Anxious talent trying to look gay and attractive when most of them haven't anything "to eat" .... Bogus welcome on the mirror underneath the gilt statue of a frozen-faced "America".... The Hawaiian band that insists on playing "William Tell".... The Spanish dancer's baby playing in one corner .... A lonesome sailor crashing in search of companionship.... The dance duo, wearing out another pair of shoes in thundering taps.... Contortionist, in spangles and white satin, making both ends meet on a filthy floor.... The false smiles of performers gluing their eyes on agents, hoping to catch some favorable comment.... The child prodigy singing a torch ballad when she should be listening to a lullaby.... The accompanist, finding wrong notes to pound out in precise tempo.... The stage mother, watching with eagle eye.

The Bryant Hall mice scampering to cracks and crevices.... The Bryant Hall cat, more interested in mice than actors.... The talented amateurs determined to swell the ranks of the theatrically unemployed.... The alibis: music too slow—too fast—floor too slippery—not the real costumes.... Inattentive agents with a flair for wisecracks .... Possible romance between Oriental dancer and the hill-billy singer, suggesting an opening sentence for a sob story: "It was June, there was moonlight—and they were in Bryant Hall".... An agent, ex-song-and-dance man, concluding the show with a nip-up that doesn't nip.... Only two possibilities in thirty-five applicants—a substantial reason for a broken heart for every light on Broadway.

MOTOR BUREAU MOVES

Those seeking 1931 motor licenses will have to go further downtown this year than 40th street. Motor Vehicle Bureau is now located in the new state office building at 155 Worth street.

The old bureau on 40th street is no more.

The Prof. Mgr. in His Office

By Joe Laurie, Jr.

"Hello, Lim, when did you get back? You're looking in the pink. How did 'Moonshine Pappy' go for you? Yeh. It's a great number; it's going like a house afire.

"Say, Lim, I have another one just came in that will fit your act like a glove. Wait 'till I get Abe to play it for you. Nobody knows it but him. I haven't even got a lead sheet yet. Here's Abe. Say, Abe, come in here and play over that new ballad, 'Tears of Gladness.' Well, you know it well enough to fake it. You know Lim here, don't you? Gee! I thought everybody knew the Berger Brothers—Lim and Ham.

"Well, what do you think of the song, Lim? Sure it's a honey. I never was wrong on a song yet. This is surefire, especially the way you do a ballad. We're not going to do a thing with it for a couple of months so you'll have it all to yourself. Sure, I'll get him to write a recitation for you.

"Abe, order an orchestration made in G. Tell Tommy I said it was O.K. I'll have it here for you Saturday. Anything else I can do for you? O.K. Thanks very much. Glad to have seen you again. Bring your brother up and Abe will run it over for you a couple of times. So long."

"Well, if it isn't the Rasp Twins! Hello kids! Where's your mother? Oh, she's gonna meet you here later. . . . Say, I gotta number for you kids that's a panic. Nobody's got it yet. I'm not supposed to even talk about it, but you kids being my pals, why, I'm gonna let you have it. It's a ballad, 'Tears of Gladness,' but I can fix up a double version for you and I'll get Fred to make you a special orchestration and teach you the harmony. Wait 'till I get Minnie to play it for you.

"Say, Min, come in here and play 'Tears' for the kids. They are my little sweethearts. I knew them since they were that high. I used to go with their mother.

"Well, I knew you kids would like it. This song is going to be terrific for you—even better than 'My Baby's Dimple.' Now don't say anything to anybody about getting it, 'cause you're the only ones that's got it. Run it over a few times and Min can get the key you sing it in and have an orchestration ready for you in a couple of days. When your mother comes call me. I wanna say hello to her. See you later, kids."

An Old Pal

"Well, well, if it isn't my old pal Gene! What can I do for you, kid? I have a great—— Oh, you just came in to say hello. Well, I'm sure glad you did. Where you working? Layin' off, eh? Yeh, I know, vaudeville is tough, in fact it's tough all over the country. We ain't been doing anything. I don't know what the music business is coming to; the mechanicals dropped off last month somethin' fierce. We expect to lay off a lot of people if things don't pick up soon. I didn't get my bonus this year either, and the pictures aren't using any theme songs anymore and that has put a crimp in us. Yeh, Gene, it's tough with everybody. But I guess things will pick up pretty soon.

"What? Oh, sure, Gene, here's a finif. I'd like to make it more, but things are pretty tough with me, too. The stock market got me for plenty. Yeh. Oh, that's O.K. Gene, don't mention it; I only wish I coulda made it more. So long. Good luck old boy.

"Hello, Bess! What are you doing? Nothing? Great. Al Hightone was in here yesterday looking for a girl partner. You two would make a knockout couple. You've heard of Al? Sure, you musta seen him. He played the Palace a few months ago. He's been a headliner for years, but he's split with his partner on account of some trouble with his wife. Now it's strictly business with him. Wait a minute while I give him a ring.

Knockout Team

"Say, Jake, get me the Friars' Club on the phone and tell Al Hightone I wanna speak to him. You getting kinda fat, Bess, you ought to cut out the beer. How's the pipes? Good, eh? O. K. There he is on the phone.

"Hello, Al, this is Murray. Say, did you get a girl yet? No? Fine! Bess Martin came in and she's just the kid you want. Yeh, she sings and dances and speak lines. . . . You two ought to make a great double. She can knock a ballad cockeyed. Yeh. Can you see her here tomorrow at one? O.K. Don't forget now, tomorrow at one, here in the office. O.K. So long Al.

"It's all fixed Bess. Be here tomorrow at one sharp; he wants to take a look at you and hear you sing. Go in and get Tilly to play over 'Tears of Gladness' for you so you can sing it for him tomorrow. I'm gonna give you folks the song. It's brand new and nobody's got it. It will make a corking number for the act. I don't know what he'll pay you, but you can talk over salary and billing with him tomorrow. O.K. I'll see you here at one o'clock sharp tomorrow."

Lively Music

"What can I do for you, sir? You want something lively for bow music? O.K. Tell Min there that I said to give you 'Tears of Gladness.' It's good and lively. No, we haven't anymore music covers. Would be glad to give 'em to you if we had 'em. O.K. See you again."

"No, Abe, I can't go to the fights tonight. I gotta cover three houses and two cafes. I certainly would like to see that fight. But I'm too busy, I wanna see that 'Tears' gets over."

"If it isn't my ol' pal Joey. Working? That's fine. What can I do for you, Joey, old kid? A comedy song? I got just the thing for you. It's hot, I tell you, and the beauty of it is you'll have it all to yourself because we're not going to work on it for a few months yet. Abe, play 'Tears of Gladness' for Joey. Well, what do you think of it? Sure, it's a ballad; but I'll get Eddie to write you comedy choruses that will goal 'em. You know how Eddie can write punch lines—I'll get him to write something about miniature golf and about people being out of work and something about the women wearing short skirts and all those kinda catch lines that will panic 'em. It's brand new and you're the only guy that will have it, and. . . ."

So it goes on day after day until a new song comes in and then it goes on, day after day, all over again, with just the title of the song changed.

The song is ended but the Malarkey lingers on.

DIAMOND UNDER BAIL

Held as Witness for His Own Shooting Inquiry—Still in Hospital

Believing that Jack "Legs" Diamond may leave the jurisdiction of the New York court after he is released from the Metropolitan Hospital on Welfare Island in about two weeks, District Attorney Crain caused Diamond to be held Monday in $25,000 bail as a material witness. Crain wants to have Diamond as a witness before a grand jury which will on Nov. 17 conduct a "John Doe", investigation into the shooting of the racketeer on Oct. 12 in the Hotel Monticello.

At the request of the District Attorney, Judge Collins of General Sessions visited Diamond and he was arraigned while in bed in the hospital. It is believed that when Diamond leaves the institution his attorneys will seek to have him released under lower bail.

The third week's probe into the Diamond shooting has made little progress as far as finding out who his assailants were. Several persons have been repeatedly questioned. Crain for over half an hour questioned the gangster. Diamond told the prosecutor he could not identify the shooters. He told in detail the circumstances leading up to it, declaring three men and possibly four attacked him while he was alone in room 829 of the hotel. He insisted he had no enemies who wished to "bump him off," and he insisted he was a "good guy" who "never did anybody any harm."

The District Attorney got little information from Diamond as to the would-be killers.

Zolotow's Car In Collision

Sam Zolotow, of the New York "Times" dramatic department, was driving near one of the Long Island resorts Sunday when a 22-year-old youth on a fast motorcycle ran head on into the Zolotow car. The boy sustained a fractured leg and possible fractured skull. Zolotow's wife and two children were in the car but were only slightly injured.

Not Steam-Heated

A tailor in Queen's Village, L. I., with a pony course in the rear of his shop as an added attraction, bills it as: "Play miniature golf free while you have your pants pressed."

COULDN'T IDENTIFY

Natalie Schafer's Lost $3,500 Bracelet Paid for by Ins. Co.

Natalie Schafer, show girl, 22, of 142 East 83d street, declined to prosecute Joseph Fearns, 40, taxicab chauffeur, of 1320 Hollywood avenue, Long Beach, L. I.

Fearns was charged with grand larceny. He is alleged to have found Miss Schafer's $3,500 diamond bracelet in his cab on June 9, last. Miss Schafer had been cabareting, the cops state. On her way home she dropped her valuable bracelet in Fearns' cab.

Miss Schafer reported the loss of the bracelet to the insurance company and is said to have been paid for her loss. She could not identify Fearns as the chauffeur who drove her home.

The bracelet is said to have been sold for $600. Fearns denied he had found it. Max Wieder, assistant district attorney, endeavored to persuade Miss Schafer to be the people's witness, but she refused. Magistrate Farrell freed Fearns.

POLICE HONOR LEGION SHOW

Much fun, heap dancing and plenty show promised all who attend the 18th annual entertainment and ball in the Hotel Astor grand ballroom next Friday (31) night, auspices Honor Legion of New York police department.

Program opens with a half-hour musical program by N. Y. police band and glee club. Then follows some contributed musical comedy and operatic numbers with second half a vaude show contributed by Hiram S. Brown, president R-K-O circuit. Incidentally the cops have made Mr. Brown an honorary member of the Legion.

Grace Wynden Vail is assisting the Legion committee with the show and publicity.

Golfie Go Indoors

Syracuse, Oct. 28.

Miniature g . . continues to intrench here for the Winter.

First hotel to succumb to the epidemic is the Winchester, which will replace one of its dining rooms and part of the lobby with a Tom Thumb course.

Razzing The Home Town

DENVER

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By John A. Rose

Denver, Dec. 13.

"'Tis a Privilege to Live in Colorado."

That slogan, printed over weather reports and stories appearing in the Denver "Post" about extreme hot or cold weather and storms in other sections of the country, may be one of the reasons so many well known theatrical folks originated or rose to fame here—but the reason they left is because one can't live on scenery and climate only.

When a celeb returns or comes to the Queen City of Mountain and Plain, the thing in order is a parade up 17th, the Wall street of Denver, to the Brown Palace hotel—where the stars always stayed. They are taken on a tour of Denver's mountain parks and to Buffalo Bill's grave, Lookout Mountain, overlooking the plains where he shot the animals he derived his name from. Then to Inspiration Point, where Blanche Bates built the servants' quarters to what was to have been her home. After living in them herself for awhile, she married George Creel, and both left Denver flat.

Press agents do their darndest to get their bally in the "Post"—the paper that uses more red ink and stud type than any other sheet in the world. Over its portals is the slogan: "O Justice, When Expelled from Other Habitations, Make This Thy Dwelling Place." The "Post" is, according to itself, "Your Big Brother" and "The Paper With a Heart and a Soul," the latter being paraphrased years ago, in a political campaign to "The Paper With a Cart and Some Coal," by reason of the "Post" being in the coal business.

Denver, in the good old days, used to be a live theatrical town—when the Tabor was the wonder of the west—and the big event of the year was the carnival of mountain and plain—but when the goldminers had to go to farming and the films came along—why, it was just too bad for the legit.

Hope to Return

Some other burgs may claim some of these but anyone who has lived in Denver claims it as his home and hopes to retire and come back here to live.

Hold your hats on, folks, while we run through the list in a hurry. No doubt our largest star in size and music is Paul Whiteman, whose parents still reside on a ranch near here and where Paul hits for whenever he can to get some of ma's cooking. Fred Stone and his wife, Irene Crater, started out here. Fred was considerable of a man about town.

Douglas Fairbanks was a heavy star on local football teams and studied dramatics under Margaret Feeley, mother of Maude Feeley, star and lead for Sir Henry Irving, and also stock star. Walker Whiteside. Also Maude Durbin, later Mrs. Otis Skinner. Joseph V. Reed, who inherited a fortune from his father, and is hooked up with Kenneth McGowan, in legit production. Jobena Howland, and Ruby deReamer, latter married and retired.

Franklin Underwood, gen. mgr. for Morosco, now a broker. Jay and Jeanette Velie, musical comedy, Hazel Whitmore, lead in stocks.

Antoinette Perry, lead in "Music Master," now in managerial job producing "Strictly Dishonorable," in which is featured her daughter, Margaret. Not so long ago Margaret's favorite pastime was turning the hose on passersby at her home here. Harry Rapp, of M-G-M cabinet and producer for it. Marion Schilling, free lancing in Hollywood. Dorothy Mackaye, legit. Loretta Young, Denver, who married Grant Withers, also of this state, Pueblo. Margaret Snow, one of the early picture stars.

Not forgetting that master of character, the late Lon Chaney. From one of Denver's largest suburbs—Colorado Springs. Only successful producer of dance revues Denver has at present—Georgia Lane. George O'Brien from Denver's neighbor—Boulder. N. B. Aylesworth, head of NBC, got his start here.

Bunch

These picture directors are from the Mile High city: Adolph F. Erickson, couldn't make enough selling insurance so went to Hollywood as property man for Ince. Emmett J. Flynn, played lead in one of first pictures Par made, helped develop Valentino and Norman Kerry. Ira Hards, who had his own stock here for a time, dramatic and musical. Robert F. McGowan, original "Our Gang" comedy director. Anthony Mark, entered pictures as prop boy. Fred Newmeyer, pro. ballplayer, entered as extra. Jerome Storm, in legit eight years.

Dramatic critics and writers who hope some day to join the parade back to Denver: Damon Runyan, who played hookey from school to read "Deadwood Dick" in a livery stable in Pueblo, carried papers there and reported on the Denver "Post." Courtney Ryley Cooper, graduated from circus press agent to the "Post." Bide Dudley, "Post" and "Times," who claims Kansas as his home and graduated to New York. Burns Mantle, linotype operator on the "Post," given show review written in longhand he could not read, threw away the copy, and set his own opinion on the play. It went over and he went to the Denver "Times," then to the "Republican," Chicago "Inter-Ocean," "Tribune," N. Y. "Mail," and now "Daily News," N. Y. Gene Fowler, jack of all trades, grew up here. His favorite pastime as a youngster was raiding the refreshments at parties—and then laughing at the rest of them. Nell Brinkley and Fay King were discovered here and coaxed east.

Trust this list satisfies ex-Denverites. Having lived in this burg only 10 years can't be expected to know all the old timers. Josh Billings of the Broadway theatre a lot of help. Bet most of you know him. He is still there, the same old smiling Josh.

Boxer Wins Verdict

Izzy Grove, boxer, who has a sartorial shop at 1587 Broadway, has won another victory. Izzy's decision was over a woman who refused to come to court and take the count. Magistrate Farrell gave Izzy the decision and dismissed the summons against him.

Grove—was summoned by Alice Sussman, who charged that Izzy had been disorderly. The boxer told reporters that Miss Sussman ordered him to quit the building. The woman failed to appear in court.

A Small Time's Manager's Letters To His New York Booking Agent

(A revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.

Mr. Murphy, with his wife, Eloise Willard, played sketches in vaudeville of that day. Mr. Murphy also was a vaudevile author. The couple are now retired, living in New Jersey.

These Murphy letters, written over 20 years ago, are still applicable to the small time vaude manager in the sticks).

By J. A. Murphy

(Murphy and Willard)

(The First of a Series by Mr. Murphy Detailing the Hypothetical Reports and Trials of a Small Time Manager)

East Cranberry, O., Sept. 20.

Dear Mike:

The show you sent me this week is no acount at all. You cracked it up to me as something extra but it don't take so good as some I had for less money.

To begin with, I don't see what you want to send me another musical act for when you know I have an orchestra. I have to pay two small fiddlers, one big one, a flute and some other things. I wouldn't care so much if the act would play the music for the rest of the show, I could lay the orchestra off for a week and save money by it.

The blackface act took pretty well but one of them got himself up as a nigress wench and as one of the stockholders is married to a mullato, she though it was a takeoff on her and got pretty mad about it.

Another one that don't amount to much is Madam Hystingorse, gifted soprano. I don't see any gift about it when I have to pay her CK for singing three songs. She don't sing a thing that anybody knows. The orchestra didn't know any of her songs and they haven't learnt 'em yet. If the actors can't sing songs, my orchestra knows I don't want them.

The Armordale Duo is pretty fair but there is only two of them. I expected there would be more people in their troupe. The Ten Swiss Yodlers are very cheesy and I can't see them for BOK. If I have to pay that much for an act I expect more than 10 people in it.

You said you was going to send me elephants and you haven't done it. I would rather have an elephant than Madam Hystingorse if I could get it for the same price.

I took in eight dollars less this Monday than I did last Monday, and the show cost ten dollars more than last week's. Now this won't do at all, and you must send me the kind of shows that will catch on all the time and if you can't do it say so and I will give my show booking to Jule Ruby.

Don't send them blackface fellows back here again.

Adam Sowerguy,
Manager.

Brooklyn Boy Pushed Into Bull Fighting Likes It, but Not Boos

Sidney Franklin is trying to figure out what freak of circumstance transformed one of Brooklyn's Own into a celebrated matador.

It's a question the returned bullfighter is asked hundreds of times a day. He can't answer it—so he thinks it must be Destiny.

"It must have been Destiny that took me to Mexico in 1922 in search of color for commercial art-work," he explained. "Who ever heard of going to Mexico for anything but revolutions? Did I know what I was doing?"

Likewise, it must have been Destiny that made him accept a dare to enter the bull ring after he had minimized its dangers to a group of friends. Otherwise, what would a smart Brooklyn boy be doing face to face with an oncoming bull?

However it happened, bullfighter he became when a group of entrepreneurs, cognizant of box office values, urged him to skip apprenticeship and study immediately to become a matador, head man of the ring.

His first engagement was a little embarrassing. He had been instructed to wait outside the fence while the peons, pics and toreadors went through preliminary paces. The promoters promised to call him when it came time to meet the bull.

Sidney waited, thinking that, perhaps he should never have left Brooklyn. He heard the crowds calling, but couldn't imagine why. Suddenly the promoters, who had been counting the receipts, remembered their charge and hastened to shove him unceremoniously into the ring.

A Big Moment

That was the moment for Sidney to decide if he was to become a bullfighter. With the bull coming nearer and nearer there wasn't any choice. He remembered his instructions, that a good matador never gives ground until the very last moment of the bull's onslaught—that he keeps his head when all about him (including the bull) are losing theirs. He toyed with the bull, dominated him and in given time had plunged his sword into the animal's heart.

Since that time he has changed his locale to Spain and more than 200 bulls have learned what it is to be up against a young lad from Brooklyn.

Spaniards wouldn't consider him as a matador at first. How could any but a native son indulge in the national sport?

But he had a counter argument. Bull-fighting was an Art, wasn't it—and since Art is universal, how could it know racial distinctions? Which more or less clinched matters.

Bulls don't alarm Franklin—he has learned to fix them with a terrifying stare. But he is afraid of popularity.

"Crowds the world over are fickle," is his belief. "If a matador fails to slay his bull in allotted number of thrusts he's booed as heartily as a pitcher who has just delivered four balls with bases full.

"Booing is a horrible sound in any language. I'd rather be gored by a bull than hear it. To keep popular acclaim, I pretend to disregard it. I never acknowledge plaudits when I enter the ring. After the killing the crowd throws flowers and gifts, and if the huzzahs are loud enough I bow.

"It's silly, I know, but I like being a bull-fighter."

Trick Rodeo Riders

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In the old days when they uesd to brand cattle in bunches and there were lots of cattle thieves who put their brands on other people's cows, only the cow and not the owner, could claim her calf.

The owner might say that's my brand, but if he said that's my calf with my brand on it, and subsequently the calf ran to a cow to be nursed that had a different brand, the grand jury would indict him for cattle stealing."

"Because," said Mr. Crockett, "if a cow nurses a calf, that's her calf.

"I read the other day," he went on, "about two ladies getting their babies mixed up in a hospital and not knowing her own. And I don't understand that. Why even a cow knows better than that."

Palace's Good Bill Had Extra Acts Sunday Eve But Didn't Need Them

Extra "courtesy" acts added to the Sunday night (26) bill at the Palace, New York, were not really needed. The Palace's own bill gives plenty of entertainment this week. The added turns were on in the Lou Holtz closing act, giving the audience merely more for their money.

The Holtz turn in this wise ran 40 minutes with the Sunday eve performance ending at 11:30. Lou then abruptly said, with his hands shusshing the audience out: "You've had enough. Go home."

Holtz became the standout of the show. He was ad libber, entertainer, wise cracker, gen. asst., and master of ceremonies, right down to the finale. No one was called upon by him during the regular running. Holtz had made himself thoroughly agreeable throughout, and helping his companion artists as much as himself, especially with slapstick with the Pat Rooneys. This was a steady howl.

Standees.

A house packed to eight rows of standees in the rear of the orchestra with SRO announced around 8, sort of wondered when Holtz announced Mitzi Green, the kidlet currently at the Paramount in person. Mitzi talked only, but the crowd wouldn't let her go until Holtz silenced them by stating Mitzi cannot sing on Sunday nights. Before the little wonder left, she thoughtfully invited everyone to come over and see her at the Paramount—this on the Palace stage!

Then Holtz guessed Irving Caesar was somewhere in the audience, and he was, right down front. So Holtz said to prevent Irving having an out, he had gotten a piano sheet of his new song, taking it out of his hip pocket, and Irving must sing. He did, going on the stage with the orchestral pianist doing the rest. Then Irving, thoughtful like, just before leaving at the end of the show, picked up the sheet from the pianist on his way to the door.

Mitzi was in the wings when called. So was Lou Clayton. Mrs. Clayton had been sitting in the audience wondering where her husband had gone to. She found out when Lou did some dancing after kidding with Holtz, and Clayton also dove into politics momentarily. He made Judge Bookstein, seated in a stage box, stand up for a bow. The judge hopes to be the next New York State Attorney General. Clayton let loose that secret.

Then Mr. Holtz discovered Charlie King, looking all over the house for him, but forgetting to spot the second row where Charlie was sitting. Charlie went on the stage after a little persuasion and sang "Singing in the Rain." Another wandering of Holtz's eyes all over the house and he finally located Lew Brice, also in the second row. Brice climbed up and did his comedy French "poem" with gestures. By this time it could be seen the Lous and Lews were sticking together.

Ben Blue was located in a stage box, the first indication of a deadhead visitor, and he went stageward likewise, with Ben using his head. He first did his Russian dance and had started toward his seat, but probably thought there might be some production managers in the house so he returned to the centre and did the answer to Ruth Etting's "10c A Dance." Ben did it in panto and very good.

More Down-Fronters.

Mr. Holtz then passed into miscues. He called for Frances Williams, but Frances had crossed him by leaving. Next name was Joe Lewis, but Joe had his own job at the Chateau Madrid and he couldn't wait until 11:25. It was at that miscueing moment that Lou washed it up by telling the bunch to scram.

In between the m.c. has introduced some stand-ups. Mark Hellinger, the near-actor, and his wife Gladys Glad, with Lou remarking how a mugg like Mark could get a gal like Gladys, with the Hellingers in the first row.

Of course Walter Winchell also in a box because he had been unable to buy a ticket, he said privately. Winchell was once an actor too, lousy, but still retaining the privilege to go back stage. The Palace made a record by getting Winchell off the stage, but had to give him an extra chair in the box. Winchell, with extraordinary resistance, only bowed, as did Hellinger, while Miss Glad smiled, besides.

On Sunday night the top at the Palace is $3. Rest of week $2 or $2.50, according to the way they are coming. The 30 minutes extra were worth the extra smacker, but it made Holtz work way overtime.

Hurdy-Gurdy Slipping

The street organ hurdy-gurdy, for years the delight of kids who would trip the light fantastic on the sidewalks of New York, is fading out.

Check-up at the Commissioner of Licenses shows there are but 15 licensed hurdy-gurdys operating in the city.

Radio and pictures declared responsible for weaning the kids away and no more throw money away.

GUESTS GET IN ON HOTEL FREE-FOR-ALL

A free for all battle on the fifth floor of the Hotel America caused many sleepy actors to leave their rooms and beg the management for quiet. When the fracas was over, Roy Green, house detective, looked as if he had gone through a threshing machine.

Green alleged that Sim Manning, 23, counter-man, and Sid Groves, 23, cigar salesman, stopping at the America, were two of his many assailants. In West Side Court, before Magistrate Renaud, the defendants denied the charge. Manning stated that Green struck him first and he retaliated. Green alleged that while he was prostrate on the floor at least six men booted and punched him.

Groves gave a farewell party in his apartment. He was quitting the America. Many friends, including girls, were present. When it came time to go home, two girls had lost their coats, said Groves. Two of the men had lost their top coats and hats. Groves believed the thief had hidden the garments behind the staircase on the fifth floor. He said he thought the culprit was making for the staircase and hurried to catch the miscreant when he was halted by Green, he stated. Green's actions, Groves said, prevented him from stopping the thief. He said that Green then began the fight. He denied that there had been any booting.

Screams of the girls and the curses of the men awoke the entire fifth floor. Guests then joined in the battle, said patrolman McKay.

Green demanded that Groves and Manning be arrested. McKay took them to the West 47th street station and thence to the West Side Court. Magistrate Renaud held both for trial in the Court of Special Sessions in bail of $1,000.

Cop Has Tough Time Getting Gals to Judge

"Do you think you can spare it?" shouted Gertrude Brennan, 30, hostess, to Magistrate Renaud in West Side Court when she was sent to the Workhouse on Welfare Island for six months. Gertrude's companion, Mae Lynch, 27, also a hostess, received 30 days on the Island. Mae guffawed when she received her "bit."

The Misses Brennan and Lynch were arrested on the charge of failing to pay a cab bill of $1.05 and for bruising the shins of Patrolman Torkelson of the West 47th street station.

Jack Bruce, taxi chauffeur, started the row by demanding his fare.

Gertrude and Mae told Bruce to beat it. Bruce got Torkelson, who told the pair to be nice ladies. "Little boy blue, you had better get your horn and beat it," they said. Torkelson started to take the pair to the police station, and what a job!

Finally, with the aid of other cops, Torkelson got the femmes to the police station, where they were fingerprinted. Gertrude had previously been convicted 10 times, Mae once.

Marathoners Marooned When Promoters Vamp

Chicago, Oct. 28.

After marathoning it since Aug. 12, the dance contest at the Rainbow Gardens went up in smoke when the promoters walked out, leaving 14 dancers without enough money to get home.

A prize of $2,000 had been offered, to be raised to $5,000 if the record of 2,800 hours was broken. The present batch managed 1,170 hours.

Nite Club Headwaiters Know All, But Can't Fix a Dame's Busted Heart

Backgammon and Dice Push Hollywood Brain Teasers Into Discard

Hollywood, Oct. 28.

Last year's favorite indoor sports at Hollywood and Beverly Hills parties' Anagrams, Guggenheim and Murder, all games with a mental angle, have been ousted by the new fad of backgammon and a couple of simple but entertaining gambling games. They're "Tric-Trac," imported from France, and "Elimination Dice."

The latter, played with eight cubes, is particularly popular. Any number can sit in on it.

Ruth Hale Speaks

(Continued from page 55)

for him because the laws forbid non-residents to do such things.

Everything went over — even Deems Taylor. He said Broun might go to Congress but he wouldn't steal. Broun denied both. Matter of fact he admitted stealing a scissors and paste pot from Taylor when they worked in the same office. Broun also has a male opponent.

Woolcott's Waist.

Taylor tried to be funny by failing to remember the name of Broun's woman opponent—and he succeeded. Before that Taylor showed his versatility by playing a piano accompaniment to a blonde looker from the concert stage, and a good voice.

Alexander Woolcott also spoke. He looks more like Broun around the waist than Broun himself. The audience laughed here as elsewhere. Woolcott was preceded by several acts. One was the male end of the Hall-Johnson Negro chorus. They sang among other things "Zeldal Saw a Wheel Up High" or something like that and "Let Heaven Shine On Me."

Then Woolcott appeared. He told baby stories and gently spread a couple of line gags. One was that the name of Broun's woman opponent wasn't Fanny. It was Ruth.

Sascha Jaconson, concert violinist, also appeared. Another exceptional artist to show was Sascha Goronitsky, winner of the Schubert Memorial Prize, in piano.

Except for Woolcott, Deems Taylor and the Mullen Sisters, harmony quartet, the show was altogether highbrow. The m.c. spotted a baritone opener to be followed by Isabelle Frances in a couple of tunes. Miss Frances is also from the concert stage. Mullen Sisters are with the Marx Bros. currently.

Latter got a tough break being sent on right after Miss Guilford. But a couple with their hands wised up the audience and the kids went off flying. Very few can follow Miss Guilford in song or figure. At this rodeo it was impossible anyway.

Joe Cook at the next rally, the final one for Broun, just before election. He's on the Socialist ticket, with hopes.

Forum

New Orleans, Oct. 19.

Dear "Variety":

What has become of the old time performer that used to come out alone in "one," and hand us those belly laughs. People like Ezra Kendall, Lew Dockstader, J. C. Morton, Jimmy Thornton, Walter Brower and a number o. others?

I see the single male performer billed, but on looking at his act, I find he carries from three to eleven stooges or plants to come on the stage and make his act go, or else has half the performers on the bill feeding him.

The peculiar part being that in numbers of cases the plant is much funnier than the performer himself, in fact, saves him.

I know one performer that carries eleven plant. Pretty soon they will carry their own audiences.

E. D. Ylod.

1233 Burbon street.

Night club head waiters in New York who have reached the top in their trade, in addition to having a thorough knowledge of who the big spenders are, and seeing that they are properly seated, must know more about first aid than a first class boy scout.

Not every case where a person passes out in a night club is due to drinking. Plain ordinary fainting, acute indigestion, attempted suicide or epileptic fits are some of the things a head waiter has to cope with in the regular course of his midnight to dawn duties. In taking care of whatever emergency that may arise, the headwaiter has his staff of assistants so organized aid is brought to the stricken with such speed other merrymakers are usually unaware of what has happened, even in cases where a shooting occurs.

A headwaiter has a remedy for everything but a dame with a broken heart.

Signals

Ability to handle all people, from racketeers to ritz, who frequent the night clubs is an essential quality for the headwaiter. He usually rules his staff of captain and waiters with an iron hand.

Most headwaiters have worked out an elaborate set of semaphore signals to aid in relaying messages to their subordinates. Standing at the door, he can mark a patron n. g. by a mere wave of a finger and that means a table in the rear. Other finger movements convey that a patron is a big spender and a liberal tipper worthy of a ringside table; that a mistake had previously been made and the party is okay, should be moved up front; that the check offered is good; that the check has bouncing habits; that a party spotted near the door is annoying the girls in the floor show; that a prohibition man is in the house, and that a party will buy wine if a hostess is provided.

The most profitable gesture of all is the one that notifies the waiter to bring on the ginger ale mixture for the wine buyer, who won't know the difference.

Conviction Reversed for Mrs. O. H. Hammerstein

Mrs. Emma Hammerstein, widow of the late Oscar Hammerstein, was vindicated of a charge of immorality by the Appellate Division of the N. Y. Court of Special Sessions and her conviction was reversed by a vote of two to one. Justice John J. Freschi, presiding, declared that the evidence adduced at the trial in the Magistrate's Court was insufficient to warrant a conviction. Mrs. Hammerstein is at present in Europe. Justice McInerney, who voted to sustain the conviction, declared the question rested on whether the police officer had told the truth.

Mrs. Hammerstein was arrested on the complaint of Policeman John McHugh last May in her apartment in the Hotel Winthrop. The officer said the widow had accepted $30 from him when he called on her. Mrs. Hammerstein asserted she accepted the money believing it was part of a loan she had negotiated. She denied the officer's statement that she was but partly clothed when he called. The arrest caused considerable public interest and many prominent men and women took up Mrs. Hammerstein's side.

The hearing on the case occurred in the Women's Court before Magistrate Earl Smith. The latter found the defendant guilty. She had spent a day in jail and the Magistrate suspended sentence.

McHugh testified that he had heard Mrs. Hammerstein was receiving visitors at the Hotel Winthrop. He phoned her and asked for an appointment. He asserted that Mrs. Hammerstein first asked for $50, then agreed to $30.

The manager of the hotel and other witnesses testified that the widow led a quiet and orderly life. Leopold Unterman, an insurance agent, declared a private detective had offered him $300 to "frame" Mrs. Hammerstein. He said he had been told powerful enemies were trying to "get" the defendant.

Broadway Chatter

Pat McGill, English playwright, here.

Charlie Foy in his own act, is breaking in.

Tex Guinan's neck is no longer in a plaster cast.

Leo Edwards is going into concert promotion.

"Whoopee" balloons from Canada very funny idea.

Capt. Dennis O'Brien confined to his home last week.

Chic Chandler worried over a new act. That's all his troubles.

Evelyn Saether, of Guinan Club, going with "The New Yorkers."

Jack Connolly has located his family in Larchmont for the winter.

Horn and Hardart cafeteria to invade Park avenue. On Fifth now.

Leo Beers and Lucette Valsy are together in a nite club, professionally.

Ruth Sheridan, Abner Rubien's petite secretary, is letting her hair grow.

Sidney L. Bernstein, the English exhib, is due in New York this week.

Basil Gerson changes the names on the wall more often than the menu.

Bill Goodheart over a recent illness and hung onto those rosy cheeks.

They threw Bill Perlberg a farewell feed, but he's still hanging around town.

New mechanical Amos 'n' Andy toys, actual tin replicas of the comics, are $1 each.

The latest craze: Trying to fly the stationary Curtiss plane at Dunn's Golf School.

Heywood Broun's voice sounded shaggy over radio. Talking plenty in campaign for Congress.

The Charlie Einfelds will give a house warming in their new apartment. They'll close the windows.

New Loew theatre, at Astoria, L. I., opening in February with straight pictures, has been named the Lido.

The Burlesque Club, in its new quarters, adjacent to the Friars Club, is going to have a house warming.

Friars giving Robert Ripley a "Saturday Night" this week. O. O. McIntyre and Heywood Broun will be on the dais.

Willie Morris, Jr., had a birthday and speeches. One speaker, Abe Lastfogel. He's probably talking yet. They walked.

Al Trahan takes bows for the

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Chatter in Loop

John Pluto east.

Football attendance bigger this season.

Jack Hess says he reads other kinds of books, too.

Archie Herzoff traveling on behalf of Harold Lloyd.

John L. Petret, of "Lysistrata," and wife, kitchenetting.

Mae West is getting ready to shock the smaller burgs.

Phil Baker filled in when Ben Bernie went east two days.

Lillian Gish saw the oil painting of herself swinging in the Art Institute.

Nate Blumberg is having an English benny sent him for cold weather.

Thoda Cocroft's grand better half now managing director Dartnell Publications.

In returning to Chicago picture houses George Givot will also be his own songwriter.

Fritz Blocki of the "American" taking the other half of his vacation in New York.

Leroy Collins, colored talent scout for R-K-O, is now handling Ralph Cooper at the Regal.

Two stage lovers, Dorothy Appleby and Raymond Guion, have stopped speaking off stage.

Ben Bernie, Phil Baker Ernest Byfield, Gregory Ratoff and Fred Donaghey are the most frequently mentioned celebs in Ashton Stevens' column.

Gilbert K. Chesterton, after debating psychology at Orchestra hall, was boked to handle the divorce question versus Cosmo Hamilton, the novelist.

Al Evans, Chicago theatre m. c., finally turned the tables on ad libbing Eddie Stanley. Stanley has four routines, but no answer to Evans' particular remark.

After her opera debut Saturday afternoon (1), Mary McCormic will give a dinner at the former Potter Palmer Castle on the Gold Coast. Newspaper people invited.

Chatter in London

Five-button waistcoats now.

Short run season started again.

C. K. Munro has written another play.

Peter Godfrey's passion, speedboats.

Alex Esway gets another from B. I. P.

Maurice Elvey keeps all his press cuttings.

Fred Paul, who used to direct, now acting.

Heather Thatcher's monocle one of the sights.

Jack Diamond getting all the publicity this side.

Jack Hulbert advertising for chorines who can sing.

Automobiles are fetching the lowest prices ever just now.

Fisher, new manager at the Tivoli, familiarly called Chips.

Leslie Williams of Wardour could have had the Elstree space desk.

Poker is the only amusement current in the film production colony.

L. Harrison, latest film critic here, is the brother of the dirt track writer.

Lilian Hall-Davis, who used to be a film star here, has crashed into legit.

Cochran's notepaper is decorated with a design of his ancestral home.

George Banfield, director, is under specialists with internal trouble.

Gaumont voted to boast the niftiest window displays in Wardour street.

Maurice Evans taken over from Colin Clive, off to New York, in "The Swan."

Pauline Johnstone, one time

(Continued on page 59)

New Orleans Chatter

Henry Ross new m.c. at Saenger. Ben Black back at his home in Cal.

Mary Lee Kelley up from Panama. Her Club Kelley opens this week.

Midnight shows chilly.

Lionel Keenes expectant.

Southern "Strictly Dishonorable" can "break" on $7,000.

Castro Carazo, for several years conductor Saenger, has opened local music school.

Lou Lemler floor manager at Club Forest. "Smiling" Henry Berman m.c.

Biz for Marcus show at Crescent just fair.

R-K-O spreads for "Amos 'n' Andy" opening in the local rags.

Harvey Oswald new asst. mgr. Loew's State.

Mel Washburn now city editor Morning "Tribune."

"New Orleanian" somewhat along the lines of "New Yorker." On the stands past several weeks. Best local magazine published to date. Kenneth Knoblock, former dramatic editor "Times-Picaqune," one of the editors. Will Branan, star reporter in the old days, publisher.

Odd names for odd restaurants of the Vieux Carre, New Orleans' Greenwich Village: One is called "The Green Shutter" and another "The Pirate's Chest." All restaurants down there sell paintings of established and aspiring artists. Many a dauber takes a good square meal for one of his "masterpieces."

Everybody looking forward to a big winter.

Fair Grounds has put in an entirely new track.

Wrestling coming back. Jim London, heavyweight champ, drew capacity to the Coliseum other night.

Mac Miller's orchestra at Kelley's.

Miniature golf failed to intrigue southern negroes.

New Orleans producing centre for Publix southern shows. Charlie Niggemeyer in charge.

Loew route south an "Elinor Glyn Tour." Three weeks.

Little Theatre has new mystery play, "The Painted Ship." Comment very favorable. Little will have three directors during the season, new experiment. Playhouse has a subscription list of 3,500.

Flo Field still hopeful for "A la Creole."

Louisiane has a new epicurean delight, "Oyster a la Coste."

Large theatres seem larger than ever now.

For Dunking?

Lindys, the restaurant hangout for song writers and others in Times Square, has hung a sign which says, "A cup of coffee given away with each song writer."

Hollywood Chatter

Kay Johnson is a polo widow.

Josephine Fitch now a blonde.

The Thalbergs at Santa Barbara for a week.

They're still swimming here and l-l-l-love it.

Harold Manheim is in bed with a serious cold.

Lois Moran on a six months' vacation abroad.

It's Egypt by Christmas or else for Claire Luce.

Bob Vignola's oil well is increasing its output daily.

Brooks Benedict back from New York with the same shirt.

Geo. Belcher from the N. Y. "World" also here on spec.

The few songwriters left have taken to solitary drinking.

Jerry Mayer, Louis B.'s brother, is fluent orator when sore.

Ona Munson, accompanied by her mother, tripping to New York.

John Gilbert is communing with nature in his new Malibu house.

Emerson Withorne, composer, looking things over in Hollywood.

Marion Davies' Paris clothes are goaling 'em at the Embassy these days.

Doris Anderson and Tony Jowitt back after five months in New York.

Mrs. Edwin Justus Mayer taking young daughter to school in Switzerland.

Garet Garet got a load of the Western costume outfit for a 'Satevepost' yarn.

Racquel Torres in "Aloha" explains to the boys what an Hawaiian lei is.

Harry Green figured it was cheaper to invest in a Rolls than roll a few more 12's.

Paul Gerard Smith and Frank Sebastian among those laid up with quinsy sore throat.

A coupla Hollywood theatres jammed the streets up solid by giving away Austins.

George Fawcett has written 7,000 words of an autobiography and now sees himself at 16.

When people ask Hank Johnson, the writer, where he's working he says he's out at Fox.

Following in father's footsteps, Helen Cohan has two new songs ready for the publisher.

Carmel Myers off to San Francisco in "Death Takes a Holiday." Ralph Blum looking sad.

Because a white canary flew into her garage, Jeanette MacDonald now has a white canary.

The Chandler Spragues back after two weeks of roughing it in the Minnesota north woods.

Lew Kane, former vaude agent and producer around Chicago, is out here with the Missus.

There aren't enough slips out here as it is. They have to oil the streets and staircases.

Billy Carr back from the east following an F. & M. Idea tour and will play some local vaude dates.

Tickets back east on round-trip excursions expiring Oct. 31, have been going at rock-bottom prices.

Elinor Passian, who says she played in legit and pictures in Germany, is in Hollywood on her own hook.

Hollywood's most tragic figure is the bridegroom on the sidelines watching the bride in a hot love scene.

Phil Dunning started packing his trunks three weeks ahead of his scheduled leaving date, around Nov. 1.

Clint Wunder of the Academy thinks pictures have superseded the saloon as spots where people can blow off steam and gain emotional outlet.

Martha-Bryan Allen (Mrs. Arthur Cushman of Park avenue in private life) visiting her sister, Mrs. Robert Montgomery. The new Montgomery baby is named Martha-Bryan too.

Arthur Hornblow, Jr., east in about a month for brief vacation with the Sam Goldwyns. Latter going abroad. Hornblows are heir expectant in Jan., hence latter's return to the coast.

Leo Carrillo and Leo Morrison jointly gave a barbecue party at former's Santa Monica ranch with nearly everyone present from pictures and legit. Carrillo's spot is one of the show places out here.

Norma Lee (Mrs. Elliott Nugent) returned to Hollywood to get her children settled for the season. She hops back to New York to join her husband in a new Sam Harris play "The Wife's Away." Norma plays the wife and Elliott the away.

Paris Chatter

Teresina dancing again.

"Tails" more prominent.

Hal Wallis looking us over.

Mystery shows on the wane.

Germans flock to the Cloche.

Rex Smith ready to go home.

Louise Fazenda seeing the shops.

Jean Sarment off on a six-month tour.

English Players back to do "Saint Joan."

Arlette Marchal off to Hollywood for U.

Bars getting ready for a heavy winter.

Three days of sunshine; record month.

French playing midget golf with umbrellas.

New bars going the way of all other bars.

Dance recitals at the Comedie des Champs Elysees.

Jack Forester thinking of going in picture here.

New Folies Bergere to be ready about February.

Ambassador Edge back to America next month.

Gaston Baty gone Russian with his stage direction.

New Russian restaurant with 40c. dinners—sans vodka.

Thelma Roberts saying she's going to dance forever.

Francis Lee and Mona Goya bound for Hollywood.

Lewis Cole engaged to warble at the Enfants Terribles.

Walter Varney also seen at this ham and egg paradise.

Hal Wallis and Louise Fazenda off to look at Wallendam.

Bets are on as to how dirty the next Pitoeff show will be.

Scandinavian girls in town believe in skirts above the knees.

Elsie Maxwell throwing an early and big party at Bricktops.

Ethel Jackson at the American hospital for minor operation.

Pola Negri watching the new Savoir play about Catherine of Rus-

(Continued on page 61)

Berlin Chatter

2,000 musicians in Berlin receive doles.

Erika Glassner had to be operated but now recovering.

Richard Strauss is paid $1,500 for one concert in Paris.

At present there are 37 German talkers in preparation.

Dita Parlo goes to New York in November to appear on screen and stage.

Sigrid Onegin will start her concert tour through the United States Jan. 3.

Max Schmeling's manager, Joe Jacobs, is expected here by the end of October.

Tristan Bernard will direct in Berlin his comedy "Jules, Julien and Juliette."

The pianist Emil von Sauer celebrated this month the 50th anniversary of his first appearance.

Harald Paulsen seriously ill, was obliged to interrupt his starring performance at the Deutsches Kunstlertheatre.

Delia Reinhardt is ill; her part as Jaroslawna in the opera "Furst Igor," by Borinoff will be sung by Elizabeth Friedrich.

Marlene Dietrich is expected here in December for a brief Christmas holiday. She has severed her stage contract with Dr. Robert Klein by payment of $3,500.

At a cocktail competition in the bar Konigin on the Kurfurstendam, Brigitte Helm was given as the first prize a little scotch terrier. Other prizes for Alice Hechy and Liselotte Schaack.

Emil Ludwig's latest is the tragicomedy "Versailles." It deals with the concluding of the peace pact. Woodrow Wilson, Clemenceau, Lloyd George, etc. Will be impersonated on the stage.

NEW YORK THEATRES

BRANDT'S THEATRES
THIS WEEK
FLATBUSH BROOKLYN
Geo. M. Cohan is the Vagabond in "The Tavern"
BOULEVARD JACKSON HEIGHTS
"School Girl" A Sensational Novel Brought to the Stage with Joanna Ross
CARLTON JAMAICA
A. H. WOODS presents "For Ladies Only" with Jefferson De Angelis and Distinguished Cast
WINDSOR BRONX
Wm. & Harry Brandt's "SUBWAY EXPRESS" Cast of 50

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE. West 45th Street.
Eves. 8:50 Mats Thurs. & Sat 2:30
Extra Matinee Tuesday (Election Day)

DAVID BELASCO presents
DANCING PARTNER
THE COMEDY HIT
with Lynne Overman, Irene Purcell
Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."
—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way
Eves. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM West 42d Street Wisconsin 8312
Nightly & Popular Matinees Wed. & Sat.

A Theatre Guild Production
ROAR CHINA
MARTIN BECK Thea., 45th, W. 8th Av.
Eves. 8:40. Mats. Thurs. and Sat. 2:40

R-K-O—ALWAYS A BIG SHOW
B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
MISS RUTH ETTING
WILLIAM GAXTON
Morton Downey—Venita Gould
PAT ROONEY and PAT, 3rd
LOU HOLTZ

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 28—31
EDDIE QUILLAN in "NIGHT WORK"
LEE GAIL ENSEMBLE

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Oct. 28—31
EDDIE QUILLAN in "NIGHT WORK"
MORAN and MACK In Person

First Time at Popular Prices
The BIG HOUSE
Chester Morris, Leila Hyams, Wallace Beery, Robt. Montgomery, Lewis Stone, George F. Marion.
CAPITOL B'WAY & 51st ST.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
The Mightiest Entertainment Ever Produced. Raoul Walsh's
"THE BIG TRAIL"
20,000 People, 30,000 Animals
Reproduced on GRANDEUR FILM
Excellent Surrounding Stage Program

Inaccurate Biographies

Jeanette MacDonald

By Claude Binyon

(In the manner of lousier biographers)

Hollywood, Oct. 25.

Jeanette (Trill) MacDonald, or Jean as I used to call her, was born within the prim confines of Philly. What might have happened had Jinny, as I used to call her, been born in Hollywood is not hard to guess. She would have died of sunstroke.

In Philly Jeanette and I used to play games of a dull afternoon because I was born in Philly, too. I was a sturdy, handsome chit of five and I walked with a slight limp that reminded women of Byron, the poultry king.

"What a man he'll be some day!" women exclaimed, clucking dismally in realization that I was too young and hot for them. I only smiled, with that heart-clutching, whimsical up-tilting of full, red lips which has since become an omen among gals over 80.

Jeanette, or 'Nette as I used to call her, was an ambitious youngster. After we had tired ourselves at Skip-the-Gutter and Kill-the-Neighbor's-Cat, we'd recline in the shade of a large tree and we'd talk of the future.

"What are you going to be?" Ninny would ask, affectionately tousling my thick green locks.

A Serious Biz

"Perhaps," I said, seriously, "perhaps I'll be an undertaker. That would remind me that life is fleeting and underwear should be changed weekly."

Even at that early age I was so profound I didn't know what I was talking about.

I've forgotten what Jeanette wanted to be.

When Ninny was nine she organized a singing act called "Six Little Songbirds" with five of her playmates, and played summer resorts between school terms. But she always came back.

Later the MacDonalds moved to New York and Jeanette decided she'd become a chorus girl. I was in New York at the time, on Boy Scout business, and suggested that she wear her elder sister Blossom's dress when she applied for a job. The ruse worked and Ninny landed in the chorus of "Night Boat." She searched for me later to tender her thanks, but I had finished my Boy Scout business and gone back to Philly. A year later I entered high school and dove into a mad whirl of social activity which made me forget about Jeanette and even what my mother had told me.

Things Happened

Several years passed and I made another trip to New York, this time on Masonic business. Many things had happened. The Woolworth building was no longer the tallest in the world, coffee had gone up to 10 cents a cup and Ninny was starred in "Sunny Days." I immediately visited 'Nette, as I used to call her, in her dressing room.

"Oh!" she gasped, when she saw me. "Where have you been?" Then, weeping in sheer ecstasy, she flew into my arms.

"Well," I said, settling myself comfortably, "life has not been hard with me. I have worked hard and, in my own litle way, I have prospered."

I thumbed a pearl tie-pin the size of a gourd.

"Are you—married?" Jeanette shot at me.

I dodged cleverly and waved my hands in hilarious protest. "Not yet, my Ninny," I laughed. "But tell me about yourself."

"Oh, me——" snorted Jeanette, anxious to get back to me. "I have worked, too, starting as an understudy in 'Irene' and playing in a Greenwich Village thing called 'Fantastic Fricassee.' Henry Savage saw me in that and gave me the second lead with Mitzi in 'Magic Ring,' and then I was in 'Tip Toes'—but let's talk about you."

So I told her everything as I fondled the pearl tie-pin the size of a gourd. When I finished she was speechless, sound asleep.

Eventually I finished my Masonic business and returned to Philly, plunging immediately into the hard grind of business. When next I heard of Ninny she had been contracted for pictures on recommendation of some fellow named Lubitsch. Soon she appeared in "Love Parade," and recently I saw her in "Let's Go Native" and "Monte Carlo." She is doing well, I hear.

I am in Hollywood now, preparing to open a delicatessen with arc-lights. Probably the mayor will speak and Ninny will make a personal appearance.

Ninny, by the way, has become wistful, but I have my career to think of.

MIKE JACOBS RUNNING GARDEN-HAMMOND IN?

The managerial set-up at Madison Square Garden appears to be a two-ply combination made up of William F. Carey and Mike Jacobs, the latter a Broadway ticket broker. The two are active in the corporation's boxing show activities, with Jacobs reputed to be in complete charge of tickets. Jacobs has always been important in the old and new Garden affairs and was the confidant and associate of the late Tex Rickard. He spends little time in his agency, having an office in the Garden, next to Carey's quarters.

Carey succeeded Rickard in the directional berth in the new Garden. The development of pro hockey, started by Rickard too, has had Col. Hammond, brother-in-law of Jeremiah Millbank, downtown banker, handling that department. He was reported out and it is understood that Les Patrick is favored to succeed Hammond b: Carey, Patrick is manager of the Americans, one of the two New York pro hockey teams.

Wherever the Garden's projects are, Jacobs is in the background. At Miami where the Garden has a contract to promote a major boxing bout each winter, Jacobs is on the ground as much as any other Garden official. He is a director of the corporation and is said to own a considerable block of stock.

Frank J. Bruen, manager and vice-president of the M. S. G. Corp. resigned last week to go to Miami to revote all his time to racing affairs. Bruen's withdrawal gave rise to a report that Hammond would again be active in the Garden.

CROSSING ALIBIS

Small Time Stuff Over Boxing Bouts in Iowa

Waterloo, Ia., Oct. 28.

It's a good alibi that works both ways!

Otto Donath, pro boxer, filed an action against R. E. Peterson, manager of Electric Park, asking damages of $1,000 for injuries received in a bout.

Peterson countered with a demurred alleging that at the time Donath received the injuries, he was in a conspiracy to violate the state anti-boxing law.

Alright, Donath comes back with a petition seeking a permanent injunction against Peterson as to boxing at the park, alleging violation of the state law and admitted in the demurres to his original action asking damages.

MAXIE STILL CHAMP, BADLY CUTS ABIE

By JACK PULASKI

There was a championship fight at the Garden last week. Few people knew and few cared, except the fight followers of Newark, who thought Abie Bain had a chance against Maxie Rosenbloom, light heavyweight titleholder. Maxie cut Abie so badly at the corner of the left eye that Louie Magnolia stopped it in the eleventh round. Was Abie mad? He's still burning, but perhaps by now he can pass some solid food through the battered dining room entrance.

For a title contest there was less excitement around the Garden before the fight and during it than within memory. It was, too, the cheapest priced championship card on record at the Garden. Tickets were $5.74 top. Attendance was as poor as possible, considering the event, the 4,406 setting a new Garden low.

The fight mob stayed away, figuring it a pushover for Rosenbloom, but no title event is without a certain interest. Bain is no wonder, yet has a long string of wins to his credit over in Jersey. He is said to be the same type of ring athlete as Maxie; that is, he likes the night spots. A shave and a haircut is his training for a match.

Bad for Tough Men

Maxie did his usual stuff, cuffing Abie off balance almost every time the Newarker started to punch. Rosie's speed and tactics have made many an opponent look foolish, and that takes in all the tough men in the division.

Maxie proceeded to cut himself a piece of Abie early in the going. Bain's kisser became crimson, and when the claret flowed it was smeared scarlet. Uppercuts did most of the damage to Bain's mouth and tongue. Hard slaps opened the cut that eventually caused a technical knockout to be marked against him. The referee stepped in to save Abie from possible permanent injury to the eye and then called the doctor to substantiate his judgment. Bain bitterly resented the ruling. He thought he had a chance to topple Rosenbloom. During the eleven rounds he had not apparently hurt Maxie. Bain hopped over the ropes, refusing attentions of his handlers, and scrammed to the showers.

Prelims

The semi-final developed into a mauling match between Bob Olin and Willard Dix of California, a fellow with a beard on his back. In the fourth round Olin caught Dix with a hook that sent him down. The men had been savagely mixing it. Several rounds later Olin took a nine count, too, but Dix did not know how to hold the advantage and was seemingly afraid. Dix went down again in the ninth from a punch that caught him as he was slipping. He again took nine. Both were very tired at the bell. Olin won.

Other 10-rounder was between Joe Scalfero and Pete Sanstol, a Swede. Last time out Joe got the decision, which was razzed. This time it was called a draw, although Joe appeared to have the edge. Their first fight was out of town, Sanstol getting the win. Now that they are even up, they can keep on fighting for years. But the Garden does not have to keep on matching them.

No fight card this week there, a rodeo having the Garden.

Probable Football Winners and Proper Odds

By Sid Silverman

November 1

GAMES	WINNERS	ODDS
Cornell-Columbia	Cornell	7/5
Carnegie-N. Y. U.	Carnegie	5/3
Princeton-Chicago	Princeton	Even
Purdue-Illinois	Purdue	3/2
Northwestern-Minnesota	Northwestern	5/3
Pittsburgh-Nebraska	Pittsburgh	6/5
Notre Dame-Indiana	Notre Dame	2/1
Wisconsin-Ohio State	Wisconsin	5/4
Syracuse-Brown	Syracuse	6/5
Dartmouth-Yale	Dartmouth	Even

(Predictions based on fair weather)

Around the Square

Hostesses Overcrowd Tea Rooms

The tea-room restaurant is getting more cluttered up with hostesses each day. These places are small as it is, but when a hostess is added to every square inch, things get crowded.

The hostesses are decorative. Try and get past them to a table where one can eat. They stand around blocking up the passages to the tables, patting their hair and staring vague-eyed over the crowd.

There is such an abundance of hostesses that competition, once a customer is brought to notice, is quite keen, but until that happens the hostesses seem to be standing about, posing and hoping that a male customer will appear.

Hungry women might possibly remain unnoticed for hours but men are as a rule immediately spied and fought over.

A Street Parade

Times Square saw its first street parade in a long time, when the rodeo cowboys and girls in yellow shirts, green ties, ten-gallon hats and all riding Indian and pinto ponies from Madison Square Garden, passed through the heavy traffic last Thursday (23). There were about two hundred riders, yipping it up as they crossed Broadway going up 48th street on their way to Fifth avenue and down to City Hall to meet Mayor Jimmy Walker.

The moment the parade hit Broadway with a brass band at the head, the hundreds of layoffs and hangers-on around the Palace and Bond buildings a block away, tore after like kids going to a picnic. This gang combined with the usual Times Square mob of humans, tied up traffic in all directions for 20 minutes.

The parade crossing Broadway was stretched out by the old Indian file (single) method. And blase New Yorkers could not imagine cowboys chasing cattle in some of the autos seen in the parade. Took away some of the reality. And the west calls 'em "cowhands" now.

Oldest Man Plays 1-Night Stand

Zaro Agha, whose claim that he is 156 years old was widely publicized when he arrived in this country about six months ago, played a one-night engagement at the Roseland Ballroom, New York, Friday, surrounded by about 20 other Turkish entertainers. An agent calling himself Prince Hadji Tahar received $1,000 from the Roseland management for the entire troupe.

Roseland considered the engagement as good ballyhoo, getting its investment back via taxi-dance route from the crowd that turned out to see the so-called "world's oldest living human."

Companies dealing in unfermented wine-grape juice have crews of salesmen making a thorough canvass of offices in the Times Square sector, offering white or red wines in ten gallon kegs at $3 a gallon. To stay within the law, the kegs are kept in cold vacuum storage, which prevents fermentation.

However, the big selling point for the salesmen who works on a 40% commission basis, is the statement that a keg of wine juice placed in a warm spot in the home or office, starts fermenting and within six weeks the stuff has an alcoholic content of about 16%.

Purchasers of 50-gallon barrels of wine juice get it at an average cost of $2 a gallon. The list of white wines include champagne, muscatel, tokay, reisling and sauterne, while the red wines offered are rhine, sherry, port, claret and burgundy.

New hotels opening around Times Square are making strenuous efforts to have clubs now quartered in office buildings take over entire floors, offering liberal inducements to organizations interested in shaving their over-head.

The Newspaper Club, which has its headquarters in the Bush Annex Building on 42d street, is at present considering the propositions for new quarters offered by the hotels Edison, Dixie and Victoria. The Edison, now nearing completion, offered the club a private upper floor with direct elevator service and a pent-house dining room.

Juice Stands Exit

Fruit drink stands around Times Square, finding the going tough even before cold weather has set in, are folding rapidly, six of them going out of business last week.

Inside Stuff—Sports

The professional hockey season at Madison Square Garden, New York, starts Nov. 16, with the business outlook as good as last year. Up to this week the advance sale was approximately $60,000 in ticket reservations for both the Ranger and American teams. Business and stock market depression appears not to count.

There will be 44 games played at the Garden by both teams during the season. Indications are reservations favor the Ranger outfit but either team is apt to catch top local popularity. Garden hockey games will be sent on the air as formerly with Jack Fillman announcing.

Notre Dame's "Irish"

No little attention attends the presence of Jewish star football players on the Notre Dame team, particularly Schwartz, Brill and Kaplan. However, the "fighting Irish" appelation given the team is rather a legend. Notre Dame is under Catholic supervision but its student body is 40% non-Catholic and 7% Jewish. At least three members of the faculty are non-Catholic and one is a 33d degree Mason. Knute Rockne, the football coach, is a master Mason.

Donald Nelmes, son of Harry Nelmes, treasurer of the Vanderbilt theatre, is a student at Notre Dame and he rooms with Mortie Schwartz. Other "micks" on the team are Carideo, Metzer, Savoldi and others with old fashioned Irish names.

London Chatter

(Continued from page 58)

screen star here, contemplating matrimony.

All the arty cinema clubs are due to begin the winter's dose of dope this month.

Bernard Shaw is bossing British International's casting on "Arms and the Man."

Indications just at present one or two London gangs are studying Chicago technique.

So many buildings coming down in Wardour street, the place will soon be quite different.

Tivoli staff presented Bill Thronton with a smoking outfit when he left Gaumont British.

Herschel Henlere, the lad who tortures the ivories in a [illegible] act [illegible] one of these life [illegible]

With B. D. C. entering the production field smalltimers are calling around at Great Newport street.

Harry Hughes, old timer with the meg field, has been given a subject by British International.

Two crowd part calls this week for over 200 extras brought the breadliners their first work for months.

Film men now out of work are going into commercial talker making, doing stuff for advertising houses.

Actresses wanting some easy publicity just drift along to the Motor Show and get photographed sitting in posh cars they could never afford.

So many newcomers and songs have been added to "Eldorado" since it started, Jerry Verno, chief comedian, says it's the best repertory musical he has ever played in.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
VENITA GOULD
Palace (Vaude)

How the Shuberts Miscast "On the Spot"

If Edgar Wallace had wandered into the Windsor theatre up Fordham way last week he would never recognize his underworld play, "On the Spot," as done by the Shuberts for Broadway (this week).

The one set, Tony Perrelli's apartment on Michigan avenue in Chicago, is duplicate of the set in the London production at Wyndham's theatre. There is but one exception, the davenport. In London the davenport has a chintz covering with a flounce to the floor, while the one here is red velvet, with four legs, enabling one to see underneath. And so when the Chinese girl commits suicide on this sofa, the knife she uses isn't seen to drop to the floor, but Perrelli, when he discovers the suicide, picks a knife from the floor, although it didn't drop.

In the London show, Perrelli stands with his hands dripping blood, but over here little blood is seen on Crane Wilbur's hands. But one detail muffed.

The Perrelli of Crane Wilbur's is a far different performance than Charles Laughton's. Mr. Laughton never forgets his Italian accent, while Mr. Wilbur's accent is scarcely noticeable. Mr. Laughton as the Chicago gangster is the most repulsive character on any stage. When he makes love to his fellow gangster's girl, the whole London audience shuddered. Mr. Wilbur makes love very mildly. Mr. Laughton paid no attention to clothes, Mr. Wilbur is the personification of dandiness. The atmosphere of gangdom in London never suggests itself here.

Crane Wilbur isn't the only miscast. The Chinese girl as played by Marie Carrol was a joke, but Anna May Wong will replace her. Another error, however, as Miss Wong is of the vampish variety and Edgar Wallace meant the little Chinese girl to be anything but vampirish. Played in London by Gillian Lind, the character carried a sweetness that constantly held attention and all sympathy went to this character. Miss Lind is beautiful. In the second act where she appears in a gold dress with a crown of jewels, the girl is so entrancing it is difficult to believe she isn't Chinese, and her manner of delivering lines held you spellbound. Just to hear her say "Jimmy," is worth the trip to Wyndham's.

Perrelli's assistant in London is played by Emlyn Williams and over here by John Gallaudet. Mr. Williams gets plenty laughs while Mr. Gallaudet means nothing. Ben Welden is the London Con O'Hara, while George Drury Hart plays it in New York. It may be said Mr. Hart is so bad he is being replaced. Arthur R. Vinton as Mike Feeney received applause when he left the Windsor stage in one scene Wednesday matinee. Dennis Wydham played this part in London. John M. Kline, who plays Commissioner Kelly, also was applauded uptown. Kelly is played in the other production by W. Cronin-Wilson and Mr. Wilson is better as his scenes with the Chinese girl carry more feeling.

Janet Megrew is O'Hara's girl in London and Glenda Farrell here. Another miscast. Miss Megrew is dark, suave and plays tough. Miss Farrell is blonde, musical comedy type, and not evidently accustomed to the swear words her role calls for.

Even the part of Jimmy, which means so little in the play, was made to standout in London and here means nothing. John Gordon was sincere. Alan Ward doesn't even register.

"On the Spot" in London is one of the outstanding hits and on a long run. It will be interesting to see what it does on Broadway.

Attractive Molly Picon

Molly Picon has had a theatre named after her. The Schwartz theatre at 2d Avenue and 12th street now carries the sign Molly Picon. No artist deserves it more. Miss Picon's current show is called "The Girl of Yesterday." It is in Yiddish, of course, but the program carries an English synopsis, so is easily followed. But you don't have to know Yiddish to enjoy Miss Picon.

A chorus of 12 pretty girls with Tillie Rabinowich and Lucy Levin help considerably. Sam Casten with Miss Picon for a long time is still as agile as heretofore, and his pep is outstanding. Leon Gold has a voice of cantor quality. He is easily listened to.

Dressing is in the style of the 60's until the final scene when the costuming is brought up to date. But too late for Miss Picon to show her apptitude for good dressing.

The finale has the star as a little old lady of 70. In the acts before, several bustled frocks were worn, one pink taffeta with black velvet ribbons being especially good looking.

Having seen "Outward Bound" in London in 1923, with the memory never erased, it was with much trepidation the Warner picture version was witnessed. But the whimsicalities of the play lost nothing in the transition to the screen. In fact it seems more adaptable for the screen than stage.

The film players look more etherial. Especially Leslie Howard. What a performance that man gives in the picture.

And what a cast to gather, Allison Skipworth, Beryl Mercer, Alec Francis, Doughlas Fairbanks, Jr., and Helen Chandler.

It's a screen masterpiece and who ever fails to see it is missing something.

Edna Best's Wrong Role

The British made picture, "Loose Ends," shows Enda Best at her worst. It is far too sophisticated a role for this little miss. She gives the impression a child does when it snitches its mother's clothes and parades in them. Her two evening frocks weren't of any particular value. An evening wrap of velvet had a scrimpy fox collar, and a street coat had a darker fox trimming.

If there is anything good in this picture, which was at the Cohan theatre, it is the performance by Adrianne Allen. Miss Allen has several nice costumes. She first appeared in pajamas where the two sides of the material was used. The shiny satin side used for the pajama proper and bandings were of the dull side. A black velvet skirt was topped with a bodice of a figured material and a small cape draped one shoulder. A flowered chiffon was made quite plain and was worn with a string of the new crystal beads.

Sunday Night at the Palace

Many bridge and poker games will be disrupted Sunday nights if the Palace keeps up its present performance. Here is real entertainment. Every seat in the theatre was taken with standees rows deep and extra seats squeezed into the boxes.

The bill warranted the business. Starting off with The Ambassador Octet, eight good looking boys in full evening dress with high silk hats and canes, and each boy did considerable stepping. Phylis Rae, the only girl in the turn, has shown much progress in her dancing since in "Oh, Please," with Bee Lilly. Miss Rae wore first a white chiffon frock made ankle lenghth, the skirt ruffled and the bodice sprinkled with diamonds. Then a short mauve chiffon, followed with rompers of coral velvet. The boys made one change to officers' white mess jackets.

The young woman in the Billy Gaxton sketch was in black and white. The dress was all black while the hat and gloves were white.

Venita Gould wore a stunning frock of silver on a background of palest pink. Low flounce in front ran up the back forming two ruffles. The bodice had narrow shoulder straps and the belt was a ribbon with roses attached to the low cut line in back. White kid opera pumps.

Ruth Etting was in black velvet made very tight fitting at the Palace Sunday. The hem was an uneven length with the bodice having a wide bertha embroidered in diamond circles. Slippers were blue satin and Miss Etting carried a hanky to match.

Marion Bent coming on for just a bow in Pat Rooney's act, wore a black and white ensemble. Black hat faced with white and a string of green beads adorned the neck.

Lou Holtz, the dandy master of ceremonies, and who, by the way should become a permanent at this house, introduced many theatrical people who were intensely enjoying the performance.

Mollie Picon's Recipe for Blintzes

One egg.
One teaspoon salt.
One cup water.
One cup sifted flour.
Grease frying pan, large enough for two eggs.

Pour two tablespoons of the batter, tilting so as to allow batter to run all over pan.

Fry on low heat and when fried on one side, turn out on board to cool.

Fill with following: One pound pot cheese, one egg, salt, little cinnamon and sugar to taste.

Fill each pancake, roll and bake in oven until a nice brown.

Mitzi, Tot, Undaunted In Dilemma to Floor An Adult Prima Donna

Mitzi Green overcame nervousness that would have floored a prima donna and put over limited material at Paramount's first show Friday.

Until 12 o'clock the little star did not know if she would be permitted to appear. Finally a permit—for three shows daily and not including the right to sing and dance—came through.

Handicapped by the removal of her Chevalier imitations and dance routine, Mitzi did very well with impressions of Greta Garbo, Eddie Cantor and Fannie Brice and recruited her father (Joe Keno) to do straight in the Moran and Mack imitation. She's a fine trouper, this kid who has stumbled on a gift for mimicry and handles audiences like a veteran.

It was an error of judgment to put her in a midget unit. Instead of being the smallest and most gifted member of the cast, she seems over-size in contrast with Buster Shaver's tiny people. The unit, "Enchanted Forest," is a pleasant one, nicely costumed.

CHICAGO FLAPPERS JUST EAT AND GIGGLE

Chicago, Oct. 28.

Some of the flappers who sit down front in the Oriental here and titter and giggle when the m.c. talks to them from the stage appear to have carried their tittering and giggling into the Union Restaurant.

This eating place has recently installed W. Remington Welch, former picture house organist, who plays his instrument on a balcony overlooking the tables below. Flappers keep a Filipino bus boy busy carrying requests up to Welch.

Before playing the numbers Welch through a speaker's microphone makes announcements and mixes in a few wise cracks to the gleeful appreciation of the girls. It has all the outward appearance of an m.c. carrying on with the front rows.

And typically Chicago.

Ann Harding's Girl Heart Reaching Hoke

Minnie, the Girl of the Golden West, created on the stage by Blanche Bates and revived at the Met by Jeritza, finds a beautiful screen portrayer in Ann Harding, who plays the square-shootin', bar-keeping Girl without hinting that her lines are the least bit funny.

All the acting in "The Girl of the Golden West" is in keeping with the old-fashioned piece—and a grand melodrama it is. It's good old backbone of the American stage, with its rough diamonds, sterling virtue, villain who can lose like a gentleman and posses tracking crime through blinding snow.

That the hoary hokum story grips today's audiences is attested by sniffles greeting the scene wherein Minnie, unmindful of the waiting hangman and his noose, says a prayer for her departing sweetheart. One shade shy of burlesque, the fectly swell.
film is ingenuous, homely and per-

ANIMALS IN 'TRAIL' DO HARDEST WORK

"The Big Trail" at the Roxy, no matter how big it is and it's a big picture, brings the thought whether there is an S. P. C. A. in California? Hundreds of extras in this picture who are paid, but what price the horses and cattle? It is dreadful what these animals are forced to do at times and the agony is apparent on their poor faces.

Marguerite Churchill starts her journey in a ruffled dress but soon changes to the calico of the pilgrim mothers. No other women other than for atmosphere. Most outstanding of rest is Russ Powell's horrible mouth noises.

The stage prelude to the picture is 32 men and women grouped in a woodland setting, singing an appropriate song. The curtains part revealing an animated tableaux of a line of covered wagons across the huge stage with horses and mules on treadmills. Background is a drop upon which is painted what seemed hundreds of wagons. Brief and good effect.

OLD TIMERS WARMED UP

Many of 'Em on 86th Street Show This Week

The best part of the show at the 86th Street Monday night was a tender audience, eagerly taking to its heart the veteran performers in "Big Surprise."

Among the "Headliners of Byegone Days" were Lizzie Wilson, giving a poised lesson in stage deportment as she indicated the unpronounceables in "Schnitzlebank"; Annie Hart, enthusiastically describing "The Hat Me Father Wore"; and Josephine Sabel, flashing wicked red garters to the celebrated strains of "There'll Be a Hot Time in the Old Town Tonight." There was old style but little trace of old age in the gusty renditions, interspersed with swell tapping by the men and concluded with Dave Gennaro's chic and beautiful Cakewalk.

The Old Home flavor was continued beyond the old-timer's act by the pair announced as Pat Henning's "Mama and Papa" and by Carlena Diamond, attractive harpist, doing an old-fashioned harp-tap routine in imitation of her father, Charlie Diamond.

Bet Hollywood Missed

Elstree's "Murder" may not be a world-beating film, but compared to most English releases it is a masterpiece. It is murder mystery hokum, mounted with distinction and backgrounded with atmosphere that includes shots of British courtrooms, prisons and cheap lodging houses and amusing slants on provincial theatrical companies.

In its theatrical phase it is greatly aided by Phyllis Krostram, playing a touring actress up in all the standard parts. An unprogrammed landlady is excellent, while Norah Baring, in the lead, is unconvincing as a murderess condemned for a crime of which she is innocent.

Herbert Marshall is so good as the actor-manager-detective, one wonders how he escaped Hollywood.

RITZY

Jean Harlow, who has the feminine lead in George Choos' production, "Passion Preferred," comes from Kansas City. When 16 she eloped with Charles F. McGraw, 2d, with whom she has been involved in a series of law suits. She wants him stopped from modifying a trust fund of $200,000 established in her favor. She arrived in New York last summer, for her first visit, having appeared in "Hell's Angels."

1901 Title

The title of the new E. Ray Goetz production is "The New Yorkers," the same title as the musical comedy which opened in October, 1901, at the Herald Square Theatre, in which a hit was made by Marguerite Clark.

The Goetz cast includes Marie Cahill and Richard Carle. In 1901 Miss Cahill was in "Star and Garter," and Mr. Carle was in "The Belle of Bohemia."

38 Years on Stage

Cecilia Loftus is in Hollywood for a part in Fox's filming of "East Lynne." Years ago Miss Loftus starred in a silent version of the stage success, "A Lady of Quality." Daughter of Benjamin Brown and Marie Loftus, English vaudeville favorite, Cissie, as she was called, made her bow in Belfast, 1892, a year later making a hit in London with her imitations.

In 894 she was a success in New York. She divorced Justin Huntley McCarthy, English writer, and Dr. A. H. Waterman, of Chicago, last spring announcing her engagement to Dr. Edward R. Johnson, of West Haven, Ct. Her 18-year-old son, Peter Waterman, was in the box-office at the Stockbridge, Mass., theatre last summer.

Boston's Missing

When it was Boston's turn in "Razzing the Home Town," a formidable number of show people were recorded as coming from The Hub. Additional names include Virginia Harned, William Morris, Henry W. Savage, Otis Skinner and the late Fritz Williams. Charles Farrell, is from Walpole, William Courtenay from Worcester, and Winthrop Ames from North Easton.

New Faces at Met

A generation ago possession of a parterre box at the Metropolitan was an evidence of social prestige as well as of affluence. All has been changed. Comparatively few conservative families are still in evidence in "the Diamond Horseshoe."

One sees Mr. and Mrs. Charles E. F. McCann, she having been Helena Woolworth, one of the Five-and-Ten heiresses; Mr. and Mrs. E. F. Hutton, Mrs. Thomas Jefferson Mumford, and her son-in-law and daughter, Mr. and Mrs. John Adams Mayer, Mr. and Mrs. Frank V. Storrs among the many others.

MARRIAGES

Nina Mae McKinney, colored actress in "Hallelujah," to Douglas S. Daniels Oct. 23 at Crown Point, Ind. Mrs. Daniels plans to go to Berlin to appear on the stage, while her husband remains in New York. She gave her age as 19 and home Chicago.

Cesare Formichi to Mrs. Grace Holst Olsen, in Chicago, Oct. 24. Bride and groom, operatic singers, with Chicago Opera.

Hazel V. Nagley, former actress, to Howard M. Mollested, 23, non-pro, New York City, Oct. 24.

Mary Alden, legit, to Donald H. Patrick, Sept. 25, in Hollywood.

Betty Boyd to C. H. Over in Los Angeles, Oct. 24. Bride is legit and pictures actress, associate of Billy Joy, agent.

Yola D'Avrill to Edward Ward at Noah Berry's camp near Los Angeles Oct. 25. Bride is picture actress, Groom song writer.

Betty Boyd, pictures, to C. H. Over, agent, Oct. 24, in Hollywood.

Jane Arden, picture actress, to Frank Stempel, of the Central Casting Bureau, Oct. 26, Beverly Hills, Cal.

BIRTHS

Mr. and Mrs. Lionel Keene at Atlanta, Oct. 24, a girl. Father is southern divisional manager of Loew's.

Mr. and Mrs. Byron Morgan, son, at the Hollywood hospital, Oct. 24, in Hollywood. Father is scenario writer.

The Parisian Front

By Christine

Paris, Oct. 16.

Certainly Hollywood Old Home Week in Paris.

Started with Priscilla Kastner's (whose husband, Lacy, manages the United Artists over here), cocktail party that was a party. Started at 6 and kept going until someone mislaid the last three bottles.

Louise Fazenda was there with her husband, Hal Wallis, and Joe Jackson with his little blond wife, Ethel Shannon, and the Randolph Bartletts—Mrs. Bartlett who looks more French than American and is really a Mexican—and Dorothy Farnum and her husband, Maurice Barbour. These last two couples are doing things in a big way to help out the French talkers, but the first two just came over to be amused.

Everybody sat on the floor around the fire and did everything but clap hands for Hollywood. If you weren't acquainted with every street and personage in that renowned town, you felt like a straw hat in February.

Doing Things

Louise looked marvelous and would like to know Paris in a leisurely fashion, she says, but Hal doesn't take to sitting languidly on a cafe terrace when he could be doing places, to scratch off his list of "things to do and see abroad." Dorothy Farnum looking pretty dreamy about those two scenarios she has to toss off before spring, not to mention a Berlin deal for a story that has just been made. However, she came out of it every now and then to appreciate Ethel Shannon's latest story about the cuteness of the Jackson pride and heir.

Rex Smith fell off the wagon long enough to appreciate getting back on again, and someone else fell with both knees into a plate of French cookies on a cushion on the floor. A party that was a soothing combination of Paris background with a Hollywood atmosphere.

The Roxy Party

Another party later in the week with a touch of old Broadway. It was the one given for Roxy by Colonel Gilbert White, the long haired American artist who has gone native in Paris. Besides being Broadway also very arty. The number of cocktails was great, heaven knows, and there was even a bar with a barman, but the number of performers greater.

Two songs to every cocktail and a couple of pianists hardly gave Roxy time for a speech. But he made it, and held the floor for at least five minutes—with the whole assemblage as an audience. Otherwise he tiptoed from one group to another modestly insisting that the Roxy theatre was really nothing, and that there is something much more in store for Broadway.

Two princesses there, the Obolenski and Gagneri, respectively, but just to even that off there was (he admitted this himself) the biggest radio man in France, Colonel Herbert Mapes. He used to be a playwright and novelist but now he's gone in for straight broadcasting in a large way.

Marrying Italian Count

The Ritz bar Paris going over to Rome in a few days to see a local tie-up which will take place there. It's an American girl who is taking on an Italian count as her mother did some years ago with a ditto marquis. In other words, Blanche Vogel is going to marry Conte Antonio Martini Crotti, and her mother, who is now the Marchesa di Calvatone Sommi Picenardi, was Mrs. Frank Vogel.

Originally from New York they have lived around in damp old Italian palaces for so long they've given up the idea of central heating entirely, so there was nothing left for Blanche to do but put another count in the family.

She's being married in a plain ivory satin model from Lanvin.

Funny Hindu

A Hindu dancer in town who admits she is not an Indian princess. That alone ought to give her a break at her concert next month. All society will be there in their Sunday clothes because she is the wife of Major Sokhey in Bombay. However, she will dance as Menaka (which means goddess dancer in the temple of Indra), assisted by a Hindu boy called Nilkanta. She's only danced for private receptions and things in India, but is now going into the thing seriously and professionally.

Her costumes are simply gorgeous and, as she very seldom wears European clothes, her off-stage attire is equally splendid. It consists of brilliantly colored gauzy materials wrapped around as skirts, with wide hems and stripes of real gold cloth.

Looking through her tremendous wardrobe, there wasn't a single jacket that didn't have little spangles of real jewels or wasn't made entirely of rare old brocades. After you get the hang of those wrap-around skirts, dressing for an Indian woman is quick and easy. You make up your eyes, wrap yourself in yards of fancy chiffon, put on a tight brocaded jacket, another piece of chiffon on your head, and—if you are of high Brahmin blood—the little red mark in the middle of your forehead finishes off the ensamble of what the well-dressed Indian is wearing.

Home Town Stuff

French papers got a little sarcastic about Mrs. Parker's divorce from her French flyer husband, Jean Assolant. She hasn't actually the divorce yet, but is going after it, and besides she is going over to America especially to lecture to you girls against ever taking up with anybody but the boys from the home town.

Especially don't fall for a Frenchman, she says, and she said it so heartily one can't blame the French papers for a little sly slap.

Some one else is going over to lecture you soon. That's the Princess Machabelli, wife of the perfumed Prince. Her husband is all for studying the American femme's personality, but the Princess is going to tell you all about your intuitions, how to have them and what to do with them when you've got them, if you get them and know it.

See, isn't that intriguing?

She will explain what intuition is, too. It's what you thought you should have done when you didn't do it—like playing the stock market or races.

Isn't that cute? It's my own definition.

Two Dames, One Feller

In moments, "The Silver Horde" resembles an excerpt from the Book of Knowledge showing the Life of a Salmon from River-bed to Consumer. In other moments it details the fight of a salmon syndicate to keep independents out of its territory, and the ways of—as one puts it—"two dames stuck on the same feller."

The "two dames" are Jean Arthur, a well-to-do, spoiled member of society, and Evelyn Brent, a firm-jawed, fearless Alaskan camp-follower who gets her man by giving him up to her rival. Miss Brent is characteristically restrained and frozen faced, while Miss Arthur's high-born manners border on the ridiculous.

"Sin's" Exotic Heroine

Kay Francis emerges from "The Virtuous Sin" as a fine actress giving substance to serious scenes and tossing off comedy with lightness and skill. She photographs charmingly with an exotic type of beauty appropriate to the part of Marya Ivanova.

Jobyna Howland registers grand laughs with her knowledge of the comedy value in prima donna gestures. She overplays, but is good fun as a would-be grand dame keeper of a Russian restaurant.

The film is melodramatic ham, excellently prepared and served with touches of delightful comedy. Despite a sloppy ending, it's swell entertainment.

Gals for Broun

Indications are that Heywood Broun will get women's votes regardless of their party leanings.

At a mass meeting held at one of the larger women's clubs, partisanship was manifested by various groups, but at the mention of Broun's name a wave of enthusiasm swept the entire assemblage.

Maybe it's the way he wears his clothes.

Have You Heard That—

Elizabeth Hines is the mother of a girl...Peggy Fears Blumenthal and Lucinda Reichenbach have opened a new dress shop....the Jack Warners are due east soon...Jean Harlow's hair gets whiter and whiter....Sunday tea dances will be held in the Mayfair room at the Ritz....Jillian Sande does very clever drawings....Vic Blauvelt is on the mend after a serious operation....Lois Moran looked sweet in a white satin gown and short ermine jacket at the Mayfair Saturday night....Jean Dixon has exquisite hands——Ruth Etting's blond tresses are turning dark....John Hundley rides in the park every morning....Mr. and Mrs. Bill Perlberg are having a second honeymoon here....gold and silver fingernails are being seen around....Barbara Newberry is visiting her husband in Boston with the new "Smiles" show....Ina Claire has become beautifully thin again...Nanette Guilford sings with Ponselle Friday night at the Metropolitan.

Paris Chatter

(Continued from page 58)

sia; she did it once herself in pictures.

The Potiniere disinfected after "The Well of Loneliness" left.

Gilbert White's big cocktail-musicale for his friend, Roxy.

Archie Mayo telling what he saw in Berlin. Better'n Hollywood.

Apartments again can be had. But rents higher than last year.

Lotte Lehmann headed nine opera stars returning on the "Europa."

Small French cars for $120 down and $20 a month until bankruptcy.

They stage the Brazilian revolution every night at the El Garron.

Otto Kahn still talking about how wonderful the New York stage is.

Paris flappers having a fit at the sight of Buddy Rogers—his first trip here.

Edna Boyne married to Ken Campbell of New York "Evening Post."

The Duchess of Tallyrand (former Anna Gould) going in for private planes.

Whispering Jack Smith giving the theatrical critics a drink on arriving.

After seven years of marriage, Allen Byre expects to become a father.

The French can't understand "Topaze" being received coldly in London.

Mrs. Edwin Justus Mayer here, placing her daughter in European school.

"Roxy", quickly told American Club that Barnum wasn't the last showman.

Rolan Caillaux, French juvenile, off to do "Show Girl" in Hollywood in French.

New Bibesco show won't have to be rewritten over twice to make Broadway.

Find a play without English interpolations and dialog and you find a flop in Paris.

Nodique moving her Fetiche bar down into Montmartre not many doors from Zelli's.

"Richebough 1911" another rare Burgundy wine that will go out of existence shortly.

Young Clarence Shearn of New York giving away the secrets of mountain climbing.

Paris still waiting for the Dolly Sisters to open their Champs Elysees lingerie shop.

Saint-Granier and his smile even won over the Americans in the audience at the Empire.

Waldo Pierce almost on the same day becomes a divorced man and the father of twin boys.

Damia, with her voice an octave lower, playing around with a lot of gigolos on the left bank.

Mrs. Somerset Maugham back to New York to see about production of husband's "Breadwinner."

Two mandarine curacos or 3 pernods and you don't mind the intermission at a French theatre.

Jack Hobby, the original Glad Hander, giving himself a big farewell as he left for the U. S. A.

Donald Ogden Stewart predicting that "The Weak Sex," Bourdet's Paris success, will be a smash.

And the rotund Joe, himself is hieing away to North Africa as soon as that last American tourist leaves.

Germans in town are amused that the French had to make "The Wonder Bar" naked to bring it to Paris.

Another prince (supposed Emir of Kurdistan) reaches Havre and is found to be another pants presser.

Since rents have gone up and cafe prices aren't the same—some people even play bridge in Paris nowadays.

All American actors in London hope to be with American players here next spring if angels can be found.

Willette Kershaw-Radclyffe Hall fracas went into thin air; the show went to the Lesbian's paradise—Berlin.

They say Elsie de Wolfe—now Lady Mendl—will do some of the decoration on the new Waldorf Astoria.

Herb Howe called back to Hollywood to write for his Woolworth Fan magazine. Still looking for Pearl White.

Monte Carlo getting ready for the coming season with lots of parties. The E. Phillips Oppenheims figure largely.

You're English if you carry an umbrella; you're American if you wear a polo coat (ex-camel's hair) —the French do both.

Mrs. Cole Porter anxious to find out what her Mr. has written for this fall. Closed their apartment here for several months.

Rumored that Count Costa Morner (Peggy Joyce's ex), and his new wife, Geraldine Fitch, will finish up their honeymoon here in Paris.

Vivian Jackson, once one of the numerous fiancees of Arthur O'Neill, is the piano player at the Dingo now after several seasons at the College Inn.

A Village of Ex-s

By Grace Green

In this overgrown village, running into one's ex-'s loses any novelty.

One wonders, however, by what fate that ex-'s so often find themselves seated at almost adjacent tables at functions. It occurred four times, if not more, in one week.

A Hollywood melodramatic setting viewed an ex-husband and his new wife at one table; an ex-lover at another, while the ex-wife with a new boy friend, all within arm's length of each other at tables. The ex-wife became almost hysterical, not from anger but mirth at the unusual tableau.

It was a new headwaiter who didn't know better.

Hideaway Poloists

With swimming weather not conducive to week-ending at Malibu or Santa Monica, and with the in-between season, the Sunday afternoon polo game get attention. There still is osmething very hi-hat about equine croquet.

It calls out the smarter Beverly Hills and Hollywood bunch, many in riding habit, with the suspicion some of the fair sex never got nearer to a horse than those on a merry-go-round. Their equestrian habits look too new and well pressed to have been in practical use. They remind one of those never-in-the-water bathing beauts.

Polo on Sunday is somewhat of a Sunday afternoon obligation, like the races at Longchamps and Auteuil are around Paris. It's a nice and smart and right place to be seen.

Tangoing

At the Cocoanut Grove on one recent night, if voting for the best dressed woman were in order, Joan Bennett easily won. Her tres chic, extremely long, gold-cloth frock, with tiny sleeves banded in sable was certainly quite different. The orchids on her shoulder further enhanced things in general.

The Grove's tango ensemble brings out the steppers with a flair for the Continental. That some do a tango as it never was intended to be danced is something else again. Among those tangoing gracefully was Alice White. She wore a white maline, beaded bodice gown. Miss White seems to have acquired more grace and poise than was ever evidenced on the screen.

The lovely Carol Lombard, in a simple cape, collared, black crepe dress, with which a perky black felt hat was worn, danced each and every dance with more pep than any other person on that well crowded floor.

New Orchestra in Town

The Blossom Room had the premiere of Ted Weems and his orchestra. It didn't call out many stars but a distinguished enough assemblage.

Mildred Harris, one of the ex-Mrs. Charlie Chaplins, obliged with an exhibition dance. She and her partner were extremely nervous. Her gown of white maline with a beaded bodice looked somewhat worn. A turquoise velvet, white fox trimmed wrap was very becoming.

Lew Cody, a little stouter and grayer, drew many gazes.

Jewels With Bathing Suit

"My Girl Friday," at the Vine St., was mildly received opening night. This risque farce, well enough played, is just another of those shows.

A striking frock of tangerine pussy-willow taffeta was worn by Esther Muir (Mrs. Busbey Berkley). It had tiny puffed sleeves and the neckline, front and back, was cut extremely low on one side, giving it that Parisian come-hither look. The matching jacket was of velvet, with elbow length sleeves banded in imitation chinchilla.

Miss Muir appeared silly wearing a number of diamond bracelets with a bathing suit.

The cute form of Nita Cavalier was emphasized in a peach color bathing suit, trimmed in orchid and purple. A short cape of peach satin, edged in orchid and tied carelessly around the neck, was an asset.

The Pansies of Hollywood

More "pansies" are seen daily along Hollywood boulevard than on any other highway or byway in the world.

Powdered, rouged, mascaroed, eyebrow pencilled and tweezed, they miss very few tricks in makeup.

One often hears a couple of feminine voices exclaiming now dearie this and dearie that, and if you expect to see girls you will be more or less flabbergasted to see a duo of the useless sex. They strut, prance and are coy. One almost expects to see a dainty hankie dropped, in the manner of the '80's.

In a Hollywood department store one of the timid lads was heard to ask in a low soprano, "Have you Elizabeth Marie's topaze face powder?"

Olsen's on Sundays

George Olsen's roadhouse pops up here so often because it's one of the few live spots hereabouts. Sundays are professional nights and it brings many personalities.

Lily Damita, dressed a la Garbo in a navy blue tailored suit and a mannish brimmed hat, also had a rose-colored scarf rakishly looped around the neck in the Garbo manner.

Mollie O'Day, who seems to have had her troubles with creeping avoirdupois, again looks as though a diet is needed. The seams of her tight-fitting black coat seemed ready to spread any minute. Her black hat was snappy and becomingly draped.

Pauline Garon (ex-Mrs. Lowell Sherman) sported an Alice-blue tailored dress and a snug fitting beret. This shade of blue flatters the diminutive blonde extremely.

Pioneer Woman's Place Was in Toughest Spots

"The Big Trail" makes a gracious bow to pioneer women who sacrificed comfort and luxury to become the backbone of a Western expedition. Fearless against Indian attack and hardships of the trail, they are shown loading guns, raising babies, chopping wood and driving teams and their men, past discouragement, to a fertile valley.

Marguerite Churchill is a fine choice for leading woman, though her part often sinks to unimportance in competition with the dramatic roles played by grand-scope scenery, and raging elements.

"The Big Trail" is a well-cast magnificent scenic. Captions underscore history and dialog is as unspontaneous as a text book, ringing with the utterances of generals going into battle.

John Wayne may not be much of an actor, but his gorgeous physique makes him a perfect Breck Cameron.

Wally Wright, who changed his name to that when his real Spanish name couldn't even get him Spanish atmosphere work, has now gone back to José del Rincon because they figured "Wright" wasn't good for Spanish versions.

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15 YEARS AGO

(From Variety)

Change seems to have come over the cut-rate ticket trade. Joe Leblang doesn't try to pacify managers any more, but takes an aggressive stand when he feels he has been double-crossed. He had a formal deal for cheaper seats with one manager, but when a box office demand appeared the manager forgot Leblang. Now the cut-rate king was dictating terms with that manager.

Whole Poli circuit cut out vaudeville for a week while it was showing "Birth of a Nation," first instance of stage show being changed to accommodate a picture.

B. P. Schulberg, publicity chief for Famous Players, issued a plea for better newspaper criticism of pictures on the ground that the art had advanced to a point where it deserved dignified treatment.

Rex Ingram resigned from the Fox scenario department, where he was a writer besides directing product. Frederic Thompson also resigned as director after a disagreement with the company over expenditures.

Sound pictures had faded from comment since the flop of the Edison system some months before. Now Charles K. Creiger leased the Chicago studios of the Essanay Co. to perfect a synchronized system already developed.

James J. Corbett signed with the Raver Film Co. to play the role of the prizefighter in "The Other Girl." Same part had been played on the stage by Norman Selby (Kid McCoy) in the company headed by John Barrymore. Selby had scored a great hit.

Spectacle "Chu Chin Chow" at the Globe was riding on the crest. Only 18 seats remained unsold in eight performances.

In a frenzy of pre-election virtue Chicago closed all its saloons on Sunday, although the theatres remained open.

50 YEARS AGO

(From Clipper)

New York pedestrians got the short end of it even before there were automobiles. Clipper starts upon a crusade to stop the firemen of elevated railroad steam engines (they still used steam well into the '90's) from shaking hot ashes down on the Man in the Street.

Sale of tickets for Sarah Bernhardt's appearance at Booth's theatre, New York, opened. People had been in line for two days sitting on camp chairs and holding places for rich employers. List of ticket buyers includes the name of George J. Tyson, who took a block of seats, acting for clients, although the record does not make it plain that he was a ticket agent.

Manhattan Polo Association's field at 110th street and Sixth avenue opened. Field had a track four-elevenths of a mile around, and the first games held were thrown out because of errors in measuring the distances. Field was to be used for baseball, and an introductory game is reported. It drew 2,000, the largest metropolitan fan mob since 1876. Visiting team was an hour and a quarter late and there was a near-riot.

Season just passed had caused a loss to all league clubs except Chicago. Clipper blames it on the 50-cent gate.

American circuses were going for foreign tours. Louis E. Cooke sailed for Australia in behalf of the W. W. Cole show, and the London Circus, operated by P. T. Barnum, sent a flock of agents to England in preparation for a tour there.

Inside Stuff—Legit

Legit press agents, handling independent shows that have slim chances of making the grade, are being asked to take a cut in salary by the producers or are being replaced by cheaper salaried publicity men. One p. a., with years of experience behind him drawing $125, was succeeded this week by another whose salary is listed at $65.

Press agents, many of whom during the summer tried writing shorts when Warners and Paramount offered a ready market for scripts with a comedy idea, are now turning to legit playwrighting with an eye to the picture possibilities of their manuscripts.

Practically every former shoestring producer now inactive because of the scarcity of "angels," is also at work on a play of his own, figuring that legit plays costing less than $50,000 to produce will attract picture money.

Problem of leading woman for Edgar Wallace's "On the Spot" was apparently solved last week when Anna May Wong of picture name went into the show. She is co-featured with Crane Wilbur. Helen Menken stepped out of the cast during rehearsals. When the show opened out of town, Marie Carroll had the part, Miss Wong then being called in. "Spot" opens at the Forrest tonight (29).

Although Sam H. Harris' latest attraction, "Oh, Promise Me," was accounted an excellent stage property in Newark where it tried out, the show stopped temporarily at Jackson Heights for script and cast changes.

Play is a satire authored by Bertrand Harrison and Howard Lindsay. Donald Meek is slated to replace Claude Cooper while Mary Phillips is due to supplant Cora Witherspoon. Piece will resume after additional rehearsals.

Jack Goldberg was in on "Sweet Chariot," with Mike Mindlin. The show with a virtually all-colored cast lasted but three days at the Ambassador last week. Thomas Rockwell of Columbia Phonograph also had an interest. Lee Shubert saw it in Philadelphia and was reported liking it. Appears he turned cold afterward. No advs in the dailies until the day of opening, it being claimed the Shuberts refused to participate until then, also asking Mindlin to cancel the booking.

Uncanniness of the insurance companies, and also their idea on the Hollywood brand of booze, is demonstrated by rejecting an otherwise physically fit prospect as being an unsafe risk because of his liquid capacity.

Insuree wanted family protection and also savings, but a coast to coast check-up on his penchant for drinking, plus the prospect's headquartering in Hollywood where the brand is considered below New York par, counted against him.

Al Shean and Sam Bernard, 2d, who are producing a revival of "Light Wines and Beer," comedy authored by the late Aaron Hoffman, ran into trouble when the Kahn studio complained to the scenic artists union that models it had prepared for scenery had been given to another concern for construction. Kahn also stated that a check for $500 given him had been stopped. The union ordered work stopped on scenery for the production until Kahn's claim for sketches and models is satisfied.

Evelyn Laye sailed for England on the Europa Friday night. She is signed for the lead in the London company of "Bittersweet" and will replace Peggy Wood, who is reported "tired."

It is unlikely that Miss Laye will return in January for an American road tour in the same piece for Florenz Ziegfeld. She was in conference with Ziegfeld on Wednesday when the Aquitania sailed and a disappointed host of friends awaited her at the gangplank. When she sailed Friday the amount of her contract with Ziegfeld was still under discussion.

McBrides of New York easily won over the similarly named ticket agency of Philadelphia. Instead of the case dragging through the week at Wilmington, the defendant, Abraham L. Hodes, agreed out of court to drop the McBrides name. During the first day's testimony, Hodes was tangled by attorneys for McBrides. Hodes declared that when he first opened his agency a man named McBride was employed and his name was used. No one could locate the McBride referred to, described as a former candy butcher in a Shubert Philly theatre.

Lenore Ulric, starred in Green & Gensler's "Pagan Lady," is the only fem lead now on Broadway who gets stage door crowds after the final curtain. Women, mainly, make up the crowd that greets Miss Ulric at the stage door, about fifty of them hanging around after each performance.

While the show was playing in Newark, prior to opening in New York last week, it was estimated that about 200 women crowded around the stage door after the matinees. The Erlanger office, interested in the production, urged Miss Ulric to continue on the road, but she insisted on them bringing the show into New York.

A young Coast promoter has just finished a six months stretch on account of a $10 check to which his name was forged by a friend.

Promoter had put out $30 worth of bad paper himself, but knew he had that amount coming in Monday and was safe over the week-end. Having no idea of the cross, he couldn't figure what was up when a detective tapped him on the boulevard. It turned out that the forgery had been cashed at a shop which checked at once with the bank and then swore out a complaint.

With paper of his own already out, the promoter had no alibi and took the jolt. Bitterest part to him was that a good part of his own paper had gone to buy meals for the "friend." Latter is also a promoter, but how.

The suburban night idea first proposed by Equity is still waiting a try-out. Plan is to start night performances at 7 p. m. to allow commuters to depart for home at an early hour. Two shows did give one performance at the seven o'clock starting point but since both were flops there was little attendance. The shows were "Insult" and "Nine to Six." Equity still thinks its a good idea.

Nobody around the legit offices seems to know what has become of the Stock Managers' Association. George Houtain was executive secretary, William Harder was head.

Houtain apparently bowed out when the Kroywen (New York spelled backward) company was formed by him and several others to launch a tented stock enterprise on Staten Island. It wound up owing salaries. Equity went after Houtain who disclaimed responsibility, claiming it was the corporation owning the stock. Equity held Houtain as president of the Kroywen Co. had signed the contracts and was personally liable for the salaries. After that no more was heard of the stock managers' association.

Martin Mooney, co-author with Thomson Burtis of "Sisters of the Chorus," current at the Ritz, New York, is receiving no part of authors' royalties, adding another to the complexities "Sisters" has strung up.

Mooney's loss of royalties dates back to "The Town's Woman" which

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Inside Stuff—Pictures

Most of the picture execs on the New York end all assembled in the projection room of the Bell lab last Friday morning (24), to listen to the results of the new sound valve credited to Bell engineers. Means of demonstration was Paramount's "The Right to Love."

New valve is claimed to be a big advance in recording, clearing up the rasp on the high and low frequencies of the human voice and capable of capturing a new total of vibrations so that it can naturally reproduce the scream of a woman. "Right to Love" is the first picture to be recorded by the latest of the sound innovations and the execs present, from all companies, were reported favorably impressed.

The picture, incidentally, is Ruth Chatterton's next and besides the new sound recording is also the one which will unfold some new double photography twists. This film is the one in which Miss Chatterton places a necklace around the neck of the second figure (herself) and also sits in her own lap. It is the previously reported method recently evolved at the Par Coast studios and is based upon the Dunning process.

Husky sons and those youths boasting of their physical prowess may well pause and take heed of the story which Charlie Pettijohn, Hays lawyer, has to tell about socks on the button.

Distending that hard tummy, when he was in his 'teens, to let the hardest hitters in the Indiana village use it for a punching bag has recently caused Charlie may medical conferences and trips overseas for special baths. New York has reported Pettijohn with all sorts of ailments from stones to carcinoma. But Charlie is back from his Indiana home town completely sold on country doctors, including one who is his brother.

All that's wrong with Charlie is that one part of his stomach, and that side which the heavier hitters leaned on, is sagging just an abnormal two inches. Wearing an elastic band, taking daily setting up exercises, and a few other little things will get Pettijohn into shape.

No adequate means have yet been found, as far as reported, on how to interest the small towners in key city only known names, starred or featured in pictures. These unknown stick names are from the legit, musical comedy or vaude.

The small towners just don't appear to care. It leaves those pictures with a light opening, and as the longest stay is as a rule three days, there is not time enough left for word to improve trade, regardless of the entertainment value held by the talker.

It seems to be an item in the gross possible with a picture of this description. It also tends to influence the picture distributor from attempting a second picture or entering into a contract with the small towns unknowns.

Large chains are able to promote anyone in their own towns, but to the independent producer, smaller town proposition is a problem.

New Victoria Cinema, London, latest of Gaumont British, opened recently, with not one of the 3,000 attending receiving a program. This puzzled all the visitors.

Programs in London are mostly sold through an advertising agency, which pays the theatre so much, and solicit advertising which the programs carry. It appears the agency responsible for this program solicited adverts in the usual way. One firm approached was British International Pictures, the solicitor being unaware BIP is strong opposition to G. B.

On the eve of opening, a G. B. official casually glanced at the program and discovered a bold BIP advert. Consternation reigned in the G. B. camp and it was found impossible to print new programs in time for the opening.

Decided by the heads that rather than have the opposition display itself boldly in G. B. programs it would be wiser to destroy them.

Paramount does not own the film rights to "The American Tragedy." Reports sprung up that Serge Eisenstein, the Russian director, would produce that picture for Par. Following came another that Par had settled Eisenstein's contract and they had parted over the question of Soviet propaganda. Also in error.

Eisenstein's agreement expires with Par in November. Paramount people say if he wishes to return to this side after his trip home, Par will be glad to re-engage him. Jesse Lasky appears to think very highly of Eisenstein.

There seems to be a hitch in the Fox-Paramount deal for Brooklyn product. By terms of a recent arrangement Fox was to get 12 Par films in the back bridge haven. So far only one has been exhibited, playing day and date with the Paramount, New York. The contract is believed with the consent of Loew's which holds an exclusive from Par for the New York territory and also has a competitor house, the Met, in downtown Brooklyn.

No definite details with a three-cornered parley probably due on the subject. It's just one of those adjustment things and not serious.

Talk among theatre men is the economy wave going into the smaller paid classes of theatre employees like cashiers and doormen. It is said that in many theatres salaries of these two classes have been clipped a couple of dollars each per week.

One circuit paying girl cashiers $14 a week is said to have cut their salary to $12.

When the secret service of a theatre operating chain unearths chiseling in front of the house, it is usually between the cashiers and doormen.

English film trade is het up with the British Board of Film Censors for banning "Outward Bound" and "Liliom." General opinion is there may have been justification in the case of the last named but "Outward Bound" deserved to be given a certificate.

Point is a silent film, "Feet of Clay," released in England, was held in a law case, to be based on "Outward Bound."

Trade appoints and pays British censor, continually kicking at his decisions. They prefer that to government-controlled censorship.

In the merging reports about Fox and Loew or Loew or Fox with others, there seems to be a far stronger and grounded opinion that Fox and Loew will not merge, but that Loew will land elsewhere.

The story is that irregardless of where or what Fox will do in a merging way in the future, the once and often rumored intention of Radio to buy Loew's has never been abandoned; that Radio eventually may go through with that purpose.

The agents are plenty in sackcloth and ashes, cryin' the blues all over Hollywood boulevard. Many, out there for years, aver that never before was it like this, etc.

Those N. Y. agents who sought gold in Calif. on spec have gone back or are planning.

The Universal newsreel is preparing trailers for all theatres using it in Chicago announcing that the Chicago "Tribune" is aiding the unemployment situation by offering free space in the help wanted columns to job seekers. The "Tribune" is the paper it has hooked to the reel in that city.

SHUBERTS GET BAD START

Carroll Falls Into a Publicity Bucket, Makes Chump of a Church And Then Gets Sore, on the Level

Boston, Oct. 28.

The newspaper brawl between Earl Carroll and City Censor John M. Casey ended Saturday with the departure of Carroll and his "Sketch Book" from Boston, just as Ziegfeld and several others were enthusiastically starting to muscle him on the publicity.

Ziegfeld horned in with a suggestion that Calvin Coolidge be appointed national censor at $150,000 a year to be raised by the largest producers. E. E. Clive, of the Copley Theatre, advocated padlocking the Channing Unitarian Church for allowing Carroll to preach from the pulpit.

Bishop Edwin Holt Hughes, of Chicago, was then drawn into the battle by being told that the Majestic theatre should be forced to censor the film "Abraham Lincoln," because it showed Lincoln drinking rum right out of the barrel and apparently enjoying it.

Carroll got a great break through the Reverend W. W. Lundell, of the Unitarian Church, by being allowed to use the pulpit. It was a publicity classic. After the sermon the newspaper flashlight immortalized the incident.

After opening his sermon by stating the theatre is merely a child of the church, Carroll announced that his ladies of the chorus are all "sweet, clean, wholesome children, not one of them as yet more than a girl, and were I to ask these girls to step on the stage and say or do anything not perfectly right or proper, everyone of them would refuse point blank to do so, even though their refusal meant the loss of their jobs."

When the congregation stood for that, Carroll made his other point, his objection to censorship which requires stockings on legs and permits bare abdomen, while on the street, bare legs are allowed and bare abdomens are most prophetically forbidden and his belief that God usually made legs beautiful. Carroll had theatened to quote from chapter 19 of the King James version of Genesis to prove that even the bible might come under censorship laws, but at the last minute announced that he would not read the verses from the pulpit.

Casey's Answer

City Censor Casey answered Carroll's sermon today by stating Boston "does not prohibit bare legs but it does forbid Carroll's brand of filth and indecency. When I told Mr. Carroll he must cover his girls, he asked me if I wantod them to wear Mother Hubbard's. I told him that he would probably have to buy them some Mother Hubbard's if he wanted to open his show that night as he apparently had brought no costumes to Boston with the 'Sketch Book' company."

Casey characterized Carroll as "a public purveyor of filth," and stated that Boston would be better off if Carroll will keep his promise to confine his productions to other sections of the counry.

Ziegfeld's Pose

As soon as Ziegfeld landed in Boston for the Tuesday premiere of "Smiles," he announced that bare legs are hideous and that he will quit producing if he "has to depend upon nudity and barroom smut."

Zieggy said that he had never been censored in Boston and gave Casey a great boost. "When asked about the "Sketch Book" playing at the New Amsterdam theatre, Ziegfeld said, "Carroll was booked into that theatre by my partners, Dillingham and the Erlangers, and you know that two votes can overrule one."

The payoff and big laugh of the entire brawl comes in the fact that Carroll started it to get some publicity and wound up really sore.

4 STURGES PLAYS SET FOR N. Y. PRODUCTION

Carey Productions, new legit outfit, have taken four plays by David Sturges, newspaper man, for production before Christmas. "Negro World," first, went into rehearsal this week for a Nov. 17 opening. Casting now on "Vengeance," the second.

Other shows are "Hell and Damnation" and "Civilization."

Kent Thurber is staging all four.

BOOKING CLASH IN MINNEAPOLIS SHOWS

Minnapolis, Oct. 28.

Spotting of legit road attractions by the Shuberts and the New York Theatre Guild in opposition to each other the week of Nov. 3 and on ensuing dates called forth an editorial complaint from the Minneapolis "Star."

In its editorial "The Star" points out that as far as legit road attractions are concerned, it's usually a case of feast or famine for Minneapolis. With "Topaze" at the Metropolitan and "The Apple Cart" at the Lyceum the same week (3), the editorial points out, the situation seems unfortunate.

The newspaper wonders why dates can't be arranged without conflict.

The booking conflict is said to have been precipitated when Mrs. L. M. Scott, operator of the Metropolitan, had originally angled for the Theatre Guild shows on a guarantee basis that was rejected by the Guild. Hugh Andreff, operating the Lyceum, went after the Guild shows on a larger guarantee basis and finally landed the bookings. Mrs. Scott then turned to the Shuberts with a similar booking arrangement which the latter accepted.

Aside from this spot the Guild shows are booking through Erlanger's this season.

S. & M. With Erlanger

Schwab and Mandel return to legit producing with "Trade Winds," by Laurence Schwab. They will do a musical later. Booking will be through the Erlanger office, although the latter is not in on the financing. The firm has heretofore booked through the Shuberts.

Charles Hertzman, again is back as general manager for Schwab & Mandel.

'Vanities' Discipline Shot

Earl Carroll has filed charges of insubordination againt Faith Bacon, whose fan dance in "Vanities" shocked Police Captain Coy to the extent of a pinch which failed to stand up in court.

Carroll complained that Miss Bacon has ignored his orders that all principals of "Vanities" be in their dressing rooms at 8 p. m. nightly, and has been coming and going as she pleases.

Earl wouldn't discuss the matter and Miss Bacon dittoes on silence, claiming she doesn't know what it's all about.

Camille D'Arville Back

San Francisco, Oct. 28.

Camille D'Arville once with "Bostonians" and out of theatrical limelight some years, is due for a comeback.

She is to have a role in "Enter Madame" which Reginald Travers is to stage in his highbrow theatre in Hotel Fairmount following "Uncle Vanya."

ERLANGER'S BEST SHOWING BY FAR

Young Producers Making the Hits — Shuberts' Pressed for Plays to Keep Houses Open — Now Trying to Follow Erlanger Example

8 FOREIGN FLOPS

Young managerial brains figure in the successes of the new season on Broadway so far. Erlanger's is well out in front over the Shuberts, by means of backing several young producers. Talk along Broadway rates the Shuberts backward, with a flock of the new season's flops around or in the store house. The Shubert boys themselves selected nearly all of the plays, mostly foreign.

Including this week the Shuberts have produced 11 foreign shows, principally English. Three are coming in this week. The others failed.

When Lee Shubert returned from abroad during the summer he announced he had purchased 20 plays over there and predicted it was going to be a good legit season.

Reports are that the Shubert office is the bluest on Broadway with daily meetings of executives and Wall Street representatives probably sitting in also. One showman has remarked that every barrel has a bottom.

The Shuberts must produce to keep their theatres going if they are to be lighted. Their realty investments are big, but theatres without shows are believed to have largely added to their financial burden. With the Shubert statement showing a loss of over $1,000,000

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$445,000 in Production Cost on Four Shows by New Producing Group

With two shows current and two more being readied, Lewis Green and Morris Gensler are estimated running into a total production cost of about $445,000.

"Fine and Dandy" is reported a $175,000 show. Although Erlanger's is largely backing the two producers, Erlanger's interest in "Dandy" is reported as a loan of $35,000 at 6% interest, plus booking rights.

"Pagan Lady" for Green & Gensler represents $35,000. "Gang's All Here," musical now preparing, is estimated at $200,000. "Rock Me, Julie," drama by Kenneth Reisbeck, is expected to run from $35,000 to $50,000 in pre-cost.

RKO STAGE PLAYS FOR FILM STORY SUPPLY

San Francisco, Oct. 28.

Stage productions to be made by R-K-O with the idea of obtaining picture story material are to play Erlanger's Columbia theatre here, according to Ralph Pincus, manager of the Columbia.

The first will be "Women Who Take," by Jane Murfin. Show is due in the Erlanger house following its run in Erlanger's Biltmore in Los Angeles. Expected here about middle of November.

None but previously unproduced plays will be staged.

TWO QUIT FOR FIXING

Two Erlanger financed musicals, George Lederer's "Pajama Lady" and Lew Field's "Vanderbilt Revue," closed Saturday for book revision and recasting.

Olive Bordon, from pictures, may go into the Lederer show when it goes into rehearsal again.

Near Incredible, B. O. Service by "Subscription" Theatres in Chicago

Chicago, Oct. 28

Dramatic League and Theatre Guild here in Chi are making a valiant effort to please every customer. Probably nowhere else in the world is so much laxity countenanced between the theatre and the holder of tickets.

Any subscriber or holder of ducats can swap any seats any time.

He can hold them off a night while going to another show, using the tickets any other evening.

Money always cheerfully refunded.

The customer's word is law.

They run the theatres.

On some matinees at these houses it looks like 200 women are trying to swap seats all at one time. Some even insist on using the box office phones and actually get in to use them.

Prune Juice

One box office boy has worked out a system. It is the gentle art of kidding. Stepping from behind the grill into the milling mob he goes like this:

"Here you are, ladies. I have just two seats left. They are the worst in the house and behind a post—but you can see the show from them. The price is $2 each."

Unusual sales plan puts the ladies behind a post, with the kidding keeping them there and liking it.

A lone man strolls in for a couple of ducats.

"Can you go tonight?"

"No. But tomorrow night I can."

"I haven't the first row for tomorrow night, but I'll get it. Leave your phone and I'll call you tomorrow afternoon."

"All right. Tomorrow night, next night, any night. You treat me nice."

One of Æsops

A customer calls on the phone for tickets.

"I'm Mr. Adamson."

"I'm glad to hear from you Mr. Adamson. What can I do for you?"

"Indeed, yes; it will be a pleasure. Call at the boxoffice. Thank you for calling. Goodbye."

When a disgruntled subscriber starts like this:

"Why, you dirty so-and-so."

"Now, don't call me that."

Generally a laugh from this line.

Even Clairvoyant

This same ducat seller uses the art of observation on his customers. When a party telephones for tickets and comes in an hour or so later, he is generally lucky enough to pick them out as they walk up to the window.

"Your six tickets, Mr. Jones," he says.

The customer is taken aback, but likes the attention and passes on the word.

Most peculiar incident happened last week. Man from out of town, at a hotel, phoned at the 11th hour for 12 ducats. Boxoffice man agreed to have them. The line, just before the curtain was heavy, as most Leaguegoers wait until the last minute before making their entrance.

Ticket seller suspected he saw the good client at the end of the line. Placing his assistant in the window he slipped up and said:

"Your 12 tickets, Mr. Smith."

Smith nearly swooned, as he had come from New York. After he finished thanking the lad he had him over to dinner the next day, declaring that for some 20 years of theatergoing he had never met such treatment.

On the other hand, the opening of the Guild here, or rather when the first announcement appeared in the local rags the thing was going to start, a customer sent her check for any seat in the first ten rows for any night for any of four weeks each show runs. Ducats arrived and were in "H" on the side. Customer sent 'em back and had her money returned.

It's the way they do biz in Chicago on "subscription."

HINDU STAR OPENS TO $11 TOP ON BROADWAY

Sisir Kumar Bhaduri, a star from India, opened Tuesday night (28) at the Biltmore, New York, with a troupe of Hindu players at $11 top. Regular evening price is $5.50 top.

First attraction is billed "Sista." Carl Reed and Elisabeth Marbury are behind the newest of the foreign language attractions and the first on Broadway this season.

Bhaduri's troupe is prominent in Calcutta.

10 LESS B'WAY LEGITS THAN IN OCTOBER, '29

Early predictions to the effect that the current season would see a distinct public trend toward legit productions have failed to materialize.

A year ago at this time there were ten more shows on Broadway than are now current and the number of hits and successess were twice as many as this season. The only hit held over from last season is "Strictly Dishonorable" now in its 60th week. Last year there were four hold-over hits from the year before.

As against fifty legit houses operating a year ago at the end of the present week there will be forty lighted on Broadway. Those ten dark house tell more than words just how the legit season is going and present indications are that with the many shows breaking in out of town that have closed for repairs during the past week, it will be a month a more before they get attractions.

Checking up the number of picture houses operating on Broadway a year ago and today shows there were 17 houses then as against 16 today, but the opening of the Mayfair on Friday will equalize the count. The Carroll theatre undergoing reconstruction and the Colony (now the Broadway) being converted into a legit house are the drop-out from last season, replaced by the Hollywood and the Mayfair. However, as against nine $2 picture houses last year today there are but five.

Moss Musical Off

B. S. Moss's musical, slated for his Broadway theatre (formerly the Colony), and to have been produced under the supervision of Danny Simmons and Harry Delmar, has been called off. What goes into the Broadway is not known.

Delmar, now out of the Moss office, is said to be readying his own musical.

Chorus Boy's $100,000

Dallas, Tex., Oct. 28.

Russell Ash, chorus boy with "Sons O' Guns," received the news while here that a New Jersey friend had died leaving him $100,000. Musical was present for the state fair date.

Newspaper camera boys couldn't understand Ash at all as he dodged the cameras, and kept on with the show despite the fortune.

Musical Casting Delay

"Highlights," musical, put on by J. Andrew White, ex-mike announcer turned legit producer, slated for rehearsal last week, has been temporarily tabled because of casting difficulties.

Show, written by unknowns and said to include material written by the producer, goes into rehearsal Nov. 1 to open on Broadway around Christmas.

Japan's Rocky September

By Burton Crane

Tokyo, Oct. 6.

Shochiku Theatrical, the monster company which controls practically every first-class showhouse in Japan, is on a strict diet. The concern started the summer by announcing a 20% cut for all talent and theatre execs drawing more than $100 monthly. It got away with it. Now it has come out for the abolition of the "feudal system" in the amusement world. It'll save some money that way, too.

This feudal system is the berries. Every big star has his disciples. He simply picks up likely looking youngsters, trains them and adds them to his household. When he has decided that they have passed the apprentice stage, he introduces them as full-fledged actors. Then they must be hired every time he is hired. One star here has 30 young yessers tagging along every time he goes anywhere.

If a Tokyo theatre, for example, feels it needs a certain name for its October program, it has to find places for all the disciples who trot along after that name. If it has seven or eight names billed, it may have as many as 60 or 70 disciples stuck in here and there or drawing salaries without doing anything. If the attraction is due at an Osaka theatre, the house pays traveling and living expenses only for those it intends to use. The others are paid salaries and allowed to stay home.

Shochiku says this has to stop, and it's hard to blame the company, but the acting fraternity is up on its ear and is talking strike. It's doubtful if this will come off, for the present at least, but there's going to be some fun in the future. Shochiku has overexpanded for these slump times. When business does pick up there are apt to be attempts made to break the present theatrical trust.

Shochiku's main hold on the public is through the stars it comands. Now that its hold on the stars has been weakened by salary cuts and general economies—many are dissatisfied with the plays chosen for them—it shouldn't be hard for some indie to buy a flock of them away and make a real bid for popular support.

Pop Revues

In a previous yarn it was remarked that the Shochiku crowd operates on stock company principles, running a show for about 25 days in one house and then calling for a re-deal. Since the revue idea caught on here in July, however, there has been a slight change in this system. The revue is taken to other cities.

There are four towns big enough and widely enough separated to take a month's program like this, so perhaps Shochiku, which seems bent on saving money, may eventually get its business on an economical basis.

After a successful July with its first revue, Shochiku split it up, kept some of the company in Tokyo for a new effort and shipped the remainder to Osaka, population 2,000,000, the second largest city in the empire. Tokyo's metropolitan district has 5,193,839, according to figures just prepared.

That part of the show which went touring included Leo Mantin and Eleanor Ninon, first foreign artists ever to work one-a-day in Japan. Most of the others have been featured at film houses.

Ninon and Mantin were on for about 40 minutes of tomfoolery and dancing. Act isn't big time, but it got heavy applause.

Rest of the revue was fair, but showed a tendency to get back to regular Japanese theatre programs. Two long "dramatic dances," using old style Japanese actors and based on themes from mythology. Remainder was spectacle stuff. The Japanese revues which have been sprung so far are rather on the Paris pattern, depending very little on humor. The words of the songs don't seem to matter. Half the time they're in English, and if there's anything harder to understand than 24 Japanese chorines singing in English, you name it.

Film Biz Off

Picture business remains shot, although there seems to be lighter clouds on the horizon. September grosses (try and find out what they are) are said to be running almost ½ to those for September, 1929. There's been an improvement over the summer, but September always shows such an improvement.

The provinces are bad. And bad in this case means that a majority of the houses are dark most of the time. Even in Tokyo there have been cases where theatres, unable to pay salaries, have turned the b. o.'s over to the employees and let 'em take what they could get. Results have been better under such management, for the employees have spent all their spare time selling tickets to friends, and so have been able to eat.

The attempt on the part of the theatre owners and lessees to freeze out the Americans and make them cut prices appears to have broken down a bit, for Shochiku, the biggest of the lot, has come to a deal with Fox for 36 pictures during the next year on a flat rental basis, everything set in advance. This, of course, doesn't help the other exchanges, which still are turning down the old offers of 8% for features and 15% for super-features. Since they aren't taking any, they aren't doing much business except under old flat rental contracts.

The two Shochiku first-run houses in Tokyo are throwing out their original wiring and installing W. E. equipment. This was stipulated in the Fox deal.

Censoring "All Quiet"

"All Quiet on the Western Front" has been a problem here. It appeared first in December of last year on the stage of the New Tsukiji Little Theatre. Last month the Peers' Club thought it would like to see this play presented, and invited the New Tsukiji company to give a special performance for its members. New Tsukiji accepted, and everything was set. A couple of days before the special performance, however, the police notified the club that they didn't think "All Quiet" was quite the kind of thing that peers of the realm should see. Result: Engagement canceled.

Now, Universal is trying to get the film past the censors, the army, the navy and the gendarmerie. So far the censors have sliced five of the 17 reels, and the others haven't got around to wielding the scissors. General opinion is, when they all get through, U might as well call the film "Lilacs and Old Lace."

Principal trouble is the pacifism of the film. Military authorities are afraid it might make military discipline lax and cannon fodder reluctant.

Battling Propaganda

Russia is trying to send some of its films out here. Soviet is frankly trying to put across propaganda, and local authorities are just as frankly trying to keep it out. So far, a poor release called "The Tempest of Asia" is the only one which the Japanese censors have passed.

War Film Previews

Generally speaking, censors here are much more broadminded than they were three years ago, and the stuff is getting through in much less mangled form.

But the army, the navy and the gendarmerie are interested in all war pictures from abroad. They sit in, for they want to see what hints they can pick up on how such things are done elsewhere. Also, they do some cutting of their own.

A preview of a war film looks like a meeting of the Supreme Military Council.

German Operatic Troupe

Party of 12 German actors and actresses arrives in Tokyo about the middle of October for a series of performances. They are under the management of Dr. Kurt Liessem and Dr. Ingo Krauss of the Darmstadt and Coburg State Theatres.

60,000 Seat Ball Park

Baseball, only 20 years old in Japan and already the national sport—visiting American college nines get crowned regularly—is getting too popular. The national ball park in Tokyo, in the outer garden of the Meiji Shrine, is to be rebuilt. Now seats 29,000. Will seat 60,000. And if you've ever tried to attend a big game here, you know that isn't enough.

Player boards erected in all the big parks throughout the city. Every 10th store in the business section with a radio loud speaker over the transom of the front door. Crowds milling about. Traffic blocked. Nothing like it in the world except the world series.

London Shows by Xmas

London, Oct. 28.

New productions between now and the holidays will include two originals and one revival.

Revival is "Alice In Wonderland" to go on at the Savoy Christmas, with Phyllis Bedells starred.

Dennis Neilson Terry stages "The House of Danger" at the Lyceum in November, but the piece can remain only a short time, though a success. The house will have its usual Christmas pantomine.

Edgar Wallace has written and will himself produce "The Mouthpiece" with Margaret Bannerman in the lead.

New Britain Stock

New Britain, Conn., Oct. 28.

New York Players have inaugurated a season of dramatic stock at the Capitol.

Company includes John Breedon, Isabel Jewel, Doris Dalton, Florence Country, David Clarke, Franklin George, Hallen Tenney and Therese Witler.

ONE ENGLISH PLAY

Americans in Paris Foresee a Long, Hard Winter

Paris, Oct. 17.

Now that "Maya" has ended its always feeble run, and "The Well of Loneliness' folded up after one month's duration, the only English speaking play on at the moment is being producer by the English Players, the situation over here for American talent looks pretty gloomy.

American actors say they think it will be just another one of those long, hard winters.

'LUCKY DIP'—GERMAN PLAY LIKELY DUD

London, Oct. 28.

"The Lucky Dip," comedy by Frank Vosper, was politely received at the Comedy, but looks extremely unlikely.

Another dud is a German postwar play at the Theatre Douaumont, dull and heavy, though cleverly written. One of those literary things that doesn't stand a chance on stage or screen.

Comedy for Howard

London, Oct. 28.

Walter Hackett, American playwright, over here so many years he seems to have gone native, and who has taken a lease of the new Whitehall theatre where he is starring his wife, Marion Lorne, in "The Way to Treat a Woman," is writing a straight comedy designed to fit the personality of Sydney Howard.

Howard originally was a provincial musical comedy comedian who has scored a series of successes in the West End in the past few years.

Picture Helps Play

The Hague, Oct. 28.

The Amsterdamsche Tooneel company opened in the German play made out of the famous Dreyfus case in France under the title of "The Dreyfus Affair," by Rehfisch and Herzog.

Stage presentation is helped by the UFA film on the same topic, current. Picture drew large business in its second week.

Acts Click

London, Oct. 28.

Gracie Fields was enthusiastically welcomed home at the Palladium last night (Monday). She mildly razzed New York in a speech.

Jack Powell, on the same bill, and direct from Cochran's revue, did splendidly. The Five Mounters were also warmly approved.

'Follow Thru' in Paris

London, Oct. 28.

Camille Wyn, producing actress, is in London making preparations to stage "Follow Thru" at the New Ambassadeurs, Paris, Dec. 15.

She has opened negotiations with Ada May here to appear in the role played by Miss May in the London production of the musical. Star of the Paris production will be Milton Frech.

In Paris

Paris, Oct. 16.

Paul Murray, Jerry and Baby Grands, Jerome Freud, Jack Smith.

DANCE TEAM BUSY

London, Oct. 28.

Veloz and Yolanda opened at the Cafe de Paris last night (Monday) for a week. Team previously played the Kit Cat and Mayfair Hotel and return to the latter spot for a fortnight next week.

They also open at the Dominion theatre Dec. 1 in support of Maurice Chevalier who comes in for two weeks at that house on a special engagement.

'Wonder Bar' at Savoy

London, Oct. 28.

Andre Charlot's "Wonder Bar" will go to the Savoy, fulfilling the producer's first choice. Opens in December.

'Donogoo' with 24 Scenes Noisy, but Paris Success

Paris, Oct. 28.

Pigalle opened auspiciously last night with "Donogoo," authored by Jules Romains.

Piece has 24 scenes, each with a special stage setting. The machinery necessary to handle such a mass of material distracted attention and was adversely commented upon by the audience.

Story has to do with the fake promotion of an imaginary town in Brazil, which is built afterward, disposing guilibility of humankind.

Marigny Revue Good

The Marigny also opened last night under favorable auspices with a new revue. It is a nice production, with the music running entirely to American themes and melodies. Best of the numbers is "Drena Beach."

A group of Lawrence Tiller Girls is a capital detail, but the sketches are over long.

Guitry Revival

"La Jealousie," an old Sacha Guitry piece, was revived with prospects of success at the Theatre Madeleine. It was done for three days back in 1915, but the war interrupted it, and it has not been staged since.

Story has to do with a jealous husband who makes his faithful wife miserable by unjust suspicions. This goes on until she at length falls into intrigue with another man. The situation forces her to guileful lying and the husband's jealous fears are allayed, whereupon he becomes a satisfied and complacent mate.

Piccadilly Buy?

London, Oct. 28.

There is some likelihood that Jack Hulbert and Paul Murray will buy the Piccadilly theatre outright. House is now operated by a receiver.

Hulbert and Murray open their new show, "Folly To Be Wise" around Christmas. Main principals are Cicely Courtneidge, Nelson Keys and Mary Eaton, with Al Trahan from states lately added.

Stoll Playing Percentage

London, Oct. 28.

Layton and Johnson open for Stoll at Manchester Hippodrome Dec. 8 on a percentage deal, with the rest of the circuit to follow on like terms.

This is the first time Stoll's has gone into such an arrangement with a stage feature.

Frank Merriwell Series

Frank Merriwell, young America's fictitious athletic hero, may shortly find his way into pictures. Collins and Adams, agents, have the entire series of stories that were published by Street and Smith lined up.

Idea for pictures is to use the stories in serial form.

King's Recovery

London, Oct. 28.

Matt King, of King, King and King (vaude), has made a remarkable recovery from a serious illness. He leaves the hospital this Thursday (30) and sails for Florida next week.

King will stay south three months to recuperate.

Wish Wynne Ill

London, Oct. 28.

Wish Wynne is dangerously ill in St. Bartholomew's hospital, London, following a serious operation.

Members Only Plan

Denver, Oct. 28.

Walter Sinclair, imported this fall as director for the Denver Civic theatre at Denver University, has hit upon a scheme to awaken interest.

Last year there were about 300 members, with 125 paid up, and as a result houses were poor at performances. This year nearly a thousand are fully paid at $8 each. This entitles each member to see the six major productions. No seats are offered to the public. The theatre holds only 300, and as many shows will be given as are necessary to accommodate all.

The cast is chosen from the membership only.

Unknown Composer Has Smash Hit in Vienna; 'Sisters,' Operetta

Vienna, Oct. 28.

New operetta "Sisters" by an unknown Hungarian, Ludwig Lajtai, opened at the Johann Strauss theatre here, creating a furore and rating the event of the season.

Lajtai is hailed as another Emmerich Kalman or Oscar Strauss, if not another Lehar. His music is flowing and rhythmic and runs the whole range from Gypsy czardas to modern jazzique, but it never forgets it is operetta music nor tries to become adult opera.

Plot of the piece is adapted by Jenbach, another Hungarian, from the German original by Bekeffy. Jenbach is successful in his attempt to get away from hackneyed operetta book patterns and wanders along new paths.

Twin Sisters (maybe Dolly Sisters inspired the story, for the Dollys are Hungarian) become engaged, but go on the stage instead of getting married, at length leaving for America, "the land of dollars" while their forlorn swains stay home.

Irene Biller was a great hit as one of the sisters. Tauten Hayn, Vienna comedian, scored a triumph as one of the deserted swains.

Success of "Sisters" seems to prove that operetta is not dead in Vienna. It didn't need interment, but did need new clothes.

Talker Influence on Cairo Theatre Stage

Cairo, Oct. 28.

Supremacy of talking pictures even in this territory is illustrated by the choice of feature for the stage season of the Kursall, starting Thursday next (30).

Company is the Baret Dorziat troupe, headed by Pierre Magnier, star of French sound films. Kursaal season will be confined to comedies.

Shuberts' Bad Start

(Continued from page 63)

last season, this season has started equally as unprofitable.

The firm has four shows of its own, plays on Broadway that are potential money-makers, but neither is in the stand-out class. Among them are "Nina Rosa" and "Up Pops the Devil" and "Ladies All," the latter trailing and not making much money. They are also in on "Princess Charming" (really produced by young managers (Connolly and Swanstrom). The Shuberts are also backing "This One Man" in total. That show is in doubt (Lubin and Krakauer, young producers, have it).

Their best bet on tour is Ethel Barrymore in "Scarlet Sister Mary." It has not yet appeared in New York. "Bird in Hand" is reported only fair. Shubert musicals out of town are reported particularly bad. "So This Is Paris" is reported getting from $10,000 to $12,000 weekly; gross of "Street Singer" in Pittsburgh reported around $10,000; "Three Little Girls," light as it was here; "The Land of Smiles," new musical slated for Jolson's, reported brought in for repairs.

That is why the Shuberts are now rumored scouting for associate producers as Erlanger's had done. Shuberts tried that method a year or two ago, but apparently picked the wrong people, although there may have been other reasons.

Erlanger's Hits

Erlanger's in backing young managers has not scored in all instances. At least four such tries are flops, but Erlanger has outstanding hits such as "Fine and Dandy" (produced by Green & Gensler), "Three's a Crowd" (produced by Max Gordon), and "The Pagan Lady" (Morris & Gensler), which opened to big money last week.

To date Erlanger's has backed 10 productions including the flivs, but its average of successes is good and there are promising shows to come. It is understood that by Jan. 1 there will have been 18 legit shows backed by Erlanger's.

A point is made that such subsidization is a better idea than the close corporation ideas accompany Wall Street participation. Erlanger's is not on the market. Shubert stock is hovering around $8 a share and its bonds hit the unusual low of around $25.

REDS OPEN THEATRE DRIVE

London Legits Doing Better, With 'It's a Boy,' Farce, Newest Smash at $15,000 Wkly; 'Topaze' Bad Flop

London, Oct. 28.

Although the motor show crowds are smaller than last year's, theatres generally are doing well.

The Sophie Tucker musical, "Follow a Star," at the Winter Garden, still tops the town at $22,500.

Freak of the list is "It's a Boy," Austin Melford's adapted farce from the German, done in the States years ago. It is doing $15,000, capacity plus, the best West End money-maker, representing $7,500 a week net profit.

Estimated for Last Week

Aldwych—"A Night Like This," $9,500.

Apollo—"The Outsider," revived after four years. Badly done and getting about $5,000.

Cambridge—Charlot's "Masquerade," around $11,000, which doesn't leave much for Beatrice Lillie, who is in on percentage.

Comedy—"Lucky Dip." Just opened and looks like flop on showing of first performances.

Criterion—Irish Players are doing almost nothing, probably $2,500.

Daly's—"Eldorado," jumped from $9,000 to $10,000 last week, result of a radio broadcast of play's second act. Even with improvement show not profitable and will remain only until the arrival of "Tommy Tucker," now in provinces.

Duke of York's—"Her First Affair" doing plenty of business but percentage of paper heavy and little ready money. Looks like short stay.

Gaiety—"Love Race" wavering after good run. Now around $10,000.

Garrick—"Almost a Honeymoon" still over $6,000, a profit.

Globe—"Street Scene" progressing nicely, with gradual build up. Now around $12,000, for handsome profit.

Haymarket—"First Mrs. Fraser." Spotty, with piece about exhausted after long run. Started in July, 1929. Now around $7,500.

Hippodrome—"Suns 'o' Guns," $21,000.

His Majesty's—"Bitter Sweet" nose-dived with departure of Peggy Wood, retiring after long engagement (piece opened July 18, 1929). Inclusion of Evelyn Laye, now on her way over here, expected to stimulate business, but show has about run course.

Lyceum—"Traffic," piece off on gross, around $6,000. New attraction due shortly.

Lyric—"Let Us Be Gay" picked up after temporary relapse and is doing about $8,000, profitable.

New Theatre—"Topaze" decided failure and withdrew Saturday (25).

Palace—"Frederica" draw for low-priced seat locations, but demand for stalls on decline, due to high scale. Now around $12,500.

Phoenix—"Private Lives" practically capacity, going to $7,500, record for non-musical at the house.

Playhouse—"Cynara" did tail spin week or two ago, but picked up and doing $11,000.

Queen's—"Barretts of Wimpole Street" splendidly at around $12,000.

St. James—"The Swan" fizzling out and will be withdrawn in a few weeks.

St. Martin's—"Petticoat Influence" just about existing at $3,500.

Savoy—Sir Martin Harvey in rep losing money, and enterprise will fold Nov. 8, with Charlot's "Wonder Bar" succeeding early in December.

Shaftsbury—"Leave It to Psmith," $8,000, profitable but disappointment to house.

Strand—"It's a Boy," $15,000 and gold mine.

Vaudeville—"The Bread Winner," $10,000, which means $3,000 net profit weekly.

Victoria Palace—"Victoria Vanities," losing money at around $7,000 and to be replaced around the end of November by Gillespie & Debear revue.

Whitehall—"The Way to Treat a Woman," $9,600.

Winter Garden—"Follow a Star" tops London at $22,500.

Wyndham's—"On the Spot," around $7,000, even break. Piece will depart as soon as Edgar Wallace is ready with his new play, which will star Charles Laughton.

"Tommy Tucker" at Daly's

London, Oct. 28.

"Little Tommy Tucker," the Butt-Dreyfus-Clayton musical, opens at Daly's Nov. 12.

"Eldorado" is closing there Nov. 8.

Alien Performers Find Work in Holland While Native Artists Suffer

The Hague, Oct. 28.

Notwithstanding violent privations by native performers, Holland is still flooded with foreign entertainers.

Total of salaries paid to these aliens reaches an impressive figure, while Dutch artists are suffering from nation-wide depression and unemployment.

NUDE REVUE GOT HOOTS AND COPS

Paris, Oct. 28.

"Nudist Bar" has been forced to revision by public razzing—and public razzing at the Palace. What was designed to shock Paris speechless succeeded in inspiring nothing but hoots from the premiere crowd.

Thereafter the police suggested the intermingling of actors and audience through a platform built among the orchestra seats be called off. That was done and now the piece seems to have a better chance.

The punch scene was a bar in which everybody moves about as near naked as the censors would allow.

Specialty side of the show has been reinforced by the addition of acts signed by Varna for the forthcoming Mayol show.

Production is a revue by Geza, Herczeg and Karl Farkay. Adapted into French by Andre Mauprey and Henri Varna. It was directed and produced by Henri Varna. Music is by Zenga and Harry Pilcer; dances by Pilcer and Zenga.

Harry Pilcer, Charpini, the magician, Rahna, Delia Col, Mona Vanna Sisters, comedian Rivory, Leslie Girls, Merry Sisters, Pallau, Brancato, Fernard Mailly, Maximilienne Max and Nadia Dauty in show.

SUNDAY NITE ONLY SHOW—EVERYTHING

London, Oct. 28.

The Incorporated State Society gave a Sunday night performance Oct. 26 of "Cheri" from the French.

Story has to do with a neurotic boy maintained by a wealthy courtesan twice his age. The boy marries a girl of his own age, but rushes back to his elderly mistress as soon as the honeymoon is over.

Play is a labored effort to be naughty, carries a suggestion of degeneracy and its bedroom scenes are pretty raw.

Mundin-Brady Hit

London, Oct. 28.

Herbert Mundin and Veronica Brady in a musical skit by Arthur Klein, went over nicely at the Coliseum.

"The Five Songs," Hungarian quintet doubling from the Trocadero cabaret, was revealed as the nearest thing to The Revellers and pleased.

Yvette Guilbert's Concerts

The Hague, Oct. 28.

The veteran French character singer, Yvette Guilbert, is giving a series of concerts here, drawing capacity.

CAPITALIST B'WAY BALKS RADICALS

Communists Regard Stage as Superior to Film for Propaganda — American Business Also Using Drama to Spread Knowledge

CHAIN IDEA FOR U. S.

Communists consider the theatre the best artery for their propaganda. With the installation of the Arteff Players, an organization backed by the Workers' Organization, a first step has been taken by the Reds toward the spread of their ideas through a theatrical medium.

The organization backing this first group of communist players say that if they can establish but twelve similar theatres throughout the United States they will accomplish more than by any amount of pamphlets, books, lectures or all other combined mediums for putting ideas over to the public.

For five years they have figured with the idea of starting such a theatre and planned for it by training the present group of players, formerly workers of various types, who received long course in dramatic technique in order to portray the roles in communistic plays.

The present group of communist players are Yiddish, but an English company of players is now in preparation.

It is interesting to discover that the Reds—at least those in America—do not consider motion pictures, in spite of all the propaganda films released from Russia, as in any way comparable to the stage as a medium for the spread of their ideas. And this is not because, as they say, "all Soviet films are censored in the United States," but because films are not as "real" as the stage.

B'way Bars Reds

It is also interesting to know that the Reds in this country feel that the Broadway stage, and therefore all of the American stage, is one of their worst foes, because all ideas portrayed upon the stage are highly capitalistic and that no idea even slightly unsympathetic to the capitalistic system will be tolerated on the stage or even receive serious consideration for production. Big business has its grip upon Broadway and all the ideas in its plays. Therefore the capitalists with their American stage have had the jump on the Reds for years, and a very weighty advantage it is considered.

For instance, no plays of John Reid, an American communist, and a great playwright the Reds say, can find an outlet on Broadway. Nor can many of the things written by Upton Sinclair. Bernard Shaw, of course, is allowed, they say, because he has proved himself as utterly frivolous in his socialistic principles and a complete traitor to his party. On the other hand, the Reds feel that they got a break in "Gods of the Lightning," the Sacco-Vanzetti play which was seen on Broadway and which is being translated into Yiddish for production by the Arteff Players. However, this play was only put on Broadway because the producer thought he could cash in on the Sacco-Vanzetti publicity at the time, they say. But "Roar China," which the Theatre Guild is now rehearsing, is one of the most purely communistic propaganda plays that has ever come near Broadway, and in this the Reds believe they are getting a genuine break. Their ideas, they feel, are seeping in among the intellectuals.

Business Dramatized

Aside from the Communists, the theatre is considered as the greatest medium of propaganda by the National University Society, which is a foundation for the study and dissemination of modern business methods and new commercial ideas. G. E. Marchand, president, has discovered that, by enacting his educational program in play form, he can get over his ideas twenty-two times more rapidly than by lecturing. Each year the society holds a business conference in each of twelve cities ranging from coast to coast. In each there is a 17-day session, at which the latest business knowledge is presented. This year, for the first time, all business information will be conveyed through an educational program of plays conforming strictly to dramatic technique and enacted by skilled casts.

The decision to use drama entirely by the society was based upon a desire to present the closest possible representation of life itself and of actual experience. Motion pictures were formerly used by the society, but the flesh and blood of the stage was found to excel all street corner plays.

Show with 80 Viennese Lookers Now in Milan Okayed for Broadway

Milan, Oct. 28.

The Schwarz company with 80 Viennese girls is a stunning success at the Lyric here in a revue entitled "All For Love." Fact that the singing is mostly in German does not interfere with its popularity.

Production would be a riot on Broadway. Here it is playing to capacity in spite of greatly increased prices.

The American, Floyd Dupont, staged the dances, while the costuming is by Ladislaus Czettel of Vienna and Max Weldy of Paris.

Schwarz Bros. formerly managed theatres in Vienna and Berlin, but now devote themselves entirely to these touring girl shows. The girls themselves are raves for looks and are recruited from good families in the Austrian capital.

PAR'S YEAR FOR ACTS IN EUROPE

London, Oct. 28.

Paramount theatre holdings in Europe now make it possible for that company to offer acts a year's work abroad.

The list includes 14 houses in Spain, Germany, Italy, France, Belgium, Holland and Scandinavia, and another 14 in England.

The English chain includes the four Astoria establishments.

Paramount plays acts a fortnight in all its European houses which makes it possible to assemble a year's time. The policy in England is thrice daily with the exception of Sunday.

The present line-up puts Paramount in a strong position as competitor of the established vaude circuits.

PLAZA, NEW IN PARIS, DIDN'T PAY ALL OFF

Paris, Oct. 28.

For non-payment of contractual obligations two acts brought over for its opening instigated law-suits against the management of the Plaza, new vaude house.

One was by Jerry and Her Baby Grands (American), management refusing to pay the correct transportation expenses; other by an act with a production titled "Santiago," where settlement was offered if heavy cut accepted.

Other acts on the bill were similarly treated.

Theatre's bad business resulted from lack of showmanship in management, it is said. Sylvestre concerned in the theatre.

LEGIT UNION IN FRANCE FOR PROTECTION

Paris, Oct. 28.

As an outcome of recent strandings abroad of French troupes, the French equivalent of Equity has been formed here under the name of Union des Artistes.

Its principal rule will be demand that impresarios arranging foreign tours for French performers shall file a bond insuring the return of all players to the place of their engagement.

Organization is now making an investigation into complaints about the French operetta troupe, now stranded in Buenos Aires and its manager named Rothkoff.

Only three of 30 people in the troupe are able to pay their way home.

Mogador Bust

Buenos Aires, Oct. 28.

Mogador troup, mostly from Paris, folded here, owing money to nearly everybody who did business with them. The Albertina Rasch girl group sailed for New York on the steamship "American Legion," while some of the French people got off to Paris and some were left behind.

Whether everybody was paid off in salary did not become known. Nirska received due bills for salary, and left for Chile. Rothkoff, the impresario, said his difficulties were due to the revolutions here and in Brazil, which brought on depression and also due to fluctuations in exchange. He paid salaries in foreign currency, while local money whclh he received at the gate went to low ebb.

Indian Tales in Revue Form Catching Young And Adult in Vienna

Vienna, Oct. 28.

Vienna stage is dying hard under the assault of sound pictures. Newest idea to lure the young theatregoers from the screen is being tried by the Neues Vienna Stadttheater.

It has staged a novelty out of nothing less than a sort of medley of old Fenimore Cooper Indian stories including "The Deer Slayer," "The Path Finder" and "The Last of the Mohicans." These tales have been blended into a sort of girl-and-music revue, sumptuously staged and so far the attraction has been a great success.

The kids went for it first. Now Pa and Ma have trailed along and takings are substantial.

Rubien Set for 4 Days

Paris, Oct. 28.

American expatriate actor, Howard Rubien, out of a job through the closing of "Maya," is turning producer of a Hindoo play, "Sacrifice," to be given in English by an all-Hindoo cast, as well as music on Hindoo instruments.

He's got the theatre and cash for the first four days.

Hard Times Affect Fate Of French Play in Hague

The Hague, Oct. 28.

The French play, "Aimer," by Paul Geraldy, was produced by the Nederlandsch Tooneel under the Dutch title "Helene." Piece, which has only three characters, was a conclusive failure.

Its fate was inevitable, due to the surplus offerings of concerts, legit attractions and important pictures to a public whose purchasing power is terribly reduced by the collapse of the stock market and general depression.

Rep Producing Revived Gag to Keep Houses Open at Light Risk

Repertory producing, which has increased this season, is gaining favor with indie producers and theatre owners. Idea, which is to guarantee audiences and safeguard investments, is similar to subscription producing, of which there is also more.

First indie to fall so far is producing outfit of Reed and Macgowan, who start rep shortly at the Maxine Elliott, alternating classics, starring Jane Cowl.

Due for rep shows is Leo Bulgakov, whose first will be a dramatic version of Charles Dickens' "Cricket on the Hearth." Others of similar authorship will follow.

Similarly in for rep stuff is Marika Cotopouli, Greek actress, opening Nov. 17 at the New Yorker.

Rep also current at the Civic.

With legit in its present condition, it is felt producing on the repertory idea and thereby attracting class audiences, is, next to subscription, the safest for indie. Adding a "name" further safeguards the proposition against the long chance involved in producing new shows in the hope of landing hits.

The producers alibi it by saying, "Doing nice things for art's sake."

Warners' Scheme Peps Up Stock Operations

Dramatic stock has taken another spurt, reaching a new 1930-31 maximum with 65 companies in operation and with 10 more likely to be added within the next couple of weeks through Warners' decision to spot stock in that number of unlighted houses of its chain.

The weather change with its first snap of frost has helped patronage increases in many of the far out spots and has given several troupes a new lease of life. Otherwise biz is spotty with only several of the stronger outfits working a subscription method similar to the New York Theatre Guild turning any profits worth while.

The renewed activity, however, has helped the play brokers, temporarily at least, with the only fly in the ointment a scarcity of suitable releases and doubts whether the present lists will be enough to go around.

Revivals of old boy bills has helped somewhat.

'Frankie' Salary Chop

The cast of "Frankie and Johnnie," current at the Republic, New York, has taken a 10% cut in salary, with understanding that through taking the chop they will be guaranteed an additional three weeks' engagement.

John Kirkland, author-producer, has guaranteed cast that if the show should fold before the three weeks the salaries before the chop will be paid on a retroactive basis.

Players were denied trial by jury and will have to stand trial on charges of participating in an indecent performance in the Court of Special Sessions, Queens.

The piece was raided several weeks ago in Jamaica, L. I., when on its break-in tour preliminary to coming into the Republic, New York, where piece is current.

Mae West and the cast of "Pleasure Man," granted trial by jury on a similar charge, beat the case. On a previous case Miss West, James Timoney and C. W. Morgenstern, who had been involved in the production of "Sex," were given trial by jury, convicted and sentenced to 10 days in the workhouse.

Hotel Falls for Golfie

Poughkeepsie, Oct. 28.

The Malakoff Players at the Playhouse here are now opening Mondays in New Platz and playing the remainder of the week at the local house.

HILL'S 'SISTERS'

Hollywood, Oct. 28.

Although no Equity bond is yet up, John Hill, the Coast promoter who announced and didn't go through with his "Little Show" last spring, now proclaims rehearsal for a local production titled "Sisters of the Chorus."

Sally O'Neil, from pictures, is announced for the lead.

6 WEEKS' REHEARSAL COLORED SHOW QUITS

"Tan Town Topics," colored revue in rehearsal for six weeks for the Grove Street, Greenwich Village, quit last week when Sam Morris, producer, failed to pay the cast for overtime rehearsals as per promise.

The show had been in rehearsal over six weeks.

New Rehearsal Ruling Checks Shoestringers

Due to recent entanglements involving extra rehearsals after tryout, Equity has ruled that all producers who have used up the full rehearsal period before opening are not entitled to extra rehearsals without compensation except by a special dispensation.

A non-musical is allowed four weeks of free rehearsal and a musical five. When either is rehearsed overtime the casts will go on salary for the overtime period. Several productions by novice producers not thoroughly up on regulations figured additional rehearsals. They were compelled to make good for salaries for the additional rehearsal time.

The new ruling emphasizes that only under extenuating circumstances will the Council grant extra rehearsals unpaid.

This new ruling is aimed at shoestringers and short-roll producers who engage troupes without a theatre in sight and jockey the players around until they connect.

Local Playlet Contest

Trenton, N. J., Oct. 28.

A week's engagement at one of the local R-K-O houses, in addition to a silver cup, will be given the winning club in the 1930 Trenton Little Theatre Tournament, according to an announcement made yesterday.

Clubs to present one-act plays in the competition to be held Dec. 3, are the Trenton Players, the College Club Players and the Y. M. H. A. Players.

Revising New Revue

The "Vanderbilt Revue" is laying off this week for revision but is due into the Vanderbilt some time next week.

Show was produced by Lyle Edwards and Lew Fields with Erlanger backing.

"PRIVILEGES" TOURING

"With Privileges," which closed at the Belmont Saturday after a brief stay, is trying the road, with Paterson the first stand.

Management figuring on Alma Rubens' picture name to be a draw out of town. Miss Rubens stepped into the show two weeks ago. Not much difference at the box office, however.

"Whoopee" Claim Settled

Helen Garden, engaged by Flo Ziegfeld for a singing role in "Whoopee," and who claimed the producer owed her $6,000 on her $200 a week agreement, settled with Ziggy for $3,100 as the case was about to go before an arbitration committee.

Repair "Way Out"

"The Way Out," produced by Allen & Clark, has closed for repairs after two weeks out. Piece will make a fresh start in Wilmington Nov. 17 and follow into New York a week later.

Show had been spotted for the Waldorf, New York, but with the fold-up "Noble Experiment" was booked instead.

"Sons o' Guns" Replacement

Kansas City, Oct. 28.

Harry Richman replaced Jack Haley in "Sons o' Guns," opening here Monday (27).

Six Shows Going Out

Six more Broadway attractions skidded out, most of them being sudden withdrawals last Saturday. All flops.

"Blind Mice," an all-feminine comedy presented by Crosby Gaige, was taken off at the Times Square. A week and a half.

BLIND MICE

Opened Oct. 16. Second all-femme play of season generally smacked by the secondary reviewers. Even Alison Smith (World) couldn't see a chance to give her sex a break. Gretta Palmer (Telegram) thought differently. "It enjoyed a notable success," she wrote. Ruhl (Her Trib) figured it "rather monotonous."

"Variety" (Ibee): "Not figured in the money."

"Second Little Show," presented by Brady and Wiman, stopped suddenly at the Shubert where it had just moved from the Royale. While not a big money show was expected to stick. Opened at $22,000 pace, then soon eased off to $15,000 and less. Played eight weeks.

SECOND LITTLE SHOW

Opened Sept. 2. Two liked it; most the others could do was call it moderate. Darnton (World) of the two admirers liked it best, writing "it's a very good show." "A rather dull revue," said Hammond (Herald Tribune).

"Variety" (Bige) only flopped 100% in declaring it "warrants about 16 weeks."

"A Symphony in Two Flats," presented by the Shuberts, stopped unannounced at the 49th Street where it had moved from the Shubert. Average indicated gross after first weeks, around $5,000. Importation from London, played six weeks.

SYMPHONY IN TWO FLATS

Opened Sept. 16. Divided opinions on this one, with the slappers right. Anderson (Journal) guessed correctly in calling it "a spotty evening with a low total." With Darnton (Eve. World), who thought otherwise, it "scored as a novel, entertaining comedy delightfully acted."

"Will cost the Shuberts money to hold this piece for six weeks," predicted "Variety" (Waly).

"With Privileges," an independent attraction, departed from the Belmont. Played six weeks to very little money.

WITH PRIVILEGES

Opened Sept. 15. "Another blank" (Times). "Never rightfully comes to life" (Telegram).

"Variety" (Ibee) said it "should never have been put on."

"London Calling," presented at the Little by John Golden, was taken off Tuesday of this week. About two weeks.

LONDON CALLING

Opened Oct. 18. Looked like "a good stock company play" to Atkinson (Times). To Darnton (Eve. World) it "didn't mean much of anything." "A bit pointless," thought Seldes (Graphic).

"Sweet Chariot," an independent attraction, opened late last week at the Ambassador and folded Saturday. Drama with a colored cast.

SWEET CHARIOT

Opened Oct. 23. Muffed by the first stringers. Two gals, Wilella Waldorf (Post) and Gretta Palmer (Telegram) said everything but that they didn't like it. Former even thought it "worth a visit."

"Interesting idea, but crudely and incompletely worked out," said Ruhl (Herald Tribune).

SURPLUS "MISTRESSES"

San Francisco, Oct. 28.

Stanley MacLewee and his Players' Guild theatre here to give first production to a new play by Mary Ann King entitled "The Prodigals" opening night.

Original title was "The Chaste Mistress," but this was dropped because of the excess of book and play titles recently with "mistress" in them.

PRODUCERS GET RUNAROUNDS

New legit producers entering the fold this season are getting the runaround, with booking offices participating in the sleigh riding.

One new one signed contracts to open his show in a New York suburb. Two days later a contract was mailed back to him with new terms written in and a New Jersey theatre substituted. Town in which bookers wanted the producer to open seldom gets as much as $1,000 per week for legits.

When the producer squawked, after settling the term switch, he was told he could either play Jersey or open cold.

Similar tactics have been used in giving newcomers poor Broadway houses.

Jim Barton Goes in New, Renamed 'Sweet and Low'

Billy Rose has changed the name of his revue from "Corned Beef and Roses" to "Sweet and Low."

Jim Barton is to oin the cast next week, Hal Skelly leaving. Moss and Fontana were added this week. Another addition is Cy Landry.

Shows Missed, Asks Cut

Herman Shumlin, producer of "The Last Mile," has petitioned Equity for permission to deduct two-eighths of the current week's salary for the production, inasmuch as it will not be able to play Saturday performances at the Garrick, Phila., through the Shubert lease maturing next Friday.

Shumlin told Equity he was unaware of the expiration of lease when accepting the Philadelphia booking with Equity placing the matter of deductions before the Council this week.

Intimate B'klyn House

Hyman Adler, legit producer, has taken over a site in Columbia Heights, Brooklyn, upon which he will erect an intimate playhouse to be operated on subscription basis and angle for the swanky trade of the section. The house will be a 200-seater at 25 Clinton street.

Adler was formerly associated in a partnership with Marion Gering in production of "Skidding" with that partnership later dissolved upon Gering's decision to become a free lance director of legit.

Hard Luck Theatre

Boston, Oct. 28.

Shubert here has had bad luck so far. During the late summer, while the theatre was closed, the expensive Oriental lobby rug was stolen or mislaid. Then came the fire on the stage that destroyed the scenery of "Princess Charming" and caused the theatre to be closed for a week. Several days ago the large chandelier in the auditorium fell from the celing and was practically destroyed, as were a number of orchestra seats.

PARSON'S MAY CLOSE

Hartford, Conn., Oct. 28.

J. J. Shubert has notified Robert W. Priest, manager of Parsons theatre here that if business does not improve within the next three weeks the legit house will be closed.

Last week "The Last Enemy" and "Bird in Hand" played to slim audiences.

Shubert, on a visit here, declared: "Throughout the country we have been obliged to close many of our houses simply because they could not pay their own way."

WHITESIDE BUYS PLAY

Walker Whiteside has taken over "Chinese Bungalow," current at the Studebaker, Chicago, and is operating on his own.

Ray Payton and Lester Bryant originally figured as producers of the melo but sold out all interests to Whiteside, star, last week.

CONCERT

By Sallie

The Beethoven Association gave its first recital at Town Hall.

Borso String Quartet of London, brought here by Mrs. Elizabeth Coolidge, made its local debut; Antonio Borso and David Wise, violins, Leonard Rubens, viola, and Anthony Pini, cello. This ensemble achieves a very pleasing effect and tone. Chamber music fans were out in good form to cheer the event.

Following came Helen Stanley, soprano, in seven songs by George Enesco, who accompanied Miss Stanley. She has a nice voice, but her audience on too much Enesco and too little sparkle.

Lerners Back

The Lerner String Quartet of Budapest began its second American tour in Carnegie, with far less ceremony than attended its premier a year ago. The piece that won the Coolidge prize in 1923 was translated by the Lerners and drew a mild wave of approval.

The Hayden Quartette Serenade in F, in which Mr. Lerner's bow gave expression, was better received.

Opera for Children

The children of New York are in for a frolic, so far as opera goes. Charlotte Lund Opera Company will do "Haensel and Gretel" for the little folks at Town Hall a morning in November.

Spanish

Gertrude Bonime, assisted by Georges Burrere's Little Symphony, gave a concert with the program of unusual variety, three concertos, Mozart's C Major, Bach's D Minor and DeFalla's.

Miss Bonime seemed interested in old Spanish music. These selections aroused interest as DeFalla is a modern Spanish composer. Plenty of spirit, but much too little sparkle in the Mozart concerto, although Miss Bonime reveals quite some knowledge of style playing.

A friendly audience applauded both Miss Bonime and Mr. Burrere, who is a splendid conductor.

Out of Range

Ray Porter Miller gave a recital in the intimate Steinway small salon. It lends warmth to audience and artist.

Miss Miller's best heavy attempt was an aria from Donizetti's "Don Pasquale." She has made quite some progress since her appearance last year, but like many other artists with small voices, attempted leider singing. It should be avoided, for her range is limited and tone color fair. Debussy's lightness suits her best and she should stick to her own fireside.

Miss Miller looked very well in a simple afternoon frock, long and semi-neck.

Unusual Dressing

Gordon String Quartet played to a full matinee at Town Hall. Their dressing was a bit unusual—grey trousers, soft shirts and dark coats.

Hayden's Op. 76, No. 2 in D Minor in four movements was splendid, and their best attempt with applause generous.

"Charade" Deferred

Sam H. Harris has sidetracked his proposed musical "The Big Charade" until after the holidays or possibly next spring.

Harris is revamping and recasting "Oh, Promise Me," which had been set for reopening at the Flatbush, Brooklyn, Nov. 10, but which may be set back to a later date.

YONKERS OPERA MINDED

Yonkers, Oct. 28.

For the first time in a quarter of a century Yonkers will take a flyer at grand opera this year when the Cosmopolitan Opera Association of New York will give five performances here.

They will be given on the last Friday of this month and the four Friday nights of November, in the State Armory. Mayor John J. Fogarty heads the committee behind the venture. Excess proceeds, if any, will go to local charities.

"Aces Over" Off

"Aces Over," musical, listed for production by Harry Cort and Charles Abramson, has been called off.

Theatre League in Worse Tangle Than Ever With All Brokers Out; Trying to Find New Control Ways

Monday indications were that Broadway's ticket situation is more confused than before. The 16 accredited brokers resigned as expected. The League immediately announced the ticket agencies would be given a battle.

The member-managers went into session, even the board of governors being barred. The resignation of the brokers was accepted without comment and the managers considered new plans to continue the League along different lines.

A committee was named to devise new ways and means within the next two weeks. The allotment of tickets for this week were already in the agencies but starting next week all tickets of members will go on sale at the box offices, it was said. It is expected with the brokers' walk out, a return to the system of ticket buys in at least some measure will follow.

Ticket men believe the service of supplying much of New York's class patronage by the agencies is too valuable a part of theatregoing to be eliminated; that keeping good locations out of the agencies will affect attendance more than the present depression, and that Broadway will return to the old days of gypping and digging. The managers profess to think otherwise.

New System

Among the plans for building up a new system of ticket distribution is the enlisting of telegraph companies for out of town orders and to establish a city wide network of branch offices in the chain cigar stores. Again broached is the formation of a central ticket agency, the same idea broached long ago by Joe Leblang.

According to the constitution of the League of New York Theatres, members are supposed to have committed themselves to the plan for two years. When the brokers served notice they were quitting, it was expected that move would be an out for managers to depart too. The League contemplated the legal aspect and even figured on attempting to enjoin any member from walking out. Monday's action made that unnecessary.

The League also contemplated action against gyp agencies. Its counsel, O'Brien, Malevinsky and Driscoll, expects to curtail excessive over-charging by injunctive methods. On the grounds that tickets are not merchandise but a license, they believe relief can be secured from the courts.

Whereas the League's system of ticket control appears to have not been workable, it has not been wasted effort. Throughout the ranks of the agencies the tendency now is to hold down excess premiums. Knowing that they were leaving the League, most of the brokers started charging more than the stipulated 75 cents premium. Good locations for $6.60 shows have been selling for $9.90 and with little or no squawking from customers.

Agency men say the days of charging $12 a ticket are out or should be. They further claim that if the war tax were off, they would be satisfied with a maximum of $2 a ticket for any show. As matters stand now, brokers must pay the government half of all excess premiums.

The brokers were all set to make buys on the hits after the resignations. The League's move put that plan up into the air.

Mgrs. Regret No Buys

The economic side of the situation finds at least a percentage of the managers at variance. Several declare the League has cost them "fortunes," because the buys are out. For that matter some of the agencies are said to be in the red $40,000 this season to date.

The argument advanced by sponsors of the League was that if prices of tickets were held down the buying power of the public would be increased and hits would run by four or five weeks longer. When the League was formed, however, another angle crept in. Because of no buys the indications were that the length of the average show's engagement was curtailed, likewise the chance of a manager to build the show into such proportions that the engagement could be extended further. In other words, without the financial support of the agencies the chance to nurse a new show into popularity was materially reduced.

The future of the League is a problem. It still is a theatre owners' organization, a concededly weak point. There are three times as many producers as there are theatre owners or lessees of theatres. No way has yet been found to bring in the producers who have no houses.

Leblang Buys

While the League was considering naming Joe Leblang as a special accredited broker for balcony seat sales, his agency went ahead buying upstairs tickets for several hits, such as "Girl Crazy," "Three's a Crowd" and "Fine and Dandy." He also made a deal for "Once in a Lifetime." When it was pointed out that such deals were virtual buys, Sam H. Harris ordered the "Lifetime" tickets back to his box office. The deal called for $30,000 and Leblang's check was returned. That indicates the mood of some managers over the situation.

Leblang's was never in the gyp agency group, selling balcony tickets for not more than 50 cents advance. This season Leblang has been helping shows by selling them at box office prices, without a premium.

Upkeep of League

The financial end of the League has been upset by the walkout of the brokers. Expenses were to have been secured by the theatres paying 1% on the tickets sold by the agencies. How funds are to be raised from now on is up to the ways and means committee. It was indicated that if peace is made with the brokers, the latter may consider assuming the debt incurred to date. One of the League's expense items is the $25,000 salary to Harlow D. Savage, its executive secretary. He is said to have been engaged for two years.

It is not unlikely that the managers will do business with certain agencies whom they feel are of service. That might force some of the others out of business. Even some agency men say that would not be a bad idea, considering the methods of some agencies in the past.

John Golden and Arthur Hammerstein protested the rule that permitted agencies to return tickets at 7:30 nightly and the former claimed he was losing money because the tickets were not in the box office at his theatre ("That's Gratitude"). He threatened to quit the League when it was decided not to make an exception of his theatre, although it is outside the Times Square zone. Golden took no further action.

While some managers were protesting over the rules, the brokers have been complaining about the same thing from the start. That is why they quit. They claim the managers have not been held to the rules and that they were not getting either the proper number of tickets nor the locations agreed on.

Committee

The committee to work out the new plan of ticket distribution is Gilbert Miller, Laurence Schwab and Lawrence Langner. Schwab, though a member, is no longer a theatre lessee. Brock Pemberton, who figured in the League's early plans and also not a theatre owner nor lessee, was asked to attend Monday's session, with indications that at least some of the independent producers would be admitted to membership.

John McBride, on the board of governors, resigned when his agency withdrew. He was admitted to the board's meeting which followed the general conference and withdrew in a few minutes.

A statement issued by the League from Henry Moskowitz, alternate for Al Smith representing the public on the board, stated that the brokers' charges of broken faith and violation of the rules by the League were 'unfounded.'

Profile Acting

Hartford, Conn., Oct. 28.

A stereopticon which does away with the necessity of scenery has been devised by William Herrschaft, director of the Silhouette Players here.

It is called the Novolux. It throws the scenery in color on a screen, behind which the players act, the profiles of the actors being in shadow. Moving scenery, and cut-out figures or properties, are possible.

VILLAGE GROUP THEATRES ARE WASHING UP

Two of the former domiciles of Greenwich Village arty groups, Play Mart and Grove Cellarette Playhouse, have passed out. Their playhouses are being converted to their former status as dwellings.

With the passing comes the fold-up of the Backyard Players, doing their production in the open air in summer. Another group the Macdougal Players, which spasmodically held forth at the Grove Cellarette, but not with sufficient frequency to make the theatre venture profitable to the landlord.

The Village still has a trio of little theatres, including the Grove Street, now dark; Triangle, housing "Bare Facts," and the Cherry Lane, which relights next week with "The Bigot." Paul Gilmore has the latter under lease.

SHANGHAIED TO ORIENT EDITH RANSOME'S TALE

Seattle, Oct. 28.

Edith Ransome, former star of "White Cargo," was brought to Seattle last week from the Orient, relating many thrilling adventures. She was accused of being a stowaway on the liner Malolo from Honolulu to Yokohama, but maintains she was drugged and shanghaied.

She landed in Seattle on the American Mail liner President Taft, and, thought to be in a state of nervous breakdown, was placed in a hospital. Then she was taken into custody pending investigation of her mental condition.

Upon a writ of habeas corpus she easily won freedom, admitting she may be temperamental, but denying she was crazy.

When released from jail she had but $2, yet she was full of battle and threatened to sue some one or many for damages for false arrest.

Now she says she will stage a comeback and yet sway the multitude.

Coast Futures

Los Angeles, Oct. 28.

Belasco and Curran are reported on the point of taking "Up Pops the Devil" for their Belasco here. Henry Duffy has secured "Apron Strings" and "Stepping Sisters" for his coast houses.

"Stepping Sisters" will chase "Michael and Mary" out of the Alcazar, San Francisco, Nov. 2, and later Duffy will bring it to the El Capitan here, following "Parlor Bedroom, and Bath."

"Sweet Chariot" Stalls

"Sweet Chariot," colored show, folded quickly at the Ambassador, New York, last week when the principals of the troupe refused to go on at the Saturday night show because salary claims of the previous week were not liquidated. Show was permanently scrapped.

Alejo Productions, of which Michael Mindlin was head, made the production. Bond had been posted for the chorus, with principals agreeing to waive security. The show opened in Philadelphia the week before and failed to pay salaries, with the choristers being paid out of the bond at Equity. The choristers having another week coming, to be paid from the remainder of the Equity bond, and are claiming an additional week's salary because of closing without notice.

'Notice' in Error and Equity Rule Cost 35 Their Jobs in 'Little Show'

A posted notice of closing, later alleged to have been done in error, and a ruling by Equity the notice must stand, error or no, cost all of the "Second Little Show" people their jobs Saturday, when the show at the Shubert, New York, folded for good.

Another ruling by Equity was that the show's managers, Dwight Wiman and Tom Weatherly, would have to pay the troupe a full week's salary for last week, despite a 25% cut agreed upon by the principals the week before. This was necessary, said Equity, or the management would be held liable for a second week's salary on the notice, owing to the cut. The management agreed to pay in full.

Monday night a week ago notice was posted on the bulletin board of the "Little Show" it would close the following Saturday, provided it was not meanwhile decided to continue the show on the road. Immediately some of the principals sought other engagements. Al Trahan, principal comedian, was engaged by cable the next day, Tuesday, for a new London musical.

Tuesday also the show's managers stated the notice had been posted in error; that the show would continue. Through the Trahan engagement already set, a predicament arose.

No 'Notice' Conditions

Equity was asked for a ruling. It decided that once the notice went up, conditions could not apply and the show would close Saturday (25).

All of the principals had agreed to a 25% reduction in their salaries, and Equity was asked for another ruling on whether the show would have to pay the two weeks' salary as per customary notice, through the cut being in effect (first week), or pay the one week's salary for the Broadway run notice with the cut included. The full salary decision for the closing week followed.

BELMONT RETAKEN BY OWNER FROM HERNDON

Belmont, on West 48th street, New York, legit, owned by Donco Co., Inc., Fred Gordon and Z. D. Berry, principal stockholders, and leased to Richard Herndon, was taken over Saturday (25) by the owners and re-leased to Pilgrim Productions, Inc., indef. "Puppet Show," latter outfit's second of the season, opened at the Belmont yesterday (28).

Reclaim of the Belmont by the owners is said to have followed foreclosure of a mortgage. Gordon and Berry also own the New Yorker (formerly Gallo).

Marika Cotopouli, Greek actress, opens in rep Nov. 17 at the New Yorker. Plays include Greek classicals. Owners of the New Yorker are said to be backing her.

"Between the Acts," by Frederick Rath, is in rehearsal with Herndon, producer. Cast headed by Fuller Mellish. Herndon will open the show Nov. 17.

Mrs. Murray Phillips Convinces Equity as To Husband's Status

Equity will take no steps to lift the casting agency permit of Murray Phillips, Inc., as result of Phillips' indebtedness on "Love Technique," which stranded several weeks ago.

Mrs. Phillips, wife of the producer, conferred with Equity last week. She convinced Equity her husband was in no way connected with the casting agency nor had been for four years, when he attempted to establish himself as a legit producer. After the conference, Equity decided the casting permit will stand.

Mrs. Phillips told Equity that she had already placed several players, whom Phillips owes salary for the ill-fated production, with new shows and would waive commissions on these engagements until the amounts due were liquidated.

Phillips is now in California and intends to establish himself in the agency business there.

WALKER WHITESIDE TRAPS RACKETEER

Chicago, Oct. 28.

Walker Whiteside at the Studebaker, in "The Chinese Bungalow," was touched here last week for $150 cash by a racket known as the "Veterans of All Wars." Whiteside, after he got the call to have his donation in cash, called in George Kingsbury, manager of the house, and they slipped $2 in an envelope.

When the racket boys called and walked out with the two bucks they were pinched and their headquarters raided. It turned out to be just another of Chi's great pastimes, with one Solly Weinburg posing as Maj. J. Elroy Lundy, chief of staff. The boys had an organization and were touching all and sundry.

Hodge Show Reopens Woods, Chicago, as Legit

Chicago, Oct. 28.

Woods theatre was released by R-K-O Oct. 26 and will reopen Nov. 16 with a legit, Wm. Hodges' "The Old Rascal."

Shuberts have a term lease on the house and are handling "The Old Rascal" production while in Chi.

L. A. to Newark by Plane

Max Hart flew in from the west coast, reaching the Newark airdrome early Monday. This is the new air route just laid out by Colonel Charles Lindbergh, and routes passengers by plane direct from Los Angeles to Newark.

In all former flights showmen who have made frequent west coast air jumps could only get as far as Columbus, O., by plane.

Among the most active of the air passengers is Mike Marco, due in New York this Friday (31).

NATION-WIDE ADS FOR NON-TOUR B'WAY PLAYS

Morris Green and Louis E. Gensler propose not to send their attractions on tour this season, because of poor business on the road. The idea is more than a plan, they having designed and ordered advs for "Fine and Dandy" (Erlanger's) and "The Pagan Lady" (48th Street) in the Sunday papers of 21 cities.

The out of town advertising campaign will cost about $2,000 weekly over a period of six weeks. First insertions start this week, two papers in Cincinnati and three in Phila. getting the copy. The campaign will extend as far west as St. Paul and south to New Orleans.

EUGENE HOWARD OUT; JEAN HARLOW IN DOUBT

Eugene Howard, in as the comic lead of "Passion Preferred," by Crane Wilbur, is out. Lester Bernard is rehearsing the role.

The in and out engagement which George Choos, producer of "Passion," and Jean Harlow, picture actress, are playing is still on, with Miss Harlow reported out once and in twice, still not definite. It is said Caddo's (Hughes) insistence on a percentage for Miss Harlow, plus a salary, is causing the difficulty.

If Miss Harlow goes in she plays a vamp, femme lead going to Lenita Lane.

Hopkins' 2d Sub

Charles Hopkins, legit producer now operating on the subscription basis, has tabled his second production until January. His first, "Mrs. Moonlight," is current at the Hopkins.

Hopkins' subscription agreement, which gives him guaranteed audiences for three weeks, is for four shows per season, but at no particular opening date.

No "Cafe" Revival

John Tuerk's revival of "Cafe" by Marya Mannes, which Tuerk and William A. Brady produced earlier this season, is off.

Inability to doctor the script the reason.

Future Plays

"A Modern Virgin," by Elmer Harris, is being cast by the Shuberts.

"New Yorkers," musical, has been pencilled into the Broadhurst, New York.

Shuberts casting **"Arms and the Maid,"** musical.

Frank Jerome has taken over **"Ladies Must Live"** formerly announced for production by the Shuberts and will give the piece immediate production.

Shuberts' option on the script matured which is said to be the cause of the transfer. Jerome is a former p.a. and this is his first fling at producing.

David Belasco has set back production of **"Lady of Veils"** in which Beth Merrill is to be featured until after the holidays because of casting difficulties. Several players, whom the producer wants for the cast, are now in other productions and won't be free until December.

"Tonight or Never," Belasco production currently in rehearsal, will bow in at Washington, D. C., Nov. 3; and after two more weeks out will steer into a New York house. Cast includes Helen Gahagan, Ferdinand Gottaschalk, Melvin Douglas, Warburton Gamble, Robert Greig, Katherine Stewart, Marion Abbott and Edmund Loewe.

"Souvenir Sadie," co-authored by Luther Yantis, Hampton Durand and Ned Nestor, may be produced by E. K. Nadel.

"Three Crowded Hours," melodama by Mark Clark, goes into rehearsal next week with author as producer. It opens at Allentown, Pa., Nov. 17. Cast has Beth Mahoney, Charles Warren, Irving Gatuso, George Dailey, Martha Moore, Peggy Densmore, Ruth Phillips, Norma Kavanaugh, James Bartley, Maurice Berry, Frank Clark and others.

Martin Berkley, Alden Chase and Nella Burt will be in **"The Wife's Away,"** which Max Gordon placed in rehearsal Monday with Elliott Nugent and Norma Lee featured. The Owen Davis play is being directed by the author and Sam T. Godfrey. It opens Nov. 17 at Philadelphia.

"The Deadline," withdrawn several weeks ago, will make a fresh start at Jackson Heights, L. I., Nov. 10. In cast are Arthur Kayton, John Twoomcy, Leslie Kayton, Jane Roth, Marie Marett, Louise Havens, Polly Morton, Jack Hanley, Arthur Clark.

"Puppets of Fate" is in rehearsal and opens at the Macdougal, Greenwich Village, Nov. 10. Loretta Maher, John Franklin, Joseph Donlin, May Kennelly, Robert Rowley, David Hetherington, Thomas Klarman, James Bradley and Sidney Carlomagno are in company.

"Tiger Girl," melodrama by William S. Deane, based upon activities of a gun moll, went into rehearsal last week with James J. Mooney producing. It bows in at Baltimore Nov, 10 and New York later.

Cast includes Jerome Collins, Edward McLaughlin, Mary James, Florence Hennessy, Marion Shaw, Walter Carr, Louis Levine, Frank Graham, Harold Thompson, Bruce Carraway and others.

"Ballyhoo," new comedy, will be produced by Arthur Hammerstein.

"The Gang's All Here," a new musical which Morris Green and Louis Gensler place in rehearsal soon, is aimed for the New Amsterdam. It is due to follow "Vanities" there about Christmas time.

Show is the new firm's second musical production this season. First is "Fine and Dandy," doing smash business at Erlanger's. They also have "Pagan Lady," which opened to big money at the 48th Street last week. All three attractions are booked by the Erlanger office.

"Pressing Business" (formerly "Abie's Children") resumed rehearsals this week and gets under way at the Windsor, New York, Nov. 17. Cast includes Alfred White, who co-authored the show with P. W. Tell; Bernard Gorcey, Andrew Mack, Mark Adams, Edith White and others.

"The Cricket on the Hearth" is being readied as a revival for Bulganox Productions, Inc., and due for rehearsals in two weeks.

"Melodrama," by Fred Ruth, goes into rehearsal the latter part of the week for Richard Herndon. Cast includes George McQuarrie, John Irwin, Wallace Widdecombe, Dodson Mitchell and others.

"The Lottery" has gone into rehearsal with S. Jay Kaufman as producer and bows in at Great Neck, L. I., Nov. 15 prelim to New York. Piece is an adaptation of a Hungarian play by Sigmund Moricz by Leon Cunningham.

Cast includes Junior Durkin, Harry Mestayer, Herman Lieb, Fuller Mellish, Anita Fuga y, Beverly Sitgreaves, Louise Carter and others.

"Passion Preferred," comedy by Crane Wilbur which George Choos is producing, gets under way Nov. 10 in Atlantic City and follows into New York later.

Cast includes Eugene Howard, Lee Kohlman, Enid Romany, Percy Kilbride, Mildred Watchell, Leslie Talbot and others.

"Aces Down" by Thomson Burtis, next for Raymond Payton, goes into rehearsal Monday (3). Arthur Van Decker in lead.

"Marseilles" has been chosen as title for the former "Marius" which Gilbert Miller is producing and which bows Nov. 17 at the Miller, New York, supplanting "One, Two, Three."

Cast includes Hubert Druce, Flavia Arcaro, Alison Skipworth, Natalie De Costa, Arthur Lysons, Enid Raphael, A. P. Kaye, Fred Fetter, Frances Torchiana, Walter Colligan, Helen Brooks and Warren Williams.

"F. O. B. Paris" has gone into rehearsal as next for William Caryll, reported financed by the Shuberts.

Equity hopped in on rehearsals this week when no bond for the new one was posted and with Caryll obligated for salaries on a previous production.

"Made in France," starring Lya de Putti and produced by Laura D. Wilck, which folded for repairs after previous tryout, will make a fresh start at Great Neck, L. I., Nov. 1 and follow into a New York house two weeks later.

"The Wunderbar," German musical, slated for rehearsal Monday (Nov. 3), by the Shuberts. Although listed to start, it was claimed that up to Monday (27) no satisfactory lead had been located.

Robert Newman starts casting Monday on **"Storm Song"** by Sidney Buchman. Newman is the producer of "Bad Girl" and Buchman wrote "This One Man." Judith Anderson tentatively for lead in "Storm."

Hollywood Bulletin

(Continued from page 4)

signed. Newman's withdrawal leaves Ed Smith in charge of the territory.

Warners-First National melded their casting departments for the period of the shutdown. William Mayberry left the casting berth at First National to be assistant to Jack Gardner at Fox, while Dave Todd is on a vacation. On Todd's return, Mayberry will go back to his own job. Joe Marks, Warner caster, is handling the dual studio business in the meantime.

Lew Cantor, Universal associate producer, is enroute to New York on a story search. By arrangements will Carl Laemmle he may also produce a legit show while in the east.

Star grooming process by Fox for Claire Luce has her going into the lead of "Painted Lady," from the yarn by Larry Evans. Irving Cummings will direct.

Day he was married to Margaret James in Greenwich, N. Y., Joe Donohue, brother of the late Jack, was given a term contract by First National. Execs liked his work in "Sunny." He'll start in January.

Georgie Harris could use a bicycle. He is currently in the cast of "Orchid Annie" at the Playhouse, is rehearsing for Louis Macloon's new operetta, playing a part in Ronald Colman's picture at UA, and in his spare time operates a Hollywood picture framing business.

Dorothy Mackaill's starters on resumption of production at First National will be versions of current German plays. First will be "Shooting Gallery," to be followed by "Green Cat," by A. W. Wilmer and E. Rubictus, rights of which were acquired this week. Studio will also make J. Hamilton Gibbs' novel "Chances." This will be the initial starring picture for Douglas Fairbanys, Jr.

Besides putting Grace Moore in French versions of "Jenny Lind" and "Romance," Metro will also spot the singer in Italian editions of the same pictures.

Shows in Rehearsal

"The Old Rascal," road (William Hodge), Union Church.

"An Affair of State," (Benjamin David), Geneva Hall.

"Overtures of 1930" (Bela Blau, Inc.), Morosco.

"The Bigot" (Paul Gilmore), Cherry Lane.

"Lysistrata," road (Philadelphia Guild), 44th St.

"Hotel" (Herman Shumlin), National.

"Room of Dreams" (Theatre Assembly), Assembly.

"The Vinegar Tree" (Dwight Wiman), Playhouse.

"Schoolgirl" (Henry Forbes), Republic.

"Tonight or Never" (David Belasco), Belasco.

"The New Yorkers" (E. Ray Goetz), Lyric.

"Passion Preferred" (George Choos), Times Square.

"Marseilles" (Gilbert Miller), Miller.

"Merchant of Venice" (C. B. Dillingham), Fulton.

"Trade Winds" (Schwab & Mandel), Avon.

"F.O.B. Paris" (William Caryll), Ritz.

"The Lottery" (S. Jay Kaufman), Bijou.

MacLoon's Cold Premiere

Los Angeles, Oct. 28.

Tryout [illegible]s for the Fresno were cancelled. The MacLoons will open "Paris in Spring" cold at he Curran, San Francisco, Nov. 3.

Adelphi and Lyric, Philly, Dark Oct. 31; Only 3 Houses Lighted on Week-End

Philadelphia, Oct. 28.

Surprising upward jump at the Broad with "Becky Sharp," third of Mrs. Fiske's three rep plays here, and the complete collapse of "Corned Beef and Roses," at the Shubert were outstanding in last week's legit situation.

That situation is still very bad with the closing of the Adelphi and Lyric Friday (31) figured as a possible salvation.

It is understood Mrs. Fiske will drop the rep scheme, and tour "Becky" by itself.

"Corned Beef," which received one of the most consistent critical pannings ever given here, but which did a big trade for the first three or four performances, nose-dived sensationally in its second week. On final Saturday night there wasn't more than a third of a house downstairs and the week's gross was reported at not over $14,000, if that.

Another New York hit dying here is "The Last Mile," at the Lyric. With the first night club (two-for-one) at the Monday opening and the next night, there were few vacant seats. On the 3rd night, without this plug, only about five rows filled. Gross on week around $6,000.

"Man in Possession" held its own in the third week at the Adelphi at $9,500. "The Blue Ghost," with a top scale and big matinees, got $6,500 in its 3rd week at the Walnut. Profit all around. "As Good as New" had some nice orchestra play and got $7,000 in second and final week at the Garrick. Lederer's "Pajama Lady" died sadly in its 2nd and final week at the Erlanger, with under $12,000. It closed Saturday night for rewriting.

Five Houses Open

This week has five houses open. An amazing situation occurs Saturday (1), when, with the football crowds in town, there will be only three legit shows. This is caused by the closing of Lyric and Adelphi Friday, upon the termination of the lease. "Blue Ghost," "Month in the Country" (Garrick) and "Mr. Samuel" (Broad) will be trio doing business. Last two opened this Monday, each for a fortnight's stay.

Next Monday (3) brings three shows to town: "Berkeley Square," at the Forrest, for three weeks; "First Mrs. Fraser," at the Walnut for four, and "Simple Simon" at the Shubert for three. Forrest will now house dramas as well as musicals, although figured by many as far too big for non-musicals. Chestnut will rejoin the ranks of filled houses Nov. 10, with "The New Yorkers," much-touted new revue, booked in and out of this city a half dozen times. It is now apparently set.

Estimates for Last Week

"Man in Possession" (Adelphi, 4th week)—English Comedy got $9,500 in 3rd week, holding its own. House closes Friday.

"Mr. Samuel" (Broad, 1st week).—New George Tyler production in for two weeks. Mrs. Fiske struck winner with "Becky Sharpe." Last week, $12,500.

"A Month in the Country" (Garrick, 1st week). — Second Theatre Guild play of season, with fine advance.

"As Good as New" under $7,000 on 2d week.

"The Last Mile" (Lyric, 2nd week).—Miserable showing for big New York hit; $6,000. Most of it in first two performances, which had twos-for-ones.

"The Blue Ghost" (Walnut, 4th week).—Mystery thriller, cheaply hooked up. Made some money here. $6,500.

Erlanger dark this week. "Pajama Lady" tough at $12,000 or less last week.

Shubert also dark. "Corned Beef and Roses" nose-dived terrifically, with not over $14,000 last week.

New York "World," "Times" and "Herald Tribune" have increased the price of their Sunday issues to 10c. on the metropolitan district, making that price uniform for the editions. "American" has been charging 10. Heretofore the Sunday issue of the other standard sized dailies has been 10c. outside the district and 5c within.

With the new price, the Sunday edition will be fully returnable from dealers for the first month. For the 10c paper the dealers will pay 7½c. They paid 3½c average for the 5c sale.

New York "Daily News," tab, remaining at 5c, is hopping into the increase by advising dealers to plug the "News" as the only 5c Sunday paper.

The dailies take a sales loss on the Sunday edition of a considerable amount, even at the retail price of 10c. Cost per copy of the Sunday issue varies with the dailies, but runs to as high as 25c.

Stocks

Los Angeles, Oct. 28.

Richard Earlse' stock folds at Tucson, Arizona, with "Spooks," next Thursday (Nov. 1). Outfit lasted only three weeks.

Francelle Finch, femme lead, was in an auto crash between Tucson and Nogales Oct. 23, and though only slightly hurt, left the company. A local girl replaced her.

Decatur, Ill., Oct. 28.

Cairns Bros., trying out stock in the Alhambra theatre, Decatur, will risk a season in this city.

Season lease has been taken by the Cairns Co.

San Francisco, Oct. 28.

"Ladies of the Evening" will be the first play offered by the new Tivoli theatre stock company here, sponsored by Irving Ackerman, of Ackerman & Harris, and managed by Richard Marshall, formerly general manager for Henry Duffy.

Tentative date of opening set for Oct. 31, with cast including Irving Mitchell, Earl Lee, Earl Dwyer and probably Marion Lord. Walter B. Gilbert is stage director.

The Tivoli is the former Columbia theatre.

Inside Stuff—Legit

(Continued from page 62)

he and Burtis wrote and produced at the Craig theatre. Following a mix up with "Woman" in which picture sale and backing fell through, Mooney and Burtis wrote "Sisters," taken for production. Mooney, to avoid having his share of the royalties attached, assigned his claim to Burtis, with an understanding that Burtis pay Mooney and the two pay off bills incurred in producing the first show. Instead, Mooney's share has been used to pay off these bills, while still Burtis collects his percentage, it is claimed.

By this arrangement, Mooney is said to have lost about $9,000.

The group of Chinese actors enlisted in the cast of "Roar China," the Theatre Guild play, will not be inducted into Equity, but will be given guest membership by Equity for the run of the piece.

Morris Gest's re-entry in the legit producing field may be a revival of his success, "The Miracle." Gest is reported lining up.

R-K-O startled the town with one of those titantic double-page spreads in the "Examiner" and "Times," getting the "Evening Herald" plenty peeved.

A. L. Jones, formerly associated with Shuberts in productions and booking, has moved his warehouse properties to an Erlanger storage house.

The statuesque show girl, the clothes horse of other days, who did a couple of walk-ons in the manner of a fashion show cloak and suit model, is passing from musical comedy. Girls in the chorus nowadays are mostly mediums who know how to dance.

George White okayed the use by Buddy de Sylva of the "Give Me the Good Old Days!" scene in "Just Imagine" (Fox). It's from a former "Scandals," done by Willie and Eugene Howard, with the former opposed to the mechanization of birth.

Leslie Howard returned from abroad to begin his road tour in "Berkley Square" which opens in Montreal.

Gilbert Miller, producer, had scheduled the piece for a reopening in New York before going on tour but changed his mind about the supplemental New York run.

Gertrude Rivers Alison, for years a social leader of Silvermine, theatrical and artists' colony in Connecticut, has returned to the stage after a long absence.

Mrs. Alison is playing in the touring company of "Michael and Mary," with Madge Kennedy. Her husband, George Alison, has withdrawn from Ethel Barrymore's "Scarlet Sister Mary" to appear in "Michael and Mary."

Orpheum, L. A., somehow got three broken-down "fresh air taxies" on the streets, with colored drivers, as ballyhoo for the Amos 'n' Andy picture, but when a bad accident occurred involving a one-legged war veteran whose remaining nether extremity was also broken, nobody around the Orph knew much about where the taxies came from. It developed, of course, that they weren't insured and the theatre as a result is in a jam.

One of the attractions on the restored Spanish street in Los Angeles is a Mexican dramatic reader who does his stuff in the open air with a candle in a tumbler for footlight.

A Hollywood worn-heel, who is always figuring out ingenious ways to eat, has made a tie-up with the Mexican whereby the latter gets some of the tourist trade to stand by with the natives. The Mex introduces the actor in Spanish. The actor then does Hamlet's soliloquy or some other classic and reintroduces the Mexican recitationist in English.

For this the Hollywood lad gets a cut on the hat.

Apprehension of an alleged sneak thief, found in a dressing room, delayed the opening performance of "The Noble Experiment" at the Waldorf Monday night.

Theatre reports that about $150 has been stolen from dressing rooms while recent shows there have been on the stage.

Broadway Trade Lower, Election, Ticket Wrangle Both as Factors

Business along Broadway eased off at a number of theatres last week and a similar trend was present early this week. Newer successes doubtless affected trade of the holdover run shows. The approaching election is another factor.

In some quarters the disturbance within the theatre in regard to the ticket situation is not figured an asset. Other showmen feel that the managerial campaign to curb ticket speculation and high prices must react for the general benefit. In the meantime the hits are selling out, as they always do.

Only One Click

Last week's liberal crop of new productions brought in but one live one, "The Pagan Lady," which grossed over $18,000 at the 48th Street; "Canaries Sometimes Sing," an English show, was mild at the Fulton, around $8,000; "Blackbirds" opened mildly and its chances are in doubt; "Sisters of the Chorus," poor at the Ritz at $5,000; "This One Man," about $6,000 in seven performances at the Morosco, but may build; "Sweet Stranger" weak at the Cort; "Sweet Chariot," a colored drama, withdrawn in three days at the Ambassador; "His Majesty's Car" doubtful at the Barrymore.

No change in the standing of the leaders, with "Once in a Lifetime" the big shot among the comedies at $23,000; "Lysistrata" and "Green Pastures" next, around $20,000; "Greeks Had a Word for It," up to $19,000; "That's Gratitude," about $16,000; "Dancing Partner" slipped to $14,000.

"Fine and Dandy" is the musical leader at $42,000; "Girl Crazy," $40,000; "Three's a Crowd," $35,000, are the real leaders; "Princess Charming," $36,000; "Nina Rosa," about $32,000; "Vanities" dropped to that mark, with "Flying High" less.

Last Saturday was a heavy closing day, five of the newer shows suddenly going off: "Second Little Show," Shubert; "Symphony in Two Flats," 49th Street; "With Privileges," Belmont; "Sweet Chariot," Ambassador, and "Blind Mice," Times Square. Latter house to get "As Good as New" next week. In addition, "London Calling" was taken off at the Little after Tuesday night's performance. Other new shows due next week are: "Elizabeth the Queen," Guild; "Well of Romance," Craig; "Vanderbilt Revue," Vanderbilt; "The Room of Dreams," Empire. "Marseilles" is among the possibilities.

Estimates Last Week

"Bad Girl," Hudson (5th week) (D-1,094-$3). Good at the box office; one of the few book plays that has gotten across; $12,000 or better last week, which is quite profitable.

"Blackbirds," Royale (2d week) (R-1,118-$3.85). Drew a panning; opened middle of last week; about $12,000 indicated in first six times.

"Blind Mice," Times Square. Closed Saturday; played a week and a half.

"Brown Buddies," Liberty (4th week) (M1,202-$3). Performance improved and so has business; last week takings claimed over $12,000.

"Canaries Sometimes Sing," Fulton (2 week) (C-913-$3). Four person play imported from London; notices hot and cold; business moderate after premiere with first week mild at $8,000.

"Dancing Partner," Belasco (13th week) (C-1,000-$3.85). With an agency buy this show would have been a clean-up; eased off week to $14,000.

"Fine and Dandy," Erlanger's (6th week) (M-1,531-$6.60). Musical comedy smash with capacity all performances; weekly gross over $42,000, which leads Broadway.

"Flying High," Apollo (35th week) (M-1,168-$5.50). Entrance of new musical hits reflected in pace here; paced approximately $30,000 last week; indefinite.

"Frankie and Johnny," Republic (6th week) (CD-901-$2). Just about getting by with cut rate support; under $5,000 indicated.

"Girl Crazy," Alvin (3d week) (M-1,387-$5.50). Looks like a cinch for all season; virtual capacity since opening with first full week around $40,000.

"Greeks Had a Name for It," (6th week) (C-1,060-$3). Climbed again and hit rating undisputed, with agency sales big; better than $19,000.

"Green Pastures," Mansfield (36th week) (CD-1,050-$4.50). Dramatic sensation of last season well up in the going with last week's gross nearly $20,000.

"His Majesty's Car," Barrymore (2d week) (C-1,090-$3). Something from the Hungarian which first nighters thought little of; opened late last week.

"Ladies All," Bijou (14th week) (C-008-$3). Did fairly well for a couple of months; slipped and moved to smaller house; over $8,000 claimed.

"London Calling," Little. Closed Tuesday night (28); holding over only to play theatre parties; engagement actually about two weeks.

"Lysistrata," 44th St. (22d week) (C-1,323-$5.50). Another company readied for road with present engagement expected to stick well into winter; around $20,000.

"Man in Possession," Booth (1st week) (C-708-$3). Presented by the Shuberts; written by H. M. Harwood; English importation; opens Saturday (Nov. 1).

"Nina Rosa," Majestic (6th week) (M-1,717-$5.50). Not among the leaders but doing good enough business; takings rated over $30,000 weekly.

"Noble Experiment," Waldorf (1st week) (C-1,101-$3). Independently presented; written by Michael Grismaijer; opened Monday.

"On the Spot," Forrest (1st week) (D-1,015-$3). Presented by the Schuberts; written by Edgar Wallace and first shown in London though a Chicago gangster meller; opens tonight (29).

"Once in a Lifetime," Music Box (6th week) (C-1,000-$3.85). Strongest ticket demand on Broadway and the top money draw among non-musicals; over $23,000.

"One, Two, Three," Miller (5th week) (CD-946-$4.40). Picked up somewhat at about $7,500; class draw show that agencies could have made a buy for.

"Pagan Lady," 48th St. (C-969-$3.85). Started out like a winner; first week went around $18,500, indicating draw of star (Lenoore Ulric).

"Princess Charming," Imperial (3d week) (O-1,446-$6.60). Finished last week very well with the gross again with the gross around $36,000; good call reported in agencies.

"Puppet Show," Belmont (1st week) (C-515-$3). Presented independently; written by Samuel Buskin Golding; opened Tuesday; first called "That's Life."

"Roar China," Beck (1st week) (D-1,189-$3). Presented by Theatre Guild; written by S. Tretiakow; opened Monday; touted exceptional.

"Second Little Show," Shubert. Was withdrawn last Saturday; played eight weeks; started around $22,000 but started to slide quickly, dropping to about $12,000; no tour.

"Solid South," Lyceum (3d week) (C-957-$3) Has not shown strength; second week's takings about $6,000; must improve to stick.

"Sisters of the Chorus," Ritz (2d week) (C-945-$3). Came in with a rep of a Chicago summer run but that meant nothing first week about $5,000.

"Stepping Sisters," Jolson's (25th week) (F-1,776-$3.85). Moved here from the Forrest; sort of champ cut rater; made money around $5,000 and may do better.

"Strictly Dishonorable," Avon (59th week). (C-830-$3.85). Run leader eased off but still turning a profit; $12,000 estimated.

"Sweet Chariot," Ambassador. Colored drama opened late last week; suddenly closed Saturday; three days.

"Sweet Stranger," Cort (2d week) (C-1,043-$3). Off to a weak start but business improved late last week; about $5,000 in seven performances.

"Symphony in Two Flats," 49th St. English show taken off last Saturday; played six weeks, mostly at Shubert; indicated average after first weeks, about $5,000.

"That's Gratitude," John Golden (8th week) (C-900-$4.40). Doing very well, both in agencies and at box office; paced around $16,000.

"The Up and Up," Longacre (8th week) (C-1,019-$3). Moved here from Biltmore at last minute; business claimed a bit better; $5,000 to $6,000.

"The Last Enemy," Shubert (1st week) (D-1,936-$4). Another English play; written by Frank Harvey; an added started this week; opens Thursday (30).

"This One Man," Morosco (2d week) (D-893-$3). Strictly dramatic and may build; first seven performances got about $6,000; moderate break in notices.

"Torch Song," Plymouth (9th week) (D-1,042-$3.85). Business moderate but said to be profitable to date; date indefinite; around [illegible] or a bit over last week.

"Three's a Crowd," Selwyn (3d week) (R-1,067-$6.60). Looks like a smash; high demand at agencies; capacity all performances for better than $35,000.

"Up Pops the Devil," (6th [illegible]) (C-700-$3). Will probably last well into season; not a smash but business substantial with average rated better than $11,000.

"Vanities," New Amsterdam ([illegible] week) (D-702-$3). New musicals have affected pace of former leader; slipped to $32,000 last week.

"With Privileges," [illegible] last Saturday; played six weeks to small money.

Other Attractions

"Sita," Biltmore. Hindu [illegible] imported from Calcutta, India; premiere Tuesday (28) at [illegible]; regular scale $5.50 top.

"Mrs. Moonlight," [illegible] expected to make a stay of [illegible]

"Twelfth Night," [illegible] fairly well.

Pittsburgh Grosses

Pittsburgh, Oct. 28.

Guild's third subscription play of the season, "Elizabeth the Queen," occasioned biggest dramatic biz here in long time at Nixon. A virtual sell-out at every performance, the Maxwell Anderson drama did close to $23,500 for season's record week.

Alvin took it on the chin with "The Street Singer," Shubert musical dropping plenty at under $10,000. Queenie Smith piece received some attractive notices but just couldn't compete with "Queen."

Sharp stock at Pitt kept up nice clip.

THREE REASONS FOR L. A. LEGITS

Los Angeles, Oct. 28.

Local legit field is operated for three reasons: to make money, for picture rights, and for fun. This week it's picture rights and fun week with two exceptions. These are "Temptations," at the Mayan, and "Young Sinners," at the Belasco.

"Young Sinners" opened to a smart picture crowd and got capacity for the first two nights. Capacity for any night is a milestone of some kind here. Sophisticated crowd did plenty of boosting and the initial week got $15,000. Several picture names helped the draw, but the impression around town is that "Sinners" should be risque with that title.

Franklin Warners' revue, "Temptations," continues to build up and finished its fifth week with $16,500 in the till. Some talk of changing the material, but as long as it hangs around that figure no changes will be made. Overhead is down to $10,000 now and Warner is satisfied.

For the rest of the houses its starvation. "A Cup of Sugar" re-opened the Figueroa Playhouse, dark for the past six months, in a return engagement. Reason for coming back was that the piece needed 13 more performances to cinch the picture rights. House was engaged for 11 days at $1,000, cast took a 50% cut, and the boys went out and papered the town with two-for-ones. Result was a $2,000 gross.

Same for "Little Orchid Annie" at the Hollywood Playhouse. Play ran here for four weeks two years tgo. With the house idle until Oct. 30, when Henry Duffy takes another chance at producing there, Ed Rowland and Leslie Pierce decided to get the picture rights on "Annie." They now have the rights and $3,500 for their second and final week.

At the Vine Street "My Girl Friday" would need a pulmotor to get it anywhere near normal. Produced by George Sherwood and Sid Miller, a couple of real estate men who are interested in the theatre and adjoining property, it struggled along to the tune of $3,000.

"Parlor, Bedroom and Bath," Duffy's current at the El Capitan, continues at better than average on its 5th week for $4,600. Piece is played down in the advertising with Charlotte Greenwood getting the space. Best moneymaker this house has had in the past six months.

Next week brings three new ones to the local rialto. Radio Pictures starts its legit venture Oct. 27 with "Women Who Take" at the Mason. A re-issue of Louis MacLoon's "New Moon" comes into the Biltmore on the same date for two weeks, and Duffy gets the Hollywood Playhouse, opening with Leo Carrillo in "Mister Antonio."

Estimates for Last Week

"Young Sinners" (Belasco, 1st week). Better than average at $15,000 for opening week.

"Temptations" (Mayan, 5th week). Surprise build-up; $16,000, and good advance.

"A Cup of Sugar" (Figueroa, 1st week). Family party at $2,000, with help from cut rates.

"Little Orchid Annie" (Hollywood Playhouse, 2d, final week). Total loss at $3,000, but flicker rights saved.

"Parlor, Bedroom and Bath" (El Capitan, 5th week). Charlotte Greenweek's name got $4,600.

"My Girl Friday" (Vine Street, 1st week). Just about the nut at $3,000; another week only.

Vera Pearce in London

Vera Pearce is engaged for Jack Buchanan's new London musical. It opens in December at the Hippodrome.

12 Legits in Loop and Good Trade; 'Band,' $24,000, Leads—'Child,' $12,000

Chicago, Oct. 28.

One-half of Chicago's reigning dozen will be replaced within the next few weeks. Of the possible long engagements the chances of "Three Little Girls," with its economical hook-up, seems the best. "Strike Up the Band" may have staying powers, and among the non-musicals "It's a Wise Child" and "Young Sinners" are popular and quite steady.

Among those in the offing waiting the entrance cue are: "Sons o' Guns," for the Grand; "Last Mile," Harris; "Garrick Gaieties," Blackstone; "Death Takes a Holiday," Princess, and "The Old Rascal" at the Garrick. Latter booking is a switch from the Woods where originally it was set to bring this house back to the legit fold. However, Aarons Jones is electing to continue the Woods as a picture palace.

"Lysistrata" will bring life and light into the Majestic, which has been wrapped in a mantle of silence since way last winter. Goodman Memorial, semi-pro, and Fritz Lieber's subsidized Shakesperian repertory are added to the local set-up. Goodman is offering "The Firebrand" under a new and more commercial operating policy.

Illinois started its season auspiciously with "Sweet Adeline," which received rave notices. While not hitting capacity is doing very nice business at the price scales prevailing for musicals in Chicago.

Civic Opera is now under way and in this burg that's opposition for big business and high pressure methods are used by its sponsors to carry the message to the public and make opera-going a duty not to be side-stepped.

Estimates for Last Week

"Chinese Bungalow" (Studebaker, 2nd week). Taken over by star, Walker Whiteside, who assumes the management. Likely remaining on Boul Mich another two or three weeks, then taking the trail into the Provinces. Whiteside's Oriental melodramas have following in this territory. Company can operate moderately and if grossing around $6,000, no squawks.

"House of Fear" (Playhouse, 9th week). Ability of mystery shows to accomplish long runs at small takings secret of this house's perennial occupancy. Two-for-ones, parties and goose pimple fans gets $4,000 or better.

"Sex" (Garrick, 9th week). Staying until Nov. 8, having satisfied everyone and making money. Now down to $7,500, possibly profitable. Large cast, mostly supers. Detroit follows. House will get William Hodge show, "The Old Rascal."

"Uncle Vanya" (Harris, 1st week). Fortnight's engagement getting its play chiefly on Lillian Gish's name. Newspapers contributed needed publicity support on curiosity angle over Gish-Nathan romance. For sombre Russian art Chicago was generous at $10,000. This one hard to peddle locally.

"Topaze" (Princess, 3rd week). Supported by subscriptions, but public interest prominent. Off a little for around $11,000; nice figure for house and attraction.

"It's a Wise Child," (Erlanger, 2nd week). Ought to have no local difficulties; great cast and lots of laughs makes peachy Chicago set-up. Around $12,000.

"Apple Cart" (Blackstone, 3rd week). Automatic $14,000 for the Guild subscription-guaranteed talking marathon. Very smart advertising copy used for approaching "Garrick Gaieties." Latter will be upon its own with the subscribers on equal footing with Mr. and Mrs. Anybody.

"Young Sinners" (Apollo, 4th week). Word-of-mouth favorable. Still rated virile. $13,000.

"Artists and Models" (Grand, 8th week). Defers to "Sons o' Guns" Nov. 1. Arrival of new musicals dulled edge of demand. Made substantial profits during first few weeks. Now around $15,000. Due for Pittsburgh and Boston.

"Three Little Girls" (Great Northern, 5th week). Breezing along near $20,000; house has reputation for operettas and protracted stays.

"Sweet Adeline" (Illinois, 1st week). Critics exhausted their best adjectives. Town's class attraction, with football week-ends certain to help. Climbed over $23,000.

"Strike Up the Band" (Selwyn, 3rd week). Clean hit and riding to nearly $24,000. Shares leadership with "Adeline."

Minneapolis Figures

Minneapolis, Oct. 28.

Business at the Shubert (Bainbridge dramatic stock) is traveling along at a strong clip. The fine impression made by Gladys George, new leading woman, a factor. With "The Woman of Bronze" gross reached close to $6,000, a very profitable level.

Stock burlesque also continues profitably at the Gayety. Around $4,000.

"Topaze" is due at the Metropolitan and "The Apple Cart" at the Lyceum the week Nov. 3.

Frisco Grosses

San Francisco, Oct. 28.

Five legitimate theatres offering a diversity of plays drew generally good trade this week, none outstanding and none bad.

Pauline Frederick in "The Crimson Hour" return engagement at the Curran, did well considering she did three top-hole weeks in the same show in the same house within the past month. Piled up $10,000.

"The Bird of Flame," starring Dorothy Burgess at Geary, got a general panning because of ragged opening performance and miscasting. Good opening, but trade slipped, and first week around $9,000.

"Death Takes a Holiday," at Erlanger's Columbia, didn't open big, but excellence of production resulted in substantial build. First stanza close to $9,000, with indications second week bigger.

Alcazar, Henry Duffy and Dale Winter in "Michael and Mary," slipped second week, but takings satisfactory at around $7,000. At Duffy's President, Bert Lytell in "Brothers," second week, held up, getting close to $7,000.

'SMILES' SOLD UP FOR HUB RUN BEFORE START

Boston, Oct. 28.

Legit biz got off to a fine start this week with the Colonial all sold for the entire run of Ziegfeld's "Smiles." Advance sale totals $70,000 with a $5.50 top. Show will only be here 13 nights and three matinees before leaving for N'Yawk. Opened tonight (Tuesday).

Earl Carroll closed his "Sketch Book" at the Colonial with much publicity for himself by filling newspapers with a tirade against John Casey, Boston censor.

Last Week's Grosses

Shubert—"Sketch Book," $27,000. Now dark.

Plymouth—"Death Takes a Holiday," $14,000. Fair.

Wilbur—"Berkeley Square," $15,500. Now in second week.

Colonial—"Smiles." Ziegfeld production opened Tuesday of this week for two week run (world premiere).

Lyric—"Light Wines and Beer" supplants the colored "Blackbirds." New show opened Monday.

"Topaze" for Twins

Chicago, Oct. 28.

When "Topaze" leaves here next week it will go to St. Paul and Minneapolis for seven days in each town.

Local theatregoers have underwritten the show.

Ford's Salary Claim

Wallace Ford has filed a claim for two weeks' salary against the Philadelphia Theatre Association for having rehearsed with the Chicago company of "Lysistrata" and being dismissed after the probationary period.

The matter will go to arbitration next week.

AHEAD AND BACK

Curtis Emery, legit producer, has Jay Barnes as p. a.

Charles Vion p. a. for "Brown Buddies."

Ben Holzman p. a. for "Blackbirds."

Keyes Porter, ahead, Carl Reid, back, "Schoolgirl."

Arthur McHugh replaced Joe Phillips last week as p. a. for "With Privileges."

Larry Nelmes, back, "The Last Mile" (Chicago).

John Peltret ahead of "Lysistrata" (road).

Wallace Munroe advance "Topaze" (road).

CAST CHANGES

Thomas McQuillen and Don Darcy replaced A. L. Bartolot and Lathrop Mitchell in "The Noble Experiment."

Hal [illegible] leaves "Sweet and Low," formerly "Corned Beef and Roses," the Billy Rose show at the end of this week (25) in Newark. Moss and Fontana, dancers, now at the Club Lido have joined the show as well as Patricia Griffith, singer claimed as a "find."

Jerry Norris also joins the Rose show to play opposite Shirley Richards.

Plays on Broadway

The Girl of Yesterday

(Yiddish)

Musical romance in two acts and three scenes. Presented at the Molly Picon (East Side) Oct. 25 by Jacob Kalich. Book by Jacob Kalich. Music by Joseph Rumshinsky. Staged by Jacob Kalich.

Auntie Rivtche, peddler	Tillie Rabinowich
Tessie, daughter	Mollie Picon
Louis, brother	Eddie Friedlander
Shloyme Yoyne (later Sam Lustig)	Sam Kasten
Miriom, daughter	Rose Greenfield
Solomon, musician	Harry Feld
Feivel, cobbler	Leon Gold
Yossel, tailor	Paul Burstein
Fanny, seamstress	Lucy Levin
Mr. Elsenberg, merchant	Adolf Liansky
Goddess of Love (later Sally)	Florence Stern
Mrs. Today	Miss Saltzman
Mrs. Yesterday	Miss Lipsitz
Mrs. Salt	Miss Seidelman
Mrs. Pepper	Miss Schwartz
Mrs. Cinnamon	Miss Kaufman
Litwak customer	Michael Wilensky
Letter Carrier	Mr. Steinberg
Street Cleaner	Sam Levin

In anything that's distinctly racial, the head man is often more important than the movement. Same in the theatre and this play falls right within that category. Molly Picon is the East Side's b. o. attracter. On the fourth week, according to lobby reckoning, and in the same ragged thing that's called a musical romance, she's been playing to S. R. O. Musical plots may be thin by right of technique. Here it's thick, thin and thicker. It doesn't matter.

Music is mostly copy and recollected phrases of more than 20 years of composing musical hodge-podge for the Yiddish theatre by Joseph Rumshinsky. That doesn't matter, either. Molly Picon, however, does matter, since she, like others before her and who have been developed in the Yiddish theatre, have trod from without and nearly equally as successful.

Broadway's finest example to date is Paul Muni, known on the Yiddish stage as Muni Weisenfriend, and currently appearing in "The One Man."

But when the ghettos go the Yiddish stage will go, too. Even now the Yiddish theatre is just spotty where once it held forth with large stock companies in the big met centers. The ghettos in America are also disappearing.

Outside the ghetto districts the Yiddish stage has flopped. There must be a reason. Recently the Adler family attempted to take Broadway and flopped miserably.

Two outstanding reasons for this: One is the language itself. The other is that the Yiddish stage as conducted is a racket. It gives less value for b. o. money than any kind of entertainment.

On the racket end there's the Yiddish stagecraft unions. It has as definitely materialized the Yiddish acting art as the bricklayer or the white wing. Everything on the Yiddish theatre is unionized, even unto the ushers and the chorus line—where there is a line. That's worked on the b. o. ante, and the unions, being sort of on the exclusive, just keep talent away when it's not too hard to do so. Or force into the Yiddish show those whom the unions say must go in.

Making theatre art exclusive is some hoi-polloi from what it once was thought of, and it's only for ruination. Maybe not so serious on the general, but it's similar to shutting down on public schools. In its indirect course the theatre is as much a part of the educational world as a school, private or public.

Where the laugh on this end comes is on the idealistic. Jews, clamoring always on the idealism tack, certainly can't claim any for their Yiddish actors. There's no idealism in exclusiveness, nohow. Here it's a stall for unions and charlatans who angle on facetious glamor with no backbone.

No labor organization affiliated with the English-speaking stage is half as rigid and none more less cooperative to the art with which it is affiliated as the Yiddish stagecraft union.

Yiddish itself is a non-flexible jargon. It possesses many dialects and accents. All are never intelligible on the whole to any single Jew. Yiddish dramas and these so-called musical romances have seemingly ignored that angle. Casts have been of various speaking accents, and audiences have been of a fast dwindling type. Down to cases it's marked that of the dialectic Jews the most patronizing of the theatre are Baltic immigrants, mostly of Polish mien, and on the religious division known to adhere to the Sphardic branch of Judaism.

Latter are at the same time the most fanatically religious and carelessly liberal.

There's little tradition to the Yiddish stage. It is a comparatively modern development and the wrong tongue was picked. Yiddish musical romances no less. Hebrew is the racial and traditional language, but that is even less generally understood than Yiddish by Jews themselves who pray in Hebrew.

That's the rub. There can be no real Jewish stage unless it's Hebrew, which has no confusing dialect and is fundamentally euphonious.

On the material end of things, Jewish theatrical unions to the contrary, the greatest Jewish actors have not been on the Yiddish stage. They have been on every other stage of either adopted country or the lands of their birth. Their names are too familiar to call for repeating.

That goes for musical, concert or the drama and includes opera. America being the most prolific that way.

As a piece of Jewish tradition the stage was always shunned from Hebrew life and never was encouraged. That seemingly still puts Real stagecraft in Yiddish is spotty. There may be sparks in the dramatic end, but on the Yiddish musical end it's cuckoo. Most of the stuff is put together with no adhesion and few if any showed intelligent development. This show is an example. Like others it attracts through personality of the cast only. Mostly Molly Picon.

Miss Picon is an artist of ability and range, but this thing called a musical romance is cluttered and hazy. Music is the usual Jewish lamentary type with splotches of American jazz and crinoline tunes. Even an Irish jig by Miss Picon. But she's stil Yiddish and in a Yiddish production.

On the plot, everything from the 10-20-30 drama, to vaude, burlesque, musical and opera. Not a true dance step and the line of 12 girls go burlesque at the close by showing untrained limbs in the nude.

Maybe this is theatre and the b. o. might be that indicator. But audiences would funk at it were there any competition. Without discredit to Miss Picon, S. R. O. is easier when there is practically no competition. It's the case with the Yiddish stage. Maybe only one other show on the East Side that way.

Direction may or may not mean anything here. Aside from Miss Picon there are types in the play who if they didn't fadoodle and accepted the stage seriously, could make the films or English speaking stage well and easy by developing stage presence.

Yiddish voices are inherently flexible in tone and range, but most Yiddish actors fail to analyze and develop them properly. It's from the religious end of the Jew that the Jew talks and sings so widely. No clerical piece of learning is without its rhythm. Yiddish actors trained by that childhood rhythm carry it with them to the stage, to forget how they came by their flexibility.

This piece has to do with a little East Side busybody, daughter of a widow. All characters but one is a comic. He is the villain. She loves one man but is fooled by another. Her mother meantime marries a neighboring well-to-doer. That's about 1880 or 1893. It's not clear. Grover Cleveland was doing something in New York for Washington then, according to setting. Maybe the producers weren't sure. After much burlesquing gestures and vaude tricks and even a bit of opera bouffe, the girl finds she has been trimmed. But all sing. No lighting principles.

The man she fell for was already married. So she waits 50 years for her real beloved whom she sent away. On her 70th birthday he comes unannounced and the curtain drops to a happy senile ending.

Three scenes and as many sets. Latter are all equipped, the first mostly travesty, but the best. In between the two scenes of the second act a girl violinist talks and plays to foretell the lapse of time. She ought to stick to her playing right here and keep off the stage afterward.

Half way through the play the plot turns back to give Miss Picon a chance to speechify on women's rights somewhere back in 1880 or 1893. Where Jewish flops much is that for laughter on the stage most of the time it depends on action and pink chatter. Nothing even on the Yiddish stage caught a laugh of words in straight.

For a line of dancing girls it's mostly precision gestures and one or two figures could well be out for taste. Often it was too much gesture. But the encores the actors take would fill three neighb vaude bills. Here the two acts ran nearly three hours as is.

In one spot Miss Picon does an undress on the stage with bustle and corset. That's for a laugh right before the opera butt. And immediately following she does a bit of religious reminding in a vaude single. It's what might be called playing on emotions recklessly and from an intelligent angle stupidly.

Leon Gold spotted best among the males. He sings in that curious Cantoric Yiddish range from bass to tenor.

Yiddish stage can keep on, but it ought to try to be real, and it could keep on developing great artists for other stages if it desisted from racketeering and stuck to laboratory types who figured individually. Maybe the Yiddish stage wouldn't particularly profit, but the rest of the theatre could—but that's taking the Yiddish stage seriously.

HIS MAJESTY'S CAR

Comedy in three acts presented at the Barrymore Oct. 23 by the Shuberts; adapted from the Hungarian of Atilla Von Orbok by Frederic and Fanny Hatton; Miriam Hopkins featured; staged by Stanley Logan.

Andre Dornik	Theodore St. John
Mrs. Dornik	Gertrude Maitland
Lily Dornik	Miriam Hopkins
Ernest Dornik	C. H. Croker-King
Robert Bardon	Edward Crandall
Peter Hahn	Hugh Miller
Miss Marks	Lillian Brennard Tonge
Madelaine	Marcella Swanson
Geo. Sappo	William Kershaw
Reporter	Emile Littler
Cameraman	Wells Richardson
Major-Domo	James Dunn
Mitzi	Peggy Conklin
Strohn	Herbert Standing
Von Werden	Arthur Barry
The King	Anthony Kemble-Cooper
The Baroness	Louise Bateman
The Countess	Isabel Atwill
Alvarez	Roman Arnoldoff

Importations are having a bad time of it on Broadway. "His Majesty's Car" is the latest and it, too, adds little to the gayety of the new comedies. Just a nice little play that won't get anywhere.

It is nicely presented and set, with a group of actors who perform well. The Hattons adapted it from the Hungarian, doubtless retaining the grace of the original. Yet it is too gabby for the first two acts and the charm of the brief third act is not enough to carry it. A few laughs, much too few. Perhaps it is a play for a big name. Doubtful, however, if a star would do more for it than Miriam Hopkins.

The story mostly concerns the Dornik family resident in the town of a European kingdom. Lily is a stenographer in the bank. Brother Andre is a lazy electrician. Papa Dornik is just waiting for an opportunity. Lily's beau, Robert Bardon, takes her for a ride in a new car the young king has just ordered, it being a sort of test trip. Gossipers immediately jump to the conclusion that Lily is the king's mistress. She is deluged with gifts from important officials.

Lily is ambitious to become an actress and with the aid of Robert becomes an operetta star. She gets requests for favors. Her family continuously borrows money and she is happy to respond. Yet all the glory and glitter of her new status in life is boresome to the little chit who wants romance more than wealth and power.

The young king is a bachelor. Hearing of the girl he visits her in the guise of a lieutenant. Smitten by her charm it is the beginning of his first love affair. She frankly says the story of her royal relations is a myth, merely the idea of her fiance who has become her business manager, for whom she no longer cares.

At a reception given by the minister of finance, Lily realizes the attractive lieutenant is really the king whom she has falled in love with. It is mutual and they leave for the privacy of her apartment and their first kiss.

Miss Hopkins is a pleasant little thing, and paired up nicely with the affable Anthony Kemble-Cooper as the young king who will shave his hairline mustache and drop the monocle to win the favors of Lily C. H. Croker-King is her father, a spouting bore. Hugh Miller is an actor out of work, whose frequent quotations from Shakespeare are supposed to supply laughs but didn't. He plays the part with effeminate gestures. Edward Crandall looked well as Lily's fiance. Herbert Standing and Arthur Barry were dignified members of the king's counsellors.

"His Majesty's Car" is just a fable. Maybe the Shuberts will move it when Ethel Barrymore comes in with "Scarlet Sister Mary" next month, if it lasts that long. Show was known as "Everybody's Secret" and "All That Glitters."

Ibee.

ROAR CHINA

Drama in two parts presented at the Martin Beck Oct. 27 by the Theatre Guild; written by S. M. Tretyakkov; translated from the German version by Leo Lania by Ruth Langner; staged by Herbert Biberman. $3.85 top.

Coolie	Y. W. Woo
Wang Fu	Seungman Ahn
Li Tai	Von Wang
Hat	William Gargan
Burns	Harry Cooke
Aina	Grace Chee
Mrs. Tourist	Eva Condon
Mr. Tourist	Erskine Sanford
Chung	H. L. Donsu
Pei Fu	Lee Tung-Foo
A Fo	Frank Sinne
Ho Sung	Paul Fung
1st Boatman	Ivan Achong
2nd Boatman	H. T. Tsalang
3rd Boatman	Henry Leong
4th Boatman	Richard Wang
Ponze	Arthur Leon
Low Ba	Charlie Fang
Mate of Europa	Edward Trevor
Mrs. Smith	Winifred Hanley
Cordelia	Sanchia Robertson
Lieutenant Cooper	Eric Blore
Mr. Smith	Reynolds Denniston
Captain of H.M.S. Europa	Edward Cooper

Here is a swell production. Perhaps no Broadway firm would show the courage the Theatre Guild has in presenting "Roar China" here. It was presented in Germany so the rights were available. Yet it is a propaganda play—a Russian's idea of why the Chinese went Communist. That is why the Guild's first production of the season will not extend more than double the six-week subscription period.

Herbert J. Biberman, graduate of Prof. Baker's Yale drama school, who staged "Red Rust," Russian propaganda piece for the Guild last season, did an excellent job with this one. Lee Simonson designed the setting, quite a novelty in itself. The curtain is dispensed with and over the footlights and into the pit is a stepped platform, representing the quay at Wan Hsien, 1,000 miles up the Yangtze River. Close to the landing is the British gunboat "Europa," quite an effective piece with some moveable parts. The warship is fixed but around it is water upon which Chinese sampans float. The little boats with their sails screen the warship at times when the action or dialog concerns the coolies on the quay.

It is surprising to find so many Chinese actors in the cast. They, rather than the whites, really do the play. Their story is one of strife and trouble and there is no doubt about the vast unrest and struggle in China for the past five years.

"Roar China" is no compiment to the British, whose naval officers are charged with atrocities which brought about the uprising in the play. That a Russian wrote it may explain the political angle.

One American character, a trader who browbeats the coolies. A boatman whom he abused starts an argument with the trader while rowing him from the ship to the quay. The trader goes overboard and is drowned.

The British captain assumes the role of judge and avenger on the grounds that the American was Anglo-Saxon and one of his kind. The boatman escapes. Captain demands his arrest by morning, otherwise two coolies are to be killed in expiation. The alternative is shelling of the city. No amount of pleading by a student who understands English and the Daoyin of the town can change the verdict.

In a too long scene the coolies draw lots. A young married man with children draws the unlucky short stick, also an old boatman. They are strangled in full sight of the coolies and the audience. A Chinese cabin boy had previously hung himself on the vessel knowing he would be killed for attempting to desert.

The finale is the stirring part of "Roar China." Roused by the unmerciful killings, the coolies arise and attack the native police. Machine guns aboard the ship rattle as the fanatical herd struggle and fire guns upon the crew. Looked like a stage filled with people when the lights went up signifying the end of the play and quite a sight.

They say that in Germany, where the ending was somewhat different, the Communists patronized the show with high favor. New York too has plenty of Reds. Just a question of whether they care much about the lowly workers of the far away China or will pay $3 if they have it loose.

Any standout performances are those of the Orientals in the cast. Much dialect, a bit too much but being a play of the Chinese, that could hardly be changed. It is a serious work and a spectacle, one that should do better than the average Guild show.

Ibee.

SWEET STRANGER

Comedy in three acts. Presented at the Cort Oct. 21 by Paul Streger. Dramatized from a story by Frank Mitchell Dazey and Agnes Christine Johnston. Ralph Morgan and Linda Watkins featured. Staged by Worthington Miner.

Charles	Frank H. Day
Albert Rustin	Ralph Morgan
Mrs. Sturdevant	Viola Rouche
J. W. Marvin	Clyde Fillmore
Betty Marvin	Gertrude Coghlan Pitou
Ann Norton	Linda Watkins
Miss Saunders	Mel Efird
Holloway	Lloyd B. Nolan
Preston	J. Ascher Smith

In script form they say this play looked like a cinch. It doesn't on the stage. "Sweet Stranger" is rather a baffling comedy with a sort of concealed romance. Originally written as "Nice Girl." Program says it was dramatized from a story by Frank M. Dazey and Agues Christine Johnston. No mention of who did the actual playwrighting—a work which failed to clearly etch any of the characters.

Paul Streger is a young producer who has given the play close attention and furnished it with excellent settings (designed by Henry Dreyfuss). They are about the best things in the show. Worthington Miner is accredited a smart young director. Yet the combinatian is not able to make "Sweet Stranger" the box office success it should be.

The story begins in the office of J. W. Marvin, big shot of a big holding company of utility corporations. Marvin is estranged from the wife, who is abroad at Deauville. Betty, his daughter, is not his only worry. He has a real one in the person of a Pinkie Heath, his current keptie. Marvin is about to board the "Berengaria" with the girl. The audience hears plenty about the temperamental Heath girl. Might have been interesting had she actually made an appearance.

On top of that, little blonde Ann Norton horns in, saying she is the daughter of Judge Norton, of Visalia, Cal., and naively on the make for the rich Marvin. The big man calmly listens to her prattle, explains he has to go away for three months, but orders his head executive "Rusty" Rustin to take care of the lass, who is broke, and all that.

Betty, engaged to Rusty, ducks a plan to place her in a finishing school, sailing on another boat to visit mother. Rusty then places Ann in the school. Taking her out on Saturday nights, Rust becomes very much attached to the kid and she with him, but it is a kissless affair.

Marvin returns and proposes to establish Ann in a hotel or apartment, buy her a car, and so on. Rusty becomes angry and protests violently. Result is that both girls walk. Second act had some sparkles and a third act might have saved the performance. Instead, it only worked out a story that didn't seem to mean much.

Ralph Morgan and Linda Watkins, playing Rusty and Ann, are featured. Both had their moments, especially when arguing. Perhaps Miss Watkins fitted the Ann of the

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play as written, but it was hard to believe there is such a type. Clyde Fillmore seemed much more suited as the rich man who liked to change his women now and then. Gertrude Coghlan Pitou, of theatrical name and family, played the poor little rich girl Betty. Other parts not important.

"Sweet Stranger" did not seem to furnish enough diversion. *Ibee.*

BLACKBIRDS

(1930)

Colored revue presented at the Royale Oct. 22 by Lew Leslie; book by Flourney Miller; score by Eubie Blake and Andy Razaf; dances staged by Al Richards.

Cast: Ethel Waters, Flourney Miller, Buck and Bubbles, Berry Brothers, Jimmy Baskette, Neeka Shaw, Blue McAllister, Broadway Jones, Mercer Marquise, Mantan Moreland, Jazzlips Richardson, Louise Uggans, J. Lewis Johnson, Minto Cato, Roy Atkins, Crawford Jackson, Bill Bailey.

This edition of "Blackbirds" got off to a bad start at the Royale. Mostly that appears to have been a managerial fault, that of permitting a succession of encores throughout. Result was to weary the first nighters and especially the reviewers who gauged the show. On the third night the curtain dropped at 10 minutes after eleven, more than half an hour earlier than the first night. At that time "Blackbirds" looked like a fair show, even if under the standard of the original. Limited engagement indicated.

The score boasts of three numbers which are expected to do much for it, all composed by Eubie Blake, who was at the piano conducting, and Andy Razaf (lyrics). They are "Lucky to Me," set off well by Ethel Waters after Neeka Shaw and Bubbles introduced it; "Baby Mine," very pleasingly sung by Miss Waters and Jimmy Baskette, best appearing colored singing juvenile in years; "Dianna Lee," also by Miss Waters, down at the close.

Dancing strength assured with the presence of two such teams as Buck and Bubbles and the Berry brothers. The former were spotted near the close at the premiere, but have been moved up earlier in the second part, and they clicked. The Berrys score came in the first part. Each team has one rattling good hoofer and there are other points of resemblance, but not a conflict in this show.

Miss Waters' specialty was a new version of "Handy Man." First night there were lines that created a buzz out front. Either that verse was out later or there were not enough demand encores to bring it. Doubtful if those lines were present during the Boston engagement. There the show was highly rated.

What "Blackbirds" principally lacks is laughs. Comedy of the skits just fair. Flourney Miller, Blue McAllister and Manton Moreland were the comics in the sketches. "A Dark Triangle" got some laughs, "The Last Smile" rather lightweight. A travesty on "Green Pastures" was the first part finale. Fair but helped by choral singing. "Always Broke" didn't get much. "All's Quiet on the Darkest Front," a war skit with a smile or two. It led to a syncopated dance and marching effect strikingly lighted and effective.

The finale was a minstrel first part probably cut after first night. It was good enough what with the "Dianna Lee" number, a cakewalk and a reprise. Miss Waters was interlocutor, but the end men were silent. Jazzlips Richardson was on just before that, switched with Buck and Bubbles. Chorus has 16 ponies and about as many show girls. Among the latter is a blonde girl.

"Blackbirds" is an average colored revue, minus the stand-out features and people of the first edition. Doubtful of sticking. It was originally slated for the Harris, which would have spotted it next to "Brown Buddies." That would not have improved its chances.

Ibee.

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NOBLE EXPERIMENT

Melodrama in prolog and three acts with three scenes, presented at the Waldorf, Oct. 28, by Durandy and Miller; written by Michael Grismaijer.

Alexa Jovanovitch	Gordon Richards

Steel Workers—
John Connolly, Harry Bond, Jack Stone

Ila	Sidney Stavro
Milan	Don Darcy
John	Thomas McQuillan
Nick Medich	James LaCurto
George	George Gurnie-Butler
Julia	Tragie McCann
Tony	Edward T. Colebrook
Joe	Garland Kerr
Katie Orlovitch	Anne Lubow
"Red Mike"	Gordon Hamilton
Kid Marco	James T. Morley
Mary	Helen Shea

Students, Workers—
Virginia Barrie, Elaine Roemer, Virginia Toland, Joveta Velveen, Elenora Barrie, George Spelvin.

Bootleggers, racketeers, highjackers, dope peddlers, professional gamblers, white slavers, corrupt politicians, phoney reporters and a couple of bolsheviks shouting race prejudices along the shores of the Great Lakes somewhere in Michigan. It starts off like Red propaganda and ends as it began—in a muddle. Story incoherent and action haphazard and cluttered with too many characters and much bad dialog. If it lasts more than three weeks it's surprising.

Four murders occur. Two are on the stage and two off to make it even and demonstrate powerful thinking by author and producers. Profanity abounds. Not a name or possibility in the cast.

With a bad play to begin with, it gets worse by being overplayed at almost every turn. James LaCurto as the baby-faced bootlegger later turning safe cracker and hophead, has the best chance and looks worth developing. Outside of him the only noteworthy person is Jerry Cavanaugh, a souse who sobers up enough to be a bartender.

From a Michigan steel mill where natives and foreigners are literally slaves to their work and are exploited by the industrial bosses, it jumps to prohibition and bootleggers. One of the enslaved men, a former aristocrat, becomes a whiskey boss. He loves the well-brought-up daughter of a former saloon keeper now in jail.

The bird violates every principle of law and order. He even orders a man shot, but is presented in the play as a high-minded man doing it all for love. In between are two or three other love affairs mixed with women trafficking.

When the aristocrat crime king gets killed the play ends—and it couldn't have been too soon. That the producers also had doubts or maybe the author or each about the other, is demonstrated in that they call this a "dramatic novelty." It's regular title is "The Noble Experiment," but there's nothing noble about it—even as an inference on prohibition. Makes both subjects goofy.

SISTERS OF CHORUS

Comedy in three acts and two scenes. Presented at the Ritz Oct. 20 by Raymond Productions. Written by Martin Mooney and Thomson Burtis. Staged by John Hayden.

Blanche Page	Enid Markey
Maxine Laverne	Edna Hibbard
Hubert DuFrayne	Jean Malin
Betty Gilbert	Donia Karlov
Theodore Kane	Henry Crosby
Billy Clark	Allan Hughes
Anne Page	Dorothea Chard
Barney Hutchinson	Albert Van Dekker
Louis Gordon	William C. Green
Charles Lawrence	Charles Laite
Canvasser	Jimmie Collins

Backstage mixed with underworld. For 10 years a lady of the ensemble has played all comers. Then, at 32, she does a spring and fancy fall, but the bird is one who would rather trim the Mann act than marry. Aggravation came through a second and erstwhile fireman on her bandwagon who tried to woo her country sister wrong. Result: one murder and a suicide, one leaky dog and a pansy who "never resists police." It's a lingering drama that should not hang around long.

Acting doesn't matter, because it's mostly wisecracks by Edna Hibbard. Staging the same. Jean Malin's the pansy. The m. c. of the Club Abbey does his usual violet routine, and in an experienced manner doesn't act like a man for some laughs and more curiosity from a motley array of cut-raters who will come here when they do. That's no break for the club that screams credit for itself for Malin in the program.

The piece opens with a display of pajamas, undies and liquor bottles by two girls in the sloppy looking apartment of three chorus girls in the West 50's. All in the living room. That sticks throughout. There are other crude spots. It's Edna Hibbard's loss that she sports around the entire first act in less than negligee. That Park avenue accent used by Enid Markey sniffs the chorine home air like a storm would a candle. When Miss Markey goes tragic, the accent balloons. Then it's redic.

Malin's job is waist-flapping once or twice through the first act, dropping a wisecrack and a gesture. The manner and speed with which Miss Hibbard wisecracks [illegible] never could have been a chorine as character. Her stuff is mostly bawdy.

For a Broadway [illegible] the lingo is much too smart [illegible] Hibbard end, [illegible] the Sonia Karlov via it's correlatively too dumb. Other types are just as much crossbred. Allan Hughes as the composer-hero strikes a bit natural in talk and action.

Chatter is pink, blue, brown and everything but white.

For story the plot is an assemblage of newspaper stories and dried and tried drama of every description, including a burlesque except the hip shake.

But the prize crack of all is by the producers who list the piece as a comedy, despite it has two deaths.

THE ONE MAN

Drama in three acts and seven scenes presented at the Morosco Oct. 21 by Arthur Lubin and Richard W. Krakauer; written by Sidney R. Buchman; staged by Leo Bulgaloy.

Death and metaphysics. This one looks like a combo of "Four Walls," "Liliom" and "Outward Bound." Therefore, confusion. Combo on a triangular love theory only serves to clutter and makes success more deferring.

What may hold this play on Broadway for any length, if it does hold, will be a serious minded minority come to be absorbed with the acting of Paul Muni. Otherwise it's hard to define the story or its purpose. It must have been the same way with the author. That it came to be produced must be laid to the enervating ambitions of two worthies, both of the stage and welcome, Arthur Lubin and Richard W. Krakauer. Lubin is engaged with Crosby Gaige and Krakauer is with Edgar Selwyn.

But these two can look back on a well directed piece by Leo Bulgalov, settings and overhead lighting to make for marked consideration in the theatre.

Muni plays a brute made human by the allegorical spirit transfer of a tender soul from a weakling and despised brother. When the later kicks the bucket on the altar of sacrifice, his soul becomes transposed in the brute. Paul Guilfoyle plays the younger brother and does an able transfer of the spiritual. It happens like all metaphysics so far as stagecraft goes, in death.

Play starts as if the author planned to lead the audience through the action but began to trip in the very first scene. Right out comes the weakling's declaration of love for his brother's wife.

As good as the acting is here and Constance McKay and Mike Donlin, the ex-baseballer, both shove off in colors, the histrionics cannot alone stand against the jargon of metaphysical thoughts.

Muni is not new to Broadway. As Muni Wiesenfriend he appeared in "Four Walls" some seasons back. Lately he has been in films for Fox.

Five sets and all good and fitting striking some thought for research here worth noticing by the theatre crafts. At the same time Bulgalov moves a notch on the road to directorship that's outstanding.

OUT-OF-TOWN REVIEWS

MR. SAMUEL

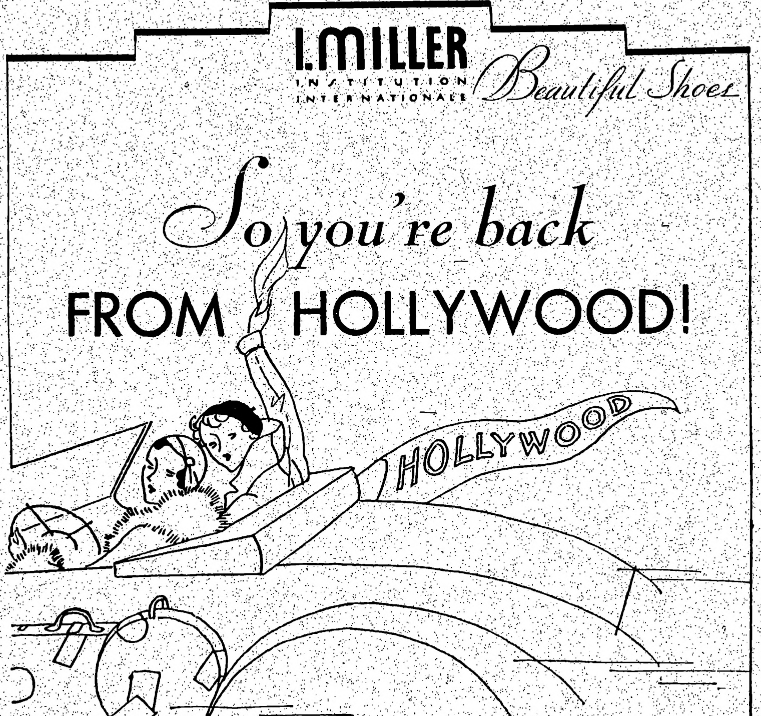
Baltimore, Oct. 23.

Edward G. Robinson starred in a play by Edmond Fleg, adapted by Winthrop Ames, staged by Clifford Brooke, produced under the direction of George C. Tyler in association with Erlanger Productions, Inc., and presented at Ford's theatre, Baltimore, Oct. 20.

Harris	Brinsley Shaw
White	Harry Redding
Miss Rosenthal	Geneva Harrison
Samuel Brisach	Edward G. Robinson
Kasch	Charles Ritchie
Samuel's valet	Charles H. Doyle
Lemler	France Bendtsen
Nathan	Harry Joyner
Joseph	Manart Kippen
Simon	Wallis Clark
Roland	Robert Hudson
Russell	Thomas Coffin Cooke
Philip Baird	Fairfax Burgher
Irving Van Ingen	H. Dudley Hawley
Junior Baird	Eddie Wragge
Lillian Baird	Betty Hanna
Maud Rubin	Gladys Lloyd
Judith	Adelaide Prince
Anna	Kate Bryon
Maid	Jeanne Wardley
Estelle	Teresa Dale
Head Waiter	Alexis M. Pollanov
Dr. Weil	France Bendtsen
Senor Pradella	Henry Mortimer

It is no doubt the intention of the producers and star of this sentimental comedy-drama to carry on the Warfield tradition, and, in a measure, they have succeeded. The Samuel Brisach of the Fleg-Ames play is a more exuberant if less esthetic character than the music master of two decades ago. His talents are devoted to Big Business

(Continued on page 74)



Nice place, we've heard. But after all, there's only one Broadway — and back to Broadway I. Miller welcomes his returning friends of the stage and screen.

And omigosh, (with an apology-and-a-half to the Winchell boy) — what amazing things I. Miller has been doing while you were away!

Greater values! Ten thousand pairs of them in shoes and hosiery, not to mention bags. More virile style than either Showdom or Shoedom has witnessed since the magic lantern was invented!

Drop in — and let's welcome you personally.

Showfolk's Shoeshop
BROADWAY at 46th STREET

LITERATI

Herchfield's "Super City"

Though Harry Hershfield had written "Super City" (Elf, publishers), he's still a successful cartoonist. And an easy mixer. Harry's first book appeared simultaneously with the big dinner for him by his Broadway lodge members. The book is a bit of the cartoonist himself, and anything for laughs. More than 200 pages.

In the book are Broadway, Fifth Avenue, underworld, racketeers, a pretty woman and a Tarzanian chemist. Four deaths and a cop philosophized that there's only one entrance into the world, but a million out. Two of the four deaths are murders. Seemingly Harry was trying to establish how circumstances like Disraeli said are beyond our control but conduct's another thing.

There's some frank epithets used by Hershfield who, some place in the book, winkingly spurts, "Forgive them if they know not what they do."

Altogether Hershfield takes a long and roundabout way to tell his story and deliberate aim for philosophic epigrams. Several chapters pass detailing independent circumstances before the situations or characters are eventually knitted into one. By that time interest has more or less cluttered until the man's death at Brangywynne.

The style in which the book is written proves Hershfield a better story teller than a writer. Looks much like he has compiled certain Times Square incidents and tried to piece them together for one serious evolution, and not altogether successfully.

Withal, however, and important, Hershfield has struck humor into the book an laughs will go because they are expected from him. Mostly his philosophy appears under asterisks after an incident has been detailed. Sometimes before. More experience would have woven this dope right into the circumstances and left the rest to reader's imagination. All imagination here is Harry's. Little for the reader except blunt characters carefully described and acting on the queer mostly.

When the book has been read there is left the wondering thought of why Hershfield didn't put his last laugh first. A soft spoken Hebe furrier gets enmeshed in circumstance to wind up a hero after he risked his neck just to get the son of a friend to forge and complete a dying man's signature to a check. The check was going to an orphan asylum, where the Hebe also was a contributor.

Uutimatum on "Remainders"

Booksellers association reported preparing an ultimatum to the book publishers that they scrap all "remainders," or else——! It's the first admission by the regulation booksellers that the chain drug stores are opposition, though it's been a fact for some time.

"Remainders" is the name given to quantities of books remaining unsold by the publishers. When the demand for that particular book has ceased, the publisher disposes of them to "book junkies," who in turn pass them on to the chain drug stores.

Until the chain drug stores began taking them on some time ago, remainders were considered practically worthless. Booksellers wouldn't take them on because of little or no demand. Chain drug stores figured cut-price books would attract patrons for general trade, just as Macy's book counter does, then found out that money could be made that way, too. Whelan stores were the first to go in for general book sales, now Liggett's selling books, too. Remainders only.

Booksellers claim cut-price books in the chain drug stores not only drawing trade away from the regulation book shops, but book buyers, once they get the idea, demand cut prices on all books, even new publications. Latter is the reason why the booksellers won't take the remainders themselves. And they won't let anybody else take them, either. Just means that there won't be no more remainders—maybe. Book publishers don't like to burn books.

Authors Who Work

Away from the loafing haunts of Montparnasse, where the so-called novelists are mostly all has-beens [illegible] ver-will-bes, three rising [illegible]s work at daily jobs and write their books by night. All have had a moderate degree of success, but prefer to keep a job and take royalties when they get them.

Elliot Paul, author of "The Amazon" and "The Govenor of Massachusetts," both well received in the U. S., is the new book editor, Sunday edition, and copy reader on the Paris edition of the New York "Herald."

Bravig Imbs, author of "The Professor's Wife," is the contract man for the Dorland Advertising Agency and handles some of its English speaking accounts.

Allan Updegraff is free-lancing in journalism. He is the author of "Dancers in the Wind," "Native Soil" and "Whatever We Do." He and his wife, Dora Miller, fashion expert of the New York "Herald Tribune," share an apartment with Al Laney, foreign sports representative of the "Herald Tribune" and night city editor of the Paris "Herald."

Their Sunday morning waffle breakfasts are quite the thing among the newspaper crowd as well as with visitors like Hendrik van Loon, who admits liking American breakfasts.

Foreign Authors Who Talk

Lecture bureaus report foreign authors best non-musical attractions in this county. All money-makers and some drawing hugely.

Seems most any foreigner who's written a book is good for from four weeks to a four-months' lecture tour over here. Just why a guy who's written a book should go on the lecture platform never quite explained. Maybe it's because the literary mob will flock to hear him. Again, why? For about the same money they can get one of his books and have something to remember him by, even if it's only used to separate two book-ends. At the lecture they usually hear themselves insulted in the foreign writer's "impressions of America."

Of the foreign writers who come over here to lecture, English are in the majority. Most every English writer has lectured over here, except George Bernard Shaw. He'll lecture, too— if he gets over.

Best business by any foreign writer lecturing over here was that drawn by Emil Ludwig, the German. Spoke to capacity halls everywhere. G. K. Chesterton, the Englishman, also a big drawing card. Andre Mauriois about the best of the Frenchmen.

Very few if any American writers lecture over here. They haven't the nerve.

Newspaper Club Show

The first big public show to be staged by the Newspaper Club of New York is scheduled to take place on Sunday night, Nov. 16, in the little Chanin theatre on the 50th floor of the Chanin building, 42d street, near Grand Central station.

The N. C. plans an affair similar to the justly celebrated Gridiron Club dinner in Washington each year, and the show will include some new, novel and original features. Herman Lieb has contributed an original golf bug travesty, "In the Rough." Joseph Van Raalte has authored a satirical skit entitled "Walter Winchell's Night School for Columnists." Herbert Graham (co-author of "Queer People") also submits an original skit on the talkers and how the magnates fix up a scenario. Another contributor is H. I. Phillips of the New York Evening Sun.

The show will be staged by Mr. Lieb and Eddie Kelly. There will be 200 invited guests, all prominent men in public life.

"Sunday Mirror," N. Y.

It's reported the New York "Daily Mirror" will add on a Sunday edition around Jan. 1. It will give the metropolis two Sunday tabs. "The News" is the other.

Oh, That Mencken!

H. L. Mencken's best statements in some time are not in the "Americanmerk," but in the current issue of "Modern Love Magazine," and won't Alfred A. Knopf be sore?

In an interview in the mag, which he could have written himself for the "Merk," Mencken says he thinks Sara Haardt, the writing girl, whom he married a few months ago, got a lucky break when he became her husband. The modest "Merk's" editor, who once said he would never marry, is quoted in the interview that had his wife gone back to Alabama for a husband she might have pulled a blank. Instead, she came to New York and got a break when she met the boy from Baltimore.

Mrs. Mencken all silent.

Stalling Writers

One of the large mag chains experiencing trouble meeting obligations, with any number of authors holding the bag. Company head admits the difficulties, and has notified the authors to whom he owes money for stuff printed that if they wait, maybe he'll be able to pay off after the current slump. If they don't want to wait—well, they'll wait anyhow.

This chain has its mags under various subsidiaries and affiliations, which enables its head to take a run-out at any time with no danger to himself. Just now he's holding on, however, because two of the mags have possibilities, and he thinks the business slump won't last. At least that's what he's told one of his writers, to whom he owes so much money he has had to keep friendly with him.

The R-101 Story

London's biggest news story in years was the wreck of the R-101. The story came into Fleet street on the tapes too late for the late London editions of the Sunday papers, which were already off the presses. The result was special issues. "The Sunday Dispatch," one of the "Mail" group, was late out, and when it arrived the story of the disaster was front-paged under a streamer headline, left in by a desk man, reading: "Gentlemen, You May Smoke." This streamer had applied to the previous story dealing with the airship's departure from England.

Read over the story of the wreck it left a taste in the mouth. The number of night desk men on the breadline was increased by one.

Chi's Musical Newspaper

A new music publication of eight pages, built on newspaper lines and titled the "National Music News," made its appearance in Chicago last week. Rag says, across the head, in print, its circulation is 40,000.

Understood the publication is being backed by Samuel Insull in an effort to boost opera and several concert bureaus connected closely with the opera.

In the meantime the sheet is causing much worry to local music mags, which are all having a tough time getting by.

John [illegible]. Grayling is the editor.

Cigaret Sales

Cigaret sales, largely influenced by advertising, for September give an increase to Lucky Strikes of 655,000,000 as against September in 1929.

While the sales of all other cigs show a decrease in September this year of 160,513,000 as against that month last year.

Under the skin, or paper, all of the cheaper brand cigarets are the same.

Paid Off in Stock

When the "New Yorker" started it paid off contributors in stock, or at least some of the better known writing names settled that way. Later when the weekly looked like a sure thing, the insiders started buying back the stock. A few authors took a chance and are the gainers thereby. Among them is Robert Benchley.

C. A. Horne a Suicide

Charles A. Horne, former newspaperman, for many years political writer on the San Francisco "Chronicle" and more recently an advertising executive, committed suicide in his home in Berkeley, Cal., October 21. Horne inhaled chloroform. He was 61 years old and is survived by his wife and daughter.

Like Good Shows?

Maybe the dollar book idea isn't all that's claimed for it. Joseph C. Lincoln's new book, "Blowing Clear," is priced at $2.50, whereas all his provious works were $2, yet it's a best seller.

Strengthens the argument that certain books will sell, no matter what they are priced at.

Iliff's "In the Red"

"In the Red," is the title of a novel by Roy Milton Iliff, recently published. Author at one time was a member of a theatrical stock company and later went into pictures.

French Freedom

Monroe Wheeler, who is now in New York, says he and Barbara

(Continued on page 76)

The European Runaround

By Frank Scully

Paris.

Plans are under way, and under cover, to give G. Barnum Shaw a chance for a burnup.

July 26 of next year the Irish preface-writer who calls his dialogs "plays" will reach 75. That birthday is going to be celebrated with a world-release of his biography. Contracts have been signed with $10,000 advance and all that.

The laugh is that years ago a refined mob asked Shaw to plug a Shakespeare birthday and his indignant wisecraok was, "I don't keep my own birthday, why should I celebrate Shakespeare's?"

The book is going to sear the G. B. S. personal network plenty in spots and, even so, it's going to be hard for him to resist the tie-up. He'd gladly plug a book about himself, write most of it even, but for the whip-snappers to ask him to stand on his head on his birthday is going to scorch the old boy.

His fiery response should read like skywriting.

Frank Harris is writing the book for Simon & Schuster for America, and Victor Gollencz for England with the French, German, Russian and Scandinavian publishers not settled yet. Harris swung Shaw from a $15 a week London music critic to slamming the show biz for $40 a week for one article, with time out for playwrighting.

That break made Shaw a millionaire. And he appreciates it.

Always in Longhand

Shaw's also written, again in longhand, a letter on his sex credo that's going to be the talk of the town, till Will Hays comes out for Earl Carroll as chief censor.

This letter is Shaw's effort to wash up the opinion that he's not in any sense a hot papa. Shaw now writes:

"First O Biographer, get it clear in your mind that you can learn nothing about your sitter (or Biographee) from a mere record of his copulations. You have no such record in the case of Shakespear" (Shaw spelling) "and a pretty full one for a few years in the case of Pepys; but you know more about Shakespeare than Pepys.

"If I were to tell you every such adventure I have enjoyed you would be none the wiser as to my personal history, nor even to my sexual history. You would know only what you already know! that I am a human being. If you have any doubts as to my normal virility, dismiss them from your mind. I was not impotent; I was not sterile; I was not homosexual; and I was extremely, though not promiscuously susceptible. . . .

"I found sex hopeless as a basis for permanent relations and never dreamt of marriage in connection with it. . . ."

Lots more like it with some of the language as frank as a frankfurter.

Shaw also tells of the second marriage of his grandfather, a Dublin dandy who was always in the red.

As he stepped out to buy a pair of white gloves to make the wedding pass Hollywood tests, a brother-in-law had him arrested for debt.

This brother-in-law got his tip from the old man's daughter and this daughter was the woman who eventually became George Bernard Shaw's mother.

The old man went away and gave his daughter the air for life.

Out of a home, she married an amiable bozo (George Carr Shaw), who was a big time drinker. Getting wind of this she grilled him on it.

"He answered with passionate sincerity," writes Shaw in this priceless preface, "that he was a life long and bigoted teetotaller. So he was, in theory, though in practice often a furtive drinker."

Accident of birth alone prevented such a guy from being elected to Congress from Ohio.

"Spectator," with that hindsight which characterizes so much of British foresight these days, has voted Shaw the best brains in England. Even Shaw himself decided that 40 years ago. Barrie, another playwright, also finished in the money.

Baldwin, however, polled only 13 votes and MacDonald, none.

No dame got a vote either, Talullah Bankhead, Sophie Tucker and Lady Astor being Americans.

"Spectator" is one of those weekly conservative reviews that make Cal Coolidge's column read like bombs for breakfast.

If they'd have asked Alfred Wolmark they'd had a different slant on Shaw's present mentality. Wolmark wanted to paint him in 1915.

"There's no money in my face," Shaw told him.

Fifteen years later he repeats the same request and Shaw repeats the same answer.

Wolmark painted Henry Arthur Jones, Thomas Hardy, Somerset Maugham, Edith Evans, Forbes Robertson, and about every other big shot of the stage but Shaw.

He waited two and a half hours for Maugham to relax and they burned each other plenty about the delay.

Forbes Robertson took 25 years to paint. He first came with his stage-voice and gestures. This sickened the painter.

"I'll let you know when I want you again," said Wolmark, and destroyed the canvas in disgust.

Recently, his high hat lost somewhere, Robertson sat for another portrait, a good one, and astonished Wolmark by saying, "And now when will you finish the portrait you began 25 years ago?"

These actors!

UFA's $5,000,000 on Sound

UFA's change over from silent has cost 20,000,000 marks ($5,000,000). They're making 54 pictures, 18 of them elegantly titled "Ufatone Supers," and all due for distribution next month.

UFA thinks it has the largest sound studios at Neubabelsberg where Erich Pommer supervises. They think a lot of "Three at the Service Station," which stars Lillian Harvey and Willy Fritsch, Jannings' "Darling of the Gods," "Rose Monday" and "Departure."

Vladimir Dourof, Broke, Starves

Grock may have got his fadeout cue from Dourof, last of a great line of Russian clowns who recently starved to death in Moscow.

Dourof played the Barnum and Bailey Circus in 1912 and was even earlier in the Folies Bergeres. He was a wiz at training geese, chickens and even pigs into passable performers and wrote several books on how to do it, but it all didn't keep him from starving.

German Doubling for Chinese in French!

Fraulein Lea Seidl, who's the hit of Lehar's floppo operetta in London, "Frederica," isn't German but Viennese. There are stories she doubled for Anna May Wong in an Elstree talker, but don't believe it.

Somebody else, a German singer, did though, with the Chinese girl, who can't sing, getting the credit in the billing.

Chance for Improvement

Marlene Dietrich's rumored blacklisting by American Federation of Women's Clubs got an official denial from Par boys in Berlin, boys not missing a chance to say that her work in "Morocco" was "sensational," whereas her performance with Jannings in "The Blue Angel" was only "phenomenal."

But she'll improve, as the old gag goes.

Disc Reviews

By BOB LANDRY

Ordinary owners of ordinary phonographs playing ordinary records probably are unaware of the fact that by applying a little discrimination and acquiring a technical vocabulary they could become phonophiles.

A separate section of the gramophone industry is solely devoted to attracting, inflaming, and exploiting phonophiles. These are fastidious fellows who go after records according to a plan, who scrutinize wax with the knowing look a stable-keeping millionaire opens a horse's mouth. They get all the delicate points that escape the ears of Boy Scouts, second class.

Phonophiles rummage around in odd places looking for precious items, they advertise for rare discs and indulge in competitive bidding, they go to concerts, operas and recitals and wish to preserve their exalted emotions for future reliving. They are at least sufficiently numerous to have inspired two trade papers, Boston's "Music Lover's Monthly" and Philadelphia's artistically lower case "disque."

Whether or not a phonograph owner is a phonophile is vitally important to the scarlet label departmentof Victor and its Brunswick and Columbia equivalents. No genuine phonophile, for instance, would cherish a 35-cent brown waxing of "St. James Infirmary" by Chick Bullock. And no phonophile worth going on anybody's mailing list would pay $4 for the three 12-inch sides of Ravel's "Bolero" and squawk because the fourth side was a cheater.

Never Have Children

Phonophiles, like bibliophiles, dinosaurians, and gin samplers will go to great extremes to get what they want. Phonophiles spend fortunes tracing out-of-print records and brag about their unbroken, if slightly chipped, collection of original Carusos.

Phonophiles never have children as this would increase the insurance on their priceless pancakes.

That "Bolero"

Reverting again to Ravel's "Bolero." This is the composition that deluged all the Philharmonics last season with insistent requests for encores. It was the all-season sensation of the concert world and the best selling standard in the music shops.

As played by **Serge Koussevitzky's** Boston Symphony (Victor 7252) it is unquestionably superfine. There is a haunting, rather baffling, cross-weave in the music. It progresses in a gradually mounting reiteration-crescendo that prepares the listener for the cascades of strange beauty that tumble and splash in that masterful third movement. It is quite possible for the Broadway mind to understand its remarkable popularity.

However the aforesaid b. m. retires in perplexity before the faint scratchings and story-less inaudibility of such recordings as "Messidor" (Columbia 50241) by the **Paris Philharmonic.** Nor is the piquantly-titled "Bartered Bride" directed by **Elie Cohen** (Columbia 50244-5) anything to win away jazz-drenched admirers of the saxophone. It takes four long 12-inch broadcasts to complete the score which must remain for general purposes just a bad excuse for wearing out needles.

Strings

Boris Lensky (Columbia 2273) in delightful merger of violin and cello has a thoroughly enjoyable couplet in "Czardas" and "Serenata Mignonne." The cello is also done right by in the instance (Columbia 2272) of "Berceuse Melancholique" and "Serenade" rendered by **Adolphe Frezin.**

Albert Sammons on the violin equally billed with his accompanist, **Gerald Moore** (Columbia 2282), have a pretty pair in "From the Canebroke" and "Estrellita," the latter one of those pieces often heard but seldom named.

For the devotees of nimble digits **Victor Schioler** (Columbia 2262) performs Rachmaninoff's stimulating "Prelude In G Minor" backed by the "Etudes in G Flat" of Chopin and Godowsky, making a most attractive piano recording. **Cyril Scott** is represented by the inherently less interesting (Columbia 2284) "Caprice Chinoise" and "Pensose" giving little outlet.

Edouard Commette upon his stately organ (Columbia 2260) plays parts one and two of "Torcate In A Flat." This is the European use of the organ. It is soul, beauty and emotion. In amusingly Yankee contrast is **Lew White** (Brunswick 4889) who as well as anyone represents American notions of what an organ is. "Down South" and "The Whistler and His Dog" employ locomotive, marimba, barking, flute and kindred effects probably unsuspected by Mr. Commette. This is diversion, frivolity and cuteness. Write your own epigram.

SUICIDE RATHER THAN HOCK HIS OLD VIOLIN

Dallas, Oct. 28.

Preferring death to hocking his fiddle, Henri Ern, 67, Swiss violinist, living at El Paso, ended poverty with chloroform. His fiddle may be auctioned off to pay $500 debts, if a former pupil, now in Spain, doesn't claim bequest.

American publishers turned down his compositions. Friends are now trying to peddle them in Europe.

Debbie Orch. Biz Is 75% Off This Season

Booking offices in Times Square supplying orchestras for swanky debutante parties, receptions, teas and dinner dances, report that class of business has fallen off about 75% this winter.

In previous years, according to one office, at this time of the year there are usually around 300 society dates definitely set between Nov. 1 and Jan. 30, as against 80 this year.

Yugoslavia's Music Tax

Belgrade, Oct. 28.

Yugoslavia has at length arrived at a system of enforcing music copyright so that authors, showmen and the public are satisfied. Most of the establishments using music have been brought into line, but difficulty was experienced with the night clubs and restaurants.

Now the practice has been established of adding a small charge to all table checks, sufficient to meet the royalty charge. It is working satisfactorily.

S-B Wants Royalty on Lyric in McEvoy Book

Shapiro-Bernstein, through its attorney, has notified Simon & Schuster, book publishers, to recompense them for using the lyrics of the song "Is There Anything Wrong With That?" without permission. S-B claims the chorus of the song is used in J. P. McEvoy's book, "Hollywood Girl."

Alfred Beekman of House, Grossman & Vorhaus, notified the book publishers for S-B that unless it pays for use of the lyrics, suit will be instigated.

Team Ahead of Time

Los Angeles, Oct. 28.

Jimmy McHugh and Dorothy Fields, songwriting team, are expected here from New York this week to start their second Metro period Nov. 1.

Contract called for two periods of three months each, with the first for January, February and March.

It's now a question of what McHugh and Fields will do on arrival.

Rich Pays Off

Freddy Rich, C. B. S. orchestra leader, has agreed to pay off the $200 garnishee order secured by Malcolm Eagle, former R-K-O agent, at $30 weekly.

Eagle was awarded a judgment from Rich about five months ago, claiming Rich played a week and a half for him in the mid-west during 1928 and failed to pay him commissions.

Theme for Show

Arch Selwyn, legit producer, has Ken Friede and Adrian Samish, song-writing team, to write a theme for Selwyn's production of "Cherries Are Ripe," starring Rod La Rocque and Vilma Banky.

Song will have same title as the show.

Nesbitt's Pennsylvanians in N. Y.

Joe Nesbitt and his Pennsylvanians from Sunbury, Pa., were brought into the Arcadia Ballroom, N. Y., yesterday (28) for an indef stay. Hughy Cameron, Arcadia manager, who never engages any band until he hears it personally, made a special trip out-of-town to catch Nesbitt and signed him on the spot.

Idea for Song

A song writer saved himself a lot of explaining by some fast thinking, for a songwriter.

He walked down Broadway and he bumped into his wife. She gave him the o. o. and said:

"Where'd you get that lipstick around your lips?"

"Who, me?" he replied, "I just came out of a crowded elevator!"

FILM BIDS LOW SO TUNESTERS PLAY 'POSSUM

Hollywood, Oct. 28.

Songwriters out here are hep to the producers biding their time until contract expiration and then putting in bids for renewal on those writers whom they might want. The songsmiths in turn take the attitude that they will not sell themselves at current market values but will return to New York and then, if needed again by the Hollywood studios, they can come back at more advantageous terms.

It's option time around here this month and next and, say the writers, why sell themselves in a low market when perhaps they can do better later on when things hit their stride once more.

Many are going and have gone back east. Some of the Paramount bunch are sticking; others want to leave voluntarily. Par wants Leo Robin and Richard A. Whiting to remain. Same goes for other of the better established songsmiths who, taking their cue from the trekking-towards-Broadway playwrights, feel that the Big Street can offer them more golden opportunities.

Erno Rapee was one who settled an expensive contract with Warners to return to Broadway.

Sam Coslow, with four and one-half years still to go on a long-term Par contract, is guaranteed $25,000 a year as the result of his Spier & Coslow, Inc., sell-out to Famous Music (Par subsidiary).

$9,000 Half Hour

Rudy Vallee and his band will get $9,000 Thursday night (Oct. 30) for 30 minutes from the Shorehoro Hotel, Washington, D. C. Hotel opens that night and is splurging.

Management will spend $15,000 to have Vallee there for half an hour as besides the nine grand guarantee, transportation arrangements will cost $6,000. To make the hotel on time, Rudy will cut the last show at the Brooklyn Paramount.

KELLY CO. FAILS

Utica, N. Y., Oct. 28.

A voluntary petition in bankruptcy was filed in United States District Court by the Kelley Automatic Music Company, Inc., of Albany. Schedules showed liabilities of $156,537 and assets of $154,641.

Latter included real estate valued at $50,000, merchandise inventoried at $83,275, and accounts totaling $10,790. Concern sold various musical instruments of a mechanical nature to amusement parks, clubs, restaurants, stores, etc.

Harry C. Kelley is president.

BEHIM, MILLS PROF. MGR.

Arthur Behim has been appointed general professional manager of Mills Music, Inc.

Behim was formerly with Harms as prof. mgr. and later Davis, Coots & Engle, in the same capacity.

Witmark, Jr., Succeeds Miss Kaplan

Jules Witmark, Jr., now handling the sales for Witmarks as well as the mechanical department.

Lillian Kaplan had the sales department until last week. She shifted to Red Star.

Red Star's Slide Man.

Herman Schenck goes with Red Star, New York, Nov. 3, in charge of the slide and presentation department.

Schenck was formerly coast rep for Red Star.

CAN. FINES, DEPORTS 4 OF 'MEMPHIS FIVE'

London, Can., Oct. 28.

Four United States musicians, members of "The Memphis Five" orchestra from Philadelphia, were recommended for deportation from Canada, while a total of $375 plus court costs was levied in fines on the four, when they faced a city police court magistrate. They are Joseph Rocco, Roy Checchio, Daniel Antonacci and Peter Apolinia. Their musical instruments, valued at about $300, and two automobiles are under seizure by Canadian customs here but may be released.

Rocco, charged with entering Canada at Windsor after being rejected a few hours previously, was assessed $300 and costs or given the option of a six months' stretch in the Ontario Reformatory. The other three were each fined $25 and costs or 60 days in the county jail, on charges of entering Canada at Niagara Falls as tourists and later playing dance hall and restaurant engagements. The four pleaded guilty to the charges, through ignorance of Canadian immigration laws.

"Memphis Five" played a two weeks' engagement at Wong's Cafe and a one-night job at Springbank Amusement Park, this city, and a one-nighter at Woodstock.

Charges were preferred by Immigration Inspector Reynolds of Ottawa.

Colored Band on N. Y. Par Stage Against Amos-Andy

Duke Ellington and band, colored, open a week's engagement at the Paramount, New York, as stage band Friday (31).

Band will be playing in competition with itself as it is in the Amos 'n' Andy talker, "Check and Double Check," opening at the Mayfair the same day.

Band was offered, through the NBC Artists' Bureau, which booked Ellington with Publix, to R-K-O for an in-person date with the picture. Since the Mayfair has no stage, R-K-O turned down the offer.

Pianists on Piece Work As Prof. Dept. Economy

Pianists on part time is the latest for a number of publishing houses around New York who have been shaving the nut of their plugging staffs and hiring the ivory thumpers on hourly basis instead of weekly salaries as before.

Most firms using the part time pianists are requiring acts or performers wishing to rehearse songs to make definite appointments for the plug periods, with pianist either showing up at the professional studios or rehearsal halls according to requests.

The new order has many of the former publisher's thumpers hiring out in the speaks for the real bread and butter coin and still showing up for the extra work in the daytime.

LOCAL PUNISHES CONDUCTOR

Billy Rogers, former conductor, Star, Brooklyn, was fined by the Trial Board of Musicians' Local 802 and the one-year law imposed.

He had been up on 802's carpet and found guilty of contracting and paying less than the union scale.

The local has issued a drastic warning to all its leaders that the full penalty of the union law will be invoked where such violations occur.

Jack Crawford in Boston.

Jack Crawford, band leader, booked through NBC Artists' Bureau as m. c. at the Paramount, Boston.

Crawford goes in for four weeks, opening Nov. 7.

Handy's Gen. Mgr.

W. C. Simon has been made professional manager of the W. C. Handy Music Publishing Co.

Song Bootleggers Pinched in West As Amer. Soc. Appeals to Law

Bootleg song sheet menace, which cropped up again strongly during the past few weeks, has been curbed somewhat by the A. S. C. A. P. through causing arrest of several distributors and peddlers. American Society is building a special department to curb the evil for keeps. It has forces throughout the country corralling both the distributors and peddlers.

In Chicago last week four distributors of bootleg lyrics were arrested. They were Abe Nieder and three others known as Shriber, Kaplan and Newburgh. Latter was indicted after pleading not guilty. Others were arrested on warrants issued by the d. a. and will be tried in Federal Court Nov. 12.

Danny Craiman, alias Kramer, was fined $100 last week by Judge Jonas of the Municipal Court, Chicago, for peddling the sheets on the streets. It was the largest fine ever imposed for the offense.

In Detroit Herman Nishker, said by the society to be a main cog in middle west distribution of the bootleg sheets, was arrested on a warrant issued by Federal Commissioner Hoyt. He is held in $1,000 bail for hearing Nov. 6.

In Cleveland Commissioner Montgomery issued warrants for Nathan Stein and Max Joe for the illegal distribution. Both are held in $1,000 bail each for trial in about three weeks. Stein waived examination when nabbed by the police and bailed.

Distributors of the lyrics are liable under section 28 of the Federal law to fine of $1,000 or a year in jail. American Society is reported seeking jail sentences.

Police Commissioner Mulrooney of New York has issued orders to every cop to arrest all bootleg song sheet peddlers.

H. & S. Fined $250 for 'St. James' Pub. Violation

Denton & Haskins Music Publishing Co. must pay $100 and Will R. Haskins, officer of the company, is out $150, on an order finding both guilty of contempt of court as a result of a decision by the Appellate Division upholding the fines and directing that they pay up. Application to punish them was made by Gotham Music and Mills Music, publishers of "St. James Infirmary," on the ground that a year after they had published the piece the defendant corporation issued "St. James Infirmary, or The Gamblers Blues."

After the plaintiff secured an injunction restraining the defendant corporation from publishing the song under that name or anything similar, Haskins sent out a notice to the trade of the publication of "St. Joe's Infirmary." The court held that this was a violation of the injunction and imposed the fines.

Counsel for Haskins contended before the Appellate the defendant didn't know this was a violation or he wouldn't have circulated it among the trade.

Olsen's Coast Tour

Hollywood, Oct. 28.

Olsen's band may play 10 or 12 weeks of one and two-night stands up and down the coast. Idea is to feature auditoriums and dancehalls.

Abe Lyman's unit may pinch-hit at the Olsen Club, Culver City, during the original outfit's absence.

Warners' Added Counters

Six around Seattle and Portland were added last week to list of Warner music counters.

At present the Warner Music Sales Department is handling about 140 music counters throughout the U. S. and Canada.

Ben Bernie's Trip

Chicago, Oct. 28.

Ben Bernie was absent for a few days from the College Inn last week. He visited New York where his mother had a leg amputated.

Mother much better and Bernie back on the job.

Talbot in Brooklyn

Hollywood, Oct. 28.

Irving Talbot leaves Wednesday for the east as guest conductor at the Paramount, Brooklyn.

Inside Stuff—Music

Musical Air "Wolves"

A spotlight may be turned on some hotel and cafe band leaders by music publishers, due to the cut ins and side money. One of the publishers said all of the present gold digging band leaders were great until they got into a spot to broadcast.

Then the lamb-like band leaders turned wolves and the hold-up of publishers began. Each band leader has wised up the newcomers into the air "spots" with the result that every night in the week the same tunes are repeated and repeated.

Publishers are considering ways to stop this as they consider it almost certain death to their catalogs if it continues.

Emile Newman, Youngest Leader

Emile Newman, the younger brother of Alfred and Robert Newman, is directing the orchestra of "Simple Simon" on tour. Emile is 18 and said to be the youngest leader connected with theatricals.

Alfred is in charge of U.A.'s music department in Hollywood.

Under Scale Bands

Out of all the bands playing in N. Y. only about 10 are getting scale or better than scale. The rest are working for almost 50% under the A. F. of M. prices. This is a condition well known among the musicians and cafe owners and band bookers, but evidently not known at Joe Weber's office on Broadway.

Mal Hallet's 2d Misfortune

Mal Hallet, the New England favorite, may be out indefinitely. Not long ago he broke his arm, forcing cancellation of his band's dates. Two weeks ago he fell compounding the same fracture. Doctors will attempt to graft a piece of bone from his leg to permit the ultimate use of the injured member.

"Resurrection" Keeps Choruses

Head on a story in a recent "Variety" stated that Universal's musical score for "Resurrection" would be lyricless. Only the verses in the numbers will be missing.

The choruses will carry lyrics, written by Bernie Grossman, who has worked on the score wth Dimitri Tiomkin.

Just one of Fate's ironic tricks. Victor H. Miller, former director Loew's State orchestra, Syracuse, completed his first Symphony after the pit band went out of the State last summer, and sailed for Germany to consult his old teacher, Prof. Wilhelm Klatte, Berlin maestro.

On the day Miller docked at Bremen, Dr. Klatte was suddenly stricken ill. Unaware of this, Miller detoured long enough to visit his family's old home in South Germany. He reached Berlin a few days later to find funeral rites being held for Dr. Klatte.

Sunday Recording

The studios on the West Coast do the most of their musical recording and synchronizing on Sundays to get around the musicians' union regulation that any one studio cannot give more than $80 a week's work to any one musician in any one week. Hence Sundays, which dodges the week-to-week restriction.

The musicians also, if worked too hard on Sundays, with the likelihood of grossing that 80 bucks that very day, through overtime (it's $30 per three hour session), become nervous and ask the conductor to cut it short as it would curtail their chances of further income that week.

N.B.C. Entertaining Chi's Curious

Altho the new quarters of N.B.C., on top of the Merchandise Mart, Chicago, have never been "officially" opened, it is costing around a grand a day to entertain the mob.

An evarage of 2,000 lookers are now being taken care of every 12 hours, with free admittance the rule during daylight, but a ticket after dark.

Crush has become so great guides are now supplied, with the mob lining up and going the half mile jaunt in groups.

Most of the visitors are from out-of-town, who just want a peek to see how its done.

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Dance Orchestra
Thrice Weekly Over N. B. C.

PAUL WHITEMAN
Now at
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Nut Club's Exclusive Air Time

Nut Club, New York, is spending $25,000 a year for radio advertising broadcasts on the air from midnight to 2 a. m., three nights a week. During the two late hours there is no interference from the other local stations.

Out-of-Town Review

(Continued from page 70)

and his chef d'oeuvre is a corner on the Cuban tobacco market. A virtuoso of mergers and manipulations he is the head man of this show. In fact, he's the whole show.

It is a characterization that at times approaches caricature. To it are accredited all the virtues and a few genial vices. A self-made man who raised himself to success by his own boot-straps and a gambler's courage, he talks glibly of factories in Tampa, Key West and Havana, but we soon learn that he has notes coming due and business is bad. But today's pleasure is never marred by thoughts of tomorrow's obligations. He's more akin to Canfield than Pierpont Morgan, this Brisach. So after philanthropically ordering suits all around for the office staff, he leaves on a grand tour of inspection accompanied by a lady bolshevist. En route she sells him the idea of insuring his employees against unemployment. This arouses the brothers to collective opposition, furnishing the only conflict of the evening. Following a heart attack or belly-ache, Brisach recovers sufficiently to turn the tables on the family opposition, and to anticipate a bull movement in his company's stock on the exchange.

Robinson's vigorous and always entertaining portrayal of the merchant of Manhattan makes this play seem far better than it is. It is only in reflection that it seems a bit tawdry, sometimes cheap, and often unreal.

Brooke's direction is skilled. He manages with dexterity the movement of a large cast that furnishes the atmosphere for the office scenes. This cast has few sides compared with the star's, which is perhaps just as well.

Robinson's portrayal should appeal to playgoers in paying numbers. A love interest would have to be grafted to the plot for Hollywood use if the piece goes to the screen. *Tall.*

Light Wines and Beer

Providence, Oct. 24.

Stanhope Productions present comedy in three acts, with Al Shean and Sam Bernard. Story by the late Aaron Hoffman. At the Providence Opera house, Thursday, Oct. 23.

John Miller	Charles Horn
Gus Rausch	Ralph Hertz
The Bum	McLain Gates
Fritzie Zimmer	Helene Salinger
Tim	George Sullivan
Ted Schloss	Frederick Herrick
Nick Schloss	Sam Bernard, 2d
Jim Knowles	David Andrada
Rudolph Zimmer	Al Shean
Mrs. Mahoney	Sarah Camp
Katie Zimmer	Louise Kirtland
William J. Parker	Herbert Warren
Sweeney	George Gilday
Jack	James Spelvin
Doyle	Oscar Ames
Officer Kelly	Ralph Hudson

"Light Wines and Beer" is a sure prescription for any kind of blues, an amusement against the dry law and hilarious entertainment. The play has to do with the closing of Rudolph Zimmer's saloon with the advent of prohibition and his subsequent business dealing as a bootlegger and speakeasy owner.

The first act shows the interior of Zimmer's bar, where Rudy's pals stood forlornly in the old saloon quaffing what they thought would be the last quaff. It is close to the zero hour, and then the old shutters are drawn and Zimmer's bar, one of the best in town, is no more.

In the following two acts Zimmer's home, now a thing of beauty, due to prohibition, which has enabled Rudy to receive five times his price for the good old stuff, is the scene of action.

To the menage comes one J. Pickney Brown, attired in topper and morning glory. Before prohibition he was a "bum," who used Zimmer's bar as a hangout. Now he is a successful bootlegger and millionaire.

The play is just like that, frankly comic and getting a telling message through its broad humor. It is all worked out by an all-comic cast of 16. Al Shean, veteran of the famous old comedy team, and the younger Sam Bernard carried leading roles. The opening night audience seemed to like the piece. The play doesn't pretend to be a Broadway piece, and it doesn't seek the polish. It is meant to be middle-theatre comedy. And that is what it is, which ought to make it interesting for everyone to digest appreciatively. *Marcello.*

QUEEN AT HOME

Atlantic City, Oct. 28.

John Henry Mears, whose name heretofore has been linked with aviation, took another flyer last night (Monday) and taxied his "Queen at Home" into the Apollo theatre. Sylvia Field was the most prominent passenger he carried, and a fairly large throng was on hand to watch the takeoff.

"Queen at Home" is Mear's first flight across the dramatic field. The program lists it as a comedy by Shirley Warde and Vivian Cosby. Just how good a comedy it will turn out can be told better after the players involved become more familiar with it. The opening was no more than a dress rehearsal.

Up to the middle of the second act the piece resembled George Kelly's "Daisy Mayme," of a few season's back. Here are relatives sponging off a young actress who, it is let known, rates pretty high with the critics, but somehow cannot find a vehicle suited for her talents. It is not as subtle nor as bitter as Kelly's piece and its humors are obvious. But it runs along fairly interesting until the actress' husband shows up after an absence of two years to ruin her chance for a divorce and happiness with a young scenic designer. How the husband's bluff to fight the divorce is balked by the wife's feminine friend, a vaude hoofer, idle for the moment, is let out of the bag about the middle of the play, and from then on "Queen at Home" slowly disintegrates into ordinary dramatic fare.

Although Miss Field is featured, she hasn't a whole lot to do, nor have any of her supporting cast. Jessie C[illegible]mmette, playing the grandmother in the household, at least injects a characterization that is different from the usual stage granny and delivers the fattest and funniest lines. Elizabeth Mears plays the vaudevillian and whether she is related to the producer or responsible for the production is not known. The title bears little relation to the play and there is a first scene, of the actress in her dressing room following her opening night triumph, which could very well be dropped.

The play goes to Jamaica, L. I., next week and then expects to make its Broadway bow. *Weinraub.*

OSBORNE'S TOP TIME

Will Osborne has been given more time over CBS than any other CBS feature.

He is doing 14 or more broadcasts weekly, going over WABC from the Manhattan Towers each noon or evening and his club nightly.

Iowa Dance Hall Fire

Dubuque, Ia., Oct. 28.

The dance hall at Rockdale, operated and owned by Frank Schmitt of this city, was destroyed by fire Oct. 18, an hour before the beginning of the dance scheduled for that evening.

Loss exceeds $5,000.

Irwin in Richman Club

Charlie Irwin started at the Club Richman, New York, this week.

Woods Publishing

Al Woods, not the legit producer, is another to join the ranks of new publishers. Woods has his first song in print and will open an office shortly.

Woods was formerly with Gene Austin and later with Sammy Lerna and Irving Actman in the World Wide Distributing.

Detroit Booking Office

Detroit, Oct. 28.

Del Delbridge, at a local hotel with his band, has opened a booking office in connection with Ray Gorrell.

Larry Spier's Trip

Larry Spier, Famous Music, starts a two-week trip through the mid-west next week.

Spier will cover all the Famous branch offices in that territory.

Herman Ruby on Shorts

Warners is adding Herman Ruby, New York song and lyric writer, to its writing staff, Brooklyn studio, on shorts.

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Good Comedy Songs
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HERE AND THERE

Kay Kayser, at Nixon restaurant, Pittsburgh, switches to Baker hotel, Dallas, Nov. 12.

Ben Pollock orchestra opens at the Hollywood restaurant, Cleveland, Nov. 8.

Jimmie Conroy and Connecticut Ambassadors booked for the season at the Paradise Sea Gardens, Stamford, Conn.

Merry New Englanders will be at the Casino, Stamford, for the winter.

Frank Winegar and orchestra opened at the Club Plaza, New York, last week.

Austin Wylie and orchestra opened at the Roseland Ballroom, New York, this week.

Eliena Kazanova, violinist over WABC for two years, has organized a Russian gypsy orchestra of girls.

Vincent Sorey, former CBS and WOR orchestra leader, has organized a 15-piece band of musicians formerly with symphony orchestras.

Joe Farrell's band engaged for Belle Livingston's new night club on 56th street, which opens tonight (29).

Dominico Savino, composer, just returned from a European tour, has been assigned to direct the orchestra on the La Palina hour over CBS. He takes over the baton from Nat Brusiloff.

Mannie Blau, brother of Bela Blau, has been made assistant to Benny Bloom in Irving Berlin's theatre orchestra and organist department.

Paul Whiteman's engagement at the Granada Cafe, Chicago, has been made indefinite. Whiteman was originally booked in through M. C. A. for two weeks at $6,000 per.

Understood that Whiteman takes a slight cut for the additional time he remains.

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VICTOR RECORDS

Radio Air Line

By Mark Vance

That radio showmanship can be used advantageously was brought out during the R-K-O broadcast on WEAF Friday (24). It was Amos 'n' Andy who pulled the showmanship—and how! It was all a plug for the Radio picture of Amos 'n' Andy, yet one long accustomed to hearing them exchange their stuff with taxi tribulations was naturally curious to get a line on them outside their real air characters.

They used the dialect but no taxi cab routine. It wasn't at all necessary. They told of their trip west and some of their studio experiences. It removed the stunt from a press ballyhoo.

Then they took a rest while Duke Ellington's band from the Cotton Club played the main songs from the "Check and Double Check" film, returning to mention names of picture celebs they met while on the west coast. Whoever laid out their routine for this special broadcast did a corking job. A fine broadcast for R-K-O and one of the best plugs ever staged for the air for a picture. Latter opened all over the country the following day (25).

Broun's Campaign

Hey Broun may never land in Congress, but he is getting a lot of nine bouquets slung alongside as a result of his present Socialistic candidacy. One of the prime spirits in seeing Broun gets plenty of praise on the broadcasts Alex Woollcott on WABC. Broun's personality has injected characters into a campaign that heretofore had no part in politics. It has also forced his Republican opponent, Mrs. Ruth Pratt, into a lot of work she might have escaped otherwise. A split vote or one of those things that sometimes happens might slip Broun into Washington.

WEAF'S Crime Prevention period hangs a lot on Arthur Reeve's rep. After all, a slogan that crime doesn't pay may eventually help this regular feature alone.

Romanelli's orchestra came over nicely from King Edward Hotel, Toronto, but program along conventional dance lines.

Three Little Sachs a surefire prop to the WGBS programs. The station is picking up new ones, as evidenced by the Irish Echo Boys.

Neale Golden building up rep with weekly broadcasts for Herbert's jewelry store. One of the best things of Friday night was the whistling of Sybil Fagin on WABC. She's worth repeating.

The political campaign is a windfall for broadcasters. Easy money for the studios, but a dry campaign talk is poor air entertainment. The state gubernatorial campaign is bringing in some pickup coin for the stations. Last week some of the sustaining periods were shelved in order to give some of the spellbinders a chance.

Smith vs. Vallee

Al Smith went on at the very time Rudy Vallee and the Lucky Strike orchestra were doing their stuff. The ex-governor was on WOR, Vallee on the usual Fleischmann Yeast period on WEAF and the Rolfe outfit on WJZ. That must have been a severe tug at the dial strings, considering each has a big following.

Lucky Strike keeps reviving the old favorites, either because of continual requests or because the old tunes are surefire. Vallee is there with the old showmanship He had the Cavaliers as his guests, and he sang the new Navy song with them. The quartet held down its combined vocal strength to permit Rudy's voice to stand out. He harmonized effectively, something Vallee can add to his accomplishments.

All the bands using "Body and Soul," from "Three's a Crowd" show, and Vallee is no exception.

Waltz Vogue

Funny about air bands. Let one feature a series of waltzes, and they all follow suit. Even Lucky Strike, which is pretty heavy on brasses, had its waltz inning. Evidence good and plenty waltzes are in season and having a more popular vogue than in some time.

The shoemakers are proving game to the last. This came out with A. S. Beck engaging Willie and Eugenie Howard and paying real money for their services. The Coward Shoe Co. has always spent plenty on air ballyhoo. So has Enna Jettick. Then along comes the Wise shoe interests, engaged Walter Winchell and go in for more of a theatrical aspect. Now the Beck Co., not to be outdone, uses the Howards.

The brothers on WABC gagged and sang and Willie soloed. They wound up with a football game impression. Good for laughs. Howard Lannin orchestra supplied the musical embellishment.

Bright F. & M. Period

Thanks to Jerry Franks, the Fanchon & Marco period on WGBS is building up solidly. Franks last week had a corking bunch of entertainers. It was one of the best programs F. & M. have yet offered. And Franks was in fine voice. Con Conrad bobbed up as Jerry's "guest" and sang a new number. WGBS sure could use a few more periods like this Franks layout.

Willard Robinson is getting himself well liked on the air. His rise has been meteoric since he was first heard on WOR. Now on WJZ as the big shot in the Maxwell House period, he is also having a hand in other NBC programs.

9 o'Clock Rivalry

Arco's birthday party devotes a lot of time to announcements. It handicaps when there is so much competition on the air at 9 o'clock. Also in tough spot following Vallee. Running Arco and Jack Frost close together not so good, as the type of music is similar. And after flock of serious numbers, along came RCA with its splurge, featuring Rosa Ponselle. Splendid interlude.

Joe Morgan on his Palais d'Or period, WEAF, has finally gotten away from the groove created when Rolfe formerly held the time. Morgan is going in for more Morgan style of music, and it is well. Less brass and more of an orchestral gesture.

NBC has been around a long, long time with its Slumber Music and it is now being used as a commercial. Long regarded a studio natural, apparently the sound of money made NBC change its mind. WJZ offered a Victor Herbert opera, "Mlle. Modiste," which consumed an hour.

With the bakeries opening up on expenditures, WABC has the Tip Top commercial. A mixed program and as a whole pleasing. Nothing away from the beaten path, however.

Norman Brokenshire spouts his own brand of announcements for Van Heusen, with music by Billy Artz's orchestra. Has a good spot and is enhanced by Brokenshire's breezy style.

Melodrama Hour

The Shadow, announcing the Street & Smith detective stories, waxes more melodramatic than the characters themselves in the skit presented. WABC lost one of its Macfadden "dick" assignments but picked this one up.

WMCA floundering around in a rut, using several standbys to stretch out an evening. Its Thursday highlight is the Village Grove Nut Club, on at a late hour, however.

Paul Whiteman's back on the air. Not much ballyhoo about it as it's understood it's only for a few Saturday nights. Whiteman is heard on the Chicago Variety concert, WABC, and his program is now more diversified, due to the singing by the Musketeers, who are also versatile musicians. Whiteman's last concert came over in fine style.

The single man stuff is in bigger favor than ever. Phil Cook gets up early, does a trick on the opening NBC periods, and then still has abundant pep for his eve assignments. Cook apparently has a sweet contract with the Quaker Oats people. Another single who is going big on the air is Charles Hamp, also hooked up at 7.30 a. m. on WJZ, his period on a hookup with Chicago.

Cheaper Wines Sell

Paris, Oct. 17.

Night clubs in Paris currently selling most heavily their cheaper wines, but making up for it by adding on the bill all the extras that can be thought of.

North American trade has mostly gone home and the Latin element, most of the current patronage, is more amenable than the American mind to gyppy extras, provided the ante looks smaller.

KATE SMITH ON AIR

Kate Smith will be featured on the Fleischmann hour Oct. 30 over NBC. A contract clause with George White, legit producer, prevents Miss Smith from going on the air but it was waived in this instance.

1st Upstate Radio Suit

Syracuse, N. Y., Oct. 28.

First court action against an upstate radio station for alleged violation of the copyright law has been filed in the U. S. District Court, Utica, by Attorney Earl I. Freshman of this city, counsel for the American Society of Composers, Authors and Publishers.

Defendant is the George I. Stevens Radio Corp., operating WMBO at Auburn. Use of "Kiss Me Again" over the station o. July 21 last is the basis for the action.

NO CUT IN PRINTED ADV. BY RADIO, CLAIMS NBC

N. B. C. is advising commercial accounts to take space in the dailies throughout the country advertising their programs. This means, called "spotlight" advertising, has been on the increase among the commercials during the past six months. N. B. C. declares "spotlight" advertising is a medium for creating additional listeners to ether programss.

N. B. C. itself refrains from any type of advertising.

Some newspapers and magazines feel some resentment against radio on the theory that commercials using radio time have reduced their budget on printed advertising. N. B. C. states that is not so, and claims proof by a check-up conducted during the past six months.

The broadcast chain states majority of advertisers have increased their newspaper advertising during the period of the check-up; most of the others are using the same amount of advertising as when they were non-radio time-users. Remainder, or smallest air time buyers, have decreased newspaper advertising space.

Panama Chatter

By BEA DREW

All cabarets getting new talent in hopes business will pick up—Kelley's Ritz has Dixie Mason, Anna Kahn, Leora Darling, Mollie Sandiford and Thelma Moore.

Metropole advertises its new beauty show was recruited from Broadway's leading night clubs. Beauties are Karri Kraft, prima donna; Anita and Bonnie Hinds, McCluskey Sisters, Gladys and Viola, here before, and Russian dancers, Russlanoff and Leonidas.

Mike Fasiani, leader of the orchestra, is also m. c.

Riot in Kelley's Ritz at 3 a. m. Bagney Magnuson and two other sailors resented what a native said to one of the girl entertainers. Heads, chairs and glasses were broken. Zoroastro Broce, local merchant, will be laid up for 10 days with a hurt head. Deputy Everardo Duque, said to have passed the resented remark, received only a slight injury to one of his hands. The case will be duly tried.

Colon

The Mask and Wig Club of Balboa, C. Z., put on the "Thirteenth Chair." Mary Fields, late entertainer at the Metropole, played one of the leading roles. Show was entirely of local talent.

Billgray's cabaret will reopen about Nov. 1 with a five hole miniature golf course. Interior of cabaret is being completely made over.

Atlantic Cabaret is seat of another romance. Laura Knighton, entertainer, married Henry W. Spiller, soldier, in the aviation dept. of France Field. Homesickness of soldiers and girls is said to be the reason for so many hasty marriages. The Atlantic has had 35 of their girl entertainers marry with the army and navy are still in the lead as grooms.

Augie Reed, late of Kelley's Ritz, is now producing the dance numbers at the Atlantic. Kitty Merritt is also back. New entertainers are the Gillert Sisters and Peiroano and Parodi, Argentina. Atlantic is having a stage put in.

"Over the Top" has La Gitano and La Currita and Gloria Florel, Chilean Trio, and Gloria Carpenter the only American entertainer.

Robert Brough, manager and owner of the Astor Hotel, sold and sailed for England, where he and his family will make their future home.

The Santos Sisters from Havana booked for a cabaret in Curaco, Dutch West Indies, mysteriously disappeared while the ship stopped over at Cristobal. Transportation was to be paid when the girls landed in Curaco. Girls are Maria, 19; Carmen, 21, and Juanita, 24. They left the boat, saying they were going out to see the town.

No Percentage

Libby Holman, songstress, engaged to double into the Club Lido, New York, from "Three's a Crowd," withdrew from the floor show at the club last week.

She was asked to work on a percentage of the cover charges instead of a flat salary of $1,000 a week.

Coast Broadcasts Bring on Yawns And Gravy for Corner Book Stores

Hollywood, Oct. 25.

There's an axiom out here for visiting firemen, especially easterners, that after a while "you'll get tired of going out, besides which there'll be no place to go and you'll turn on the radio and read a book." But from a sample of what awaits one on the radio, the book thing only goes.

The radio holds no attraction, and the literati thing sounds most plausible, probably explaining the general prosperity of the local circulating libraries and bookshops. It's all an obvious reaction from the sameness and standardization of everything hereabouts, once the newness and novelty of things has worn off.

A New Yorker's assimilation into Hollywoodiana covers an average span of six or seven weeks, at which point he or she is forced to conclude that there must be something else in the social existence of mankind, after business hours, than (1) house parties and panning, (2) settling and rewriting the picture business, (3) going to bum fights (4) playing putt-putt or hitting a bucket of balls on a driving range, (5) going to hotels or roadhouses.

From all these one finally turns to the home and the hearts, and only then does one decide that maybe a radio and a book aren't so hard as a change of pace.

Avalanche of Advertisements

All you get out here is an avalanche of advertising spiels between recorded numbers that make some of New York's Brooklyn and Jersey one-lung stations sound like a dignified National Broadcasting Co. network. Even Glenn (Pop) Warner gives out football gospel via disks.

Don Lee's KHJ brings whatever worthwhile network stuff that percolates across the Rockies. Occasionally some local feature asserts itself like Ray Paige's orchestra meriting network distinction and doing musical chores via the ether of a versatile and different calibre.

For the rest, the sundry bands that are etherized from the various nite life rooms do so primarily with an eye to deceiving the auditor into believing that they really "have a nice gathering here enjoying themselves immensely." An immediate check-up invariably discloses that the maestro is playing to the captain, three waiters, an ennui'd coatroom girl, a bus-boy and three customers. Only difference is that sometimes it's only two customers.

General Blahness

The general blahness of nocturnal whoopee hereabouts seems to be reflected by what goes on the air. Paradoxically enough, there are some meritorious aggregations around. George Olson from his own Culver City roadhouse; Louis Armstrong, the dusky tooter, from Frank Sebastian's Cotton Club, also in C. C.; Ted Weems' orchestra at the Roosevelt; Gus Arnheim's jazzists at the Ambassador Cocoanut Grove; Earl Burtnett at the Biltmore and the melodious Murray Smith from the Montmartre are among the worthwhile bands on the air.

For the rest, it's all canned stuff—recordings with adv spiels in between. Where KFWB (Warner Bros. station) has a physical band, they split it up and the same combination, with the obviously selfsame musical balance, is divided between two or more advertisers. For a few minutes this orchestra "comes to you through the courtesy of so-and-so." Then, after awhile, the same aggregation is now performing through the courtesy of some other advertiser. One would think they'd know enough to switch the musical balance and change the scheme of things. But no, the same string fortissimo gives it away.

KGFJ is Hollywood's 24-hour station, relying on phonograph recordings.

With Warners having its own station, Paramount corrals an institutional plug from an organist at the Par studios whose pop medley is plenitudinously interspersed with reference to the source of the console concert.

Abel.

$1,500 for Howards

Willie and Eugene Howard, who started broadcasting with the A. S. Beck Brevities over CBS Thursday night (23), were placed under an exclusive 13-week contract to that hour. Salary is $1,500 per week for the team.

Howard Lannin orchestra goes with the program.

CABARET OF COMICS

(Kabarett de Komiker)

Berlin, Oct. 16.

Curt Robitschek presents in this program a little vaudeville show replete with interesting numbers and a nice one-scene comedy. Paul Nikolaus is, as usual, a charming, intelligent conferencier, and witty.

Special mention is to be made of Blandine Ebinger, with her excellent chansons by Erich Kastner, which she presents in a pointed manner, finely shaded. It is a pity that her performance does not last longer. She is one of the best of German chansonettes and, besides, one of the best German character actresses.

There is, further, Frederique, a French dancer showing grotesque dances. Technically she is excellent, but she lacks variety in her performance

Thea Degen, Theo Korner and Ove Behrens in their musical play, "The Three Kukirolers," have still their same old repertoire and are singing old songs.

Dario Paini, the oldest performer in the art of card tricks, is showing astonishing tricks. Gaston Palmer is a comical juggler. The dancers, Nassady Baum and Deborah Kay, are medium.

The sketch, "The Lost Father," is old humdrum, but Otto Wallburg is very comical and excites great hilarity.

Magnus.

Investigating KGEF

Hollywood, Oct. 28.

The Rev. Bob Shuler, operator of KGEF, Los Angeles, received private notification from the Federal Radio Commission that the station is operating under a 30-day temporary license while the commission investigates programs and protests.

Shuler, specializing in the reform of show business and politics, served a sentence several months ago for contempt o. court in broadcasting derogatory remarks against the judge in the Pantages case.

WRR Is Tight Lil' Muny

Dallas, Oct. 28.

Dallas claims oldest municipal radio broadcaster in U. S., WRR, and maybe only one out of red, too. City commissioner W. C. Graves, supervisor, is so tight that he soaked Mayor Waddy Tate $90 to tell natives why Dallas oughtn't have a city manager.

Tate boosters heaved, but paid.

Recently Graves announced cash balance of $4,000 for WRR.

Circus for G. V.

The Circus, new atmospheric cabaret, is being readied for Greenwich Village by William Carlo on the site of Peacock Inn, which Carlo also operated until retiring from cabarets several years ago.

Motif of decorations will be a big top canopy, wild animal decorations and caged booths for patrons, with waiters dressed as trainers and a clown band for music.

It will also have a floor show.

Jungle Folded Early

Jungle Club, which opened two weeks ago, is the first of [illegible] new crop of night clubs to [illegible] it a season. It folded last week.

Spot, catering to the swanky set, reopened after being padlocked for a year.

Mlle. Aubert Doubling

Jeanne Aubert French, songstress, currently in "Princess Charming," doubles into the Club Richman, New York, opening tomorrow (30).

Jerry Friedman's orchestra also starts at the club this week.

P. A. As Announcer

NBC has signed Ray Perkins, former p.a. and writer, as an announcer.

Perkins will broadcast with Graham McNamee on sport events.

Winner's Ambition

Denver, Oct. 28.

The winner in the state Atwater contest, Dorothy Wicks, 19, wants to sing soubret roles in musical comedy. In her high school days she carried all the leads in the operettas given by the students.

Henry Brooks, the boy winner, is a protege of Percy Stephens Rector, New York teacher. To pay his way through college Brooks sings in a choir and trains orchestras in small towns in northern Colorado.

Real Wild West Stuff at Tex. Fair When Ranger with 2 Guns Assumed Command—Pretty Bad Flop in All

Dallas, Oct. 28.

Texas state fair, closing in Dallas Sunday (26) encountered tough breaks in most of its 15-day run. Biggest amusement venture in southwest, this, its 44th annual, was more or less a sinker this season.

First week attendance was off 200,000, compared to '29; rodeo lost 40 horses in car stampede, rain, mutiny and what not. Cops had run-in with cowpunchers and latter walked out on Mike Barnes, producer, during the show; finally forced into arena by Tom Hickman, famed Lone Star ranger, featured in the rodeo. Hickman had to use a coupla sixshooters in true western style and then didn't settle things until the cops released a couple of riders they had previously arrested for disturbing peace. Cowpunchers first battled cops, with two hurt, and then turned a bunch of wild steers into arena to scatter them.

Second Sunday, fair execs drew $20,000 rain insurance to offset almost empty fair grounds. The fair wasn't protected fully for the other rainy days.

The Midway suffered heavily with the Beckman & Gerety outfit. Lots of gazers but few payers. Grandstand show, comprising "Broadway Flashes of '30," Marcelle-Williams dancers, Stey's acrobats, Picchiani acrobats, Duncan's dogs, Three Giffords, Four Lorenzos and clown Billy Lorette, was thrown open gratis as a stimulant for fair's 50c admission.

"Battle of Gettysburg," cyclorama, new attraction here, went on the rocks the first week, with 17 contractors hollering for money and a local bank attaching the b. o.

Rides appealed only to few yokels. And "few yokels" was main trouble with fair.

"Sons o' Guns" week at Fair Park auditorium, had a guarantee of $90,000 before Jack Donahue's death. Advance sale protected it.

INGRAHAM-RUTHERFORD CIRCUS GOES BLOOEY

Chicago, Oct. 28.

New 30-car Ingraham-Rutherford circus, being built at Peoria, Ill., has folded, with the two promoters, H. C. Ingraham and Bert Rutherford, scramming and leaving the workers on the lot.

Outfit was being built around the properties of the defunct Cole Bros. outfit, purchased through the National Printing Co. This included a few railroad cars, wagons and animals.

One of the best buys Modoc, reputed to be the world's best trained elephant, which was part of the Cole property, was shipped to Peru, Ind., winter quarters of the Ringling circuses last Saturday. Ringling, despite the fact Ingraham and Rutherford had the pachyderm in their possession, had the original bill of sale. The loss of this bull, together with Ingraham's pending divorce, filed by his wife, and the drying up of their angel, who is reported to have let loose of $10,000 and then walked out, ended all the new circus activities.

Modoc will be featured on one of the Ringling circuses next year.

Jesse Atkins' Job

Chicago, Oct. 28.

Jesse Atkins has been put in charge of the Ringling winter quarters at Peru, Ind.

He was manager of the John Robinson outfit last year. W. K. Horton, who routed the Ringling and Sells-Floto circuses last season, is at Hot Springs, resting. Zack Terrell, former manager of the Sells-Floto, visiting around Chi.

Syracuse Civic Fete.

Syracuse, N. Y., Oct. 28.

To stimulate holiday trade, Syracuse will observe Kris Kringle Day on Nov. 29. Stunt will be modeled after the old Ka-Noo-No Karnival which was dropped some years ago after saving the New York State Fair for Syracuse.

Syracuse Advertising Club is back of the project and Santa Claus will rule the one-day show. A carnival pageant will be one feature.

ROBBINS' CIRCUS SOLD TO W. P. HALL, BROKER

Chicago, Oct. 28.

Robbins Bros.' 20-car railroad circus, owned by Fred Buchanan of Granger, Ia., has been sold to W. P. Hall at Lancaster, Mo. The show is already in winter quarters at Hall's farm.

Purchase price unknown. Understood, however, Buchanan was glad to unload the outfit, which brought him plenty of grief this year, some coming from stiff opposition with the Ringling circuses early in the season and a big piece from a disastrous Pacific Coast trip, just ended.

Circus will not take to the road in 1931, but will be sold piecemeal to small outfits. Hall is known as a circus dealer, selling anything from one car or a wagon to a herd of elephants.

CARNIVALS

(For current week—Oct. 27-Nov. 1—when not otherwise indicated.)

B. & B., Columbia, S. C.
Bernardi Greater, Goldsboro, N. C.
Boyd & Pearson, Steele, Mo.
Cetlin & Wilson, Chesterfield, S. C.
Clark, Delano, Cal.
Dixie Expo., Clarksdale, Miss.; Greenville, 3-8.
Douglas Greater, Zebulon, N. C.
Eddie's Rides, Ferriday, La.
Francis, Oklahoma City, Okla.
Gray, Roy, Luling, Tex.
Greenburg, Coolidge, Ariz.
Hames, Bill H., No. 1, Weatherford, Tex.
Heth, Orangeburg, S. C.; Newberry, 3-8.
Jones, Savanah, Ga.
Krause Greater, Lancaster, S. C.
Kreko's Amuse. Co., Visalia, Cal., 6-11.
LaMance, Washington, Ga.
Melville-Reiss, Fayetteville, N. C.
Miami Expo., Nashville, Ga.
Miller, Jennings, La.
Miss. Valley, Orange, Tex.
Page, Metter, Ga.
Quality Novelty, Amherst, Va.
Rice-Dorman, De Ridder, La.
Rice Bros., Winder, Ga.
Rogers & Powell, Canton, Miss.
Rubin & Cherry, Shreveport, La.
Rubin & Cherry Model, Spartanburg, S. C.
Southern Expo., Jefferson, Ga.
Wade, R. L., Swansboro, Ga.

LITERATI

(Continued from page 72)

Harrison have formed a book publishing company in Paris.

Publishers over there can get out so many things that aren't permitted in the U. S. or in London!

As Time Passes

Commentary on the bookselling business:

Two years ago Harry Oncher had one of the best known bookshops in New York.

Now he conducts a newspaper stand on 6th avenue.

And there are others.

Wordless Novel

Coward-McCann will publish a novel in pictures by William Gropper, former illustrator on the staff of the New York "World."

The "novel" is a story of the every day life of show people. It will not contain a written word.

Real Names of Authors

Claude Farrere, author of "Fashions in Marriage," is Charles Bargone; Margaret Kennedy, "The Fool of the Family," is Mrs. D. Davis; Elsie Singmaster, "A Little Money Ahead," is Mrs. Harold Lewars.

Employment Note

MacKinlay Kantor, who wrote "Diversey" and "El Goes South," has moved to Des Moines from his summer home at Berwick, Iowa, and is doing a column on a local paper.

Helen Tait, women's editor of The Syracuse "Post Standard," morning sheet, will fill the gap caused by the resignation of Mrs. Margaret Coyne, film editress.

Mrs. Coyne quits the game for the domestic circle after seven years on the daily.

W. P. Chrysler Jr. has an interest in Cheshire House, a publishing house with offices in the Chrysler building, New York. Only 12 books a year and limited editions.

"National Nut News" is the name of a trade paper edited by William H. Herring. From herring to nuts?

SHOW BOAT MAKES A RECORD IN PITTSBURGH

Pittsburgh, Oct. 28.

Captain J. W. Menke's Golden Rod Show Boat pulls anchor here Saturday (1) after the record engagement of 15 weeks, a surprise most of all to Menke. Closing attraction, "St. Elmo," following "Uncle Tom's Cabin."

The floater was brought here early last summer as a lark by a couple of young business men, who figured it good for three weeks. At the end of that time, during which the show boat broke about even, Menke continued on his own. Biz took a terrific spurt.

Until the cool weather Golden Rod maintained its midsummer pace.

Gov't Gathering Ringling Data For Expected Anti-Trust Suit

Coliseum Date Set

Chicago, Oct. 28.

A contract was signed here last week between John Ringling and the Coliseum for a circus to show the building from April 11 to 26. No circus name was specified, allowing the Ringling office to ship in the circus they think best suited. Likely will be the Sells-Floto, which has been opening in Chicago for years.

Contract, on a percentage basis, is an exclusive one, and calls for the outfit to show no other building in Chi, thus cutting out the Stadium.

Chicago, Oct. 28.

Undercover government agents are questioning here former John John Ringling execs and ex-employees of the American Circus Corp., for a Ringling anti-trust law action, it is reported.

Dept. of Justice men have been in various parts of the country for the past five months, it is said, after information for Washington this winter.

Trouble got under way last year, when Zack Miller, owner of the 101 Ranch, and Fred Buchannan, owner of Robbins Bros., the two remaining independent railroad circuses, drew the government attention to the John Ringling cornering of the circus biz.

Cornered

Past year Ringing's six circuses have been run under a working title known as the National Circus Corp. Outside of 49% of the Ringling-Barnum circus, which is owned by Robert Ringling and a sister, John Ringling is said to be the sole owner of the Sells-Floto, John Robinson, Hagenbeck-Wallace, Sparks and Al G. Barnes, and controls the Ringling-Barnum outfit. An effort was made, after Ringling took over the five circuses from the American Circus Corp. and before the Wall street dive, to make the ownership a stock proposition. When this fell through, because of the times, Ringling, with one or two bankers, assumed the whole load.

Lately they have purchased the old Ben Wallace winter quarters at Peru, making it practically the circus winter quarters of America and housing three outfits.

None Re-engaged

John Ringling is reported aware of the investigation by the government, but up to date has not committed himself regarding it. None of the former execs, and those coming over from the American Circus Corp. have been re-engaged for 1931. J. D. Newman, who early in the year worked for both the Robbins Bros. and 101 Ranch circus, and was afterwards engaged by Ringling, reports he has been put on the payroll for next season. Newman is reported as one of the men slated to be quizzed this week by the boys from Washington.

Obituary

MAX LOWENSTEIN

Max Lowenstein, 51, vaude agent and fair and park booker, died suddenly of heart disease in New York Oct. 23. His death was a severe shock to his friends. He had been in his office in the Bond building, New York, the day before.

Mr. Lowenstein came to New York 28 years ago from Stuttgart, Germany, where he was born. Over there he had been in business, but he hadn't been long in the United States before he engaged in the handling of foreign acts, mostly of the circus and "dumb" type, for vaude. When not routing them for the vaude circuits he and Cameron Blumenfield, who had then formed a partnership, did considerable exporting and importing of turns.

After the dissolution of the Blumenfield & Lowenstein association he and Anton Johnston formed an agency about eight years ago. They obtained a franchise to book in the Keith and Orpheum offices. They also had booking representation in the Pantages New York office.

About three years ago Lowenstein and Johnston split, each opening his own office. Lowenstein continued Pantages bookings until the N. Y. Pan office closed.

IN MEMORY OF MY BELOVED HUSBAND

HOUDINI

Who Went Away October 31, 1926

BEATRICE HOUDINI

JACOB H. ELLIS

Jacob Henry Ellis, 56, songwriter and music road man, died Oct. 24 in Lakeside Hospital, Cleveland, of heart failure. He was riding on a trolley when stricken, and removed to the hospital by ambulance.

Ellis has been connected with the music publishing industry for 35 years. He had been on the road handling sheet music since 1896. For 11 years he was connected with the Sam Fox Music Publishing Co. as salesman. At the time of his death he was on a sales trip for Sam Fox.

At one time Ellis worked for years for Goetting Music Co., old-time music jobbers. He was a writer of instrumental music and had composed many march airs.

The widow and little daughter survive.

Interment in Mt. Repose Cemetery, Kingston, N. Y.

Our Pal

"ERNIE" CARR

Oct. 29, 1927

Pat Walshe
Irving O'Hay

LEON M. WASHBURN.

Leon M. Washburn, 81, veteran circus owner, died Oct. 24 at his home in Reading, Mass.

When only four years old Mr. Washburn was adopted by Leon S. Washburn, a circus owner, and grew up with the "big top." Later he became the proprietor of the circus and for 35 years traveled throughout the country. 'Uncle Tom's Cabin' was an added feature of his circus show. He is survived by his widow, Ada Washburn.

SIDNEY KIRKPATRICK

Sidney Kirkpatrick, 49, Negro actor, died in New York Oct. 16 of heart trouble. At his bedside when he died was his wife, Laura Bowman, colored actress, whom he married in 1917. The team of Kirkpatrick and Bowman had become one of the most popular and best known in colored legit circles throughout the country. They had played both white and colored houses for years and only recently returned from a long stay on the west coast.

Mr. Kirkpatrick went on the stage when 19 years old. He had come to the United States from Scotland, having been born in Glasgow. In 1900 he was in "Uncle Tom" shows, had been interlocutor with Billy Kersands and Richards & Pringle's Georgia Minstrels. He once starred in colored stock at the Pekin theatre, Chicago, and also had been a partner of Tim Ownsley in producing shows. He played with the old Lafayette Players up to their disbandment.

Just a week ago he had appeared on the stage of the Alhambra theatre, New York.

Interment in Washington.

FRANK E. YOUNG

Frank E. Young, 78, actor, died Oct. 25 in the Brunswick Home, Amityville, L. I., where he had been under the care of the Actors' Fund for two years. Prior to entering the Brunswick Home, Mr. Young had been in the Percy Williams Home, East Islip, L. I.

Mr. Young had appeared in stock, legit and vaudeville. Among some of the companies in which he played were Walter Hampden's "Richelieu," "Forget Me Not" (with Rose Coghlan), "On Trial" and "The House of Glass."

Interment in Actors' Fund Kensico plot.

JOHN F. BURKE

John F. Burke, 56, veteran showman, was found dead at his home in Washington, D. C. He had been in ill health for some time. His immediate death was caused by a hemorrhage.

Mr. Burke for many years had been connected with all the big circuses.

IN LOVING MEMORY OF

FLORENCE MILLS

Who departed from this life Nov. 1, 1927.
Gone but not forgotten by her husband,

U. S. Thompson

LEW FARRIS

Lew Farris, 36, radio singer, died

(Continued on page 79)

Kid Kings

(Continued from page 30)

dians Are Coming" and "Lone Defender." Radio tie-ups cover the club members birthday, with free ducats.

Children's National Book Week, which falls Nov. 16, will also be used by this string of houses to get the kids inside. Pictures, such as Tom Sawyer and others recommended by P. T. A. Each child, during this week, who brings a book to the theatre, which is in fair condition, and can be passed along to charity, will be admitted free, when accompanied by an adult.

Older Kids, Too

Older children are being cared for through their football teams, with the cheer leaders holding pep meetings in the theatre and admissions and footballs being given as prizes to the lucky teams and winners of contests. This idea will be carried through the basketball season.

One of the big drawing cards is what is termed a "Pet Parade." All kids who parade the streets with their pets get in free on Saturday mornings, where they see a serial. Recent parade had the youngsters marching down the street with bowls of goldfish, rabbits, fleas in bottles, monkeys, chickens, ducks and white mice.

Recently at Peoria, Ill., a memorial, being made of stones collected in the neighborhood ran short. Theatre agreed to let all children in free who would bring a stone. It ended up by the house having 1,970 rocks piled in front of the door, with the littliest chaps hauling the biggest stones, and the older lads sauntering up with pebbles, but insisting the house make good on their promise and had to let them in if they brought a stone.

Each manager in the 39 houses affected is at liberty to work out his own ideas, so long as he gets the youngsters in to see the first of the serials.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Symphony

This house is about the only neighborhood house in Chicago showing five acts of vaude on Sunday. Experiment under way two weeks with this the second week. Increased biz is credited by Harry Mintz, manager, to vaude. Mr. Mintz told Warner execs he could make the house pay with flesh shows each week. He has asked for five weeks which he hopes will be extended to 50.

This 1,700-seat house was erected three years ago by the United Theatre Corp., with stock being sold to all and sundry. Through some quirk or other, the stock became valueless, with some 1,700 odd shareholders taking the attitude that the Symphony theatre wasn't much of a theatre after all.

Three months ago Warners began operating the house. Gradually they are winning back the disgruntled customers. Sunday vaude is playing a leading role in the come-back.

Patrons are of the polyglot kind, ranging from Italian to Irish. Smut is out in this house with mention of a "pansy" meaning nothing.

Fraser Bros., two men acrobats, had smooth routine of tricks. Healy and Garnella, man and girl tap dancer, opened a bit slow. They are weak on gags, but scored on steps. Don Trangor and his five men band scored with his Ted Lewis number, his whistling and Tom Brown take-off. His musicians are o. k.

Sweet and Proctor, while they clicked strong, have a line of patter a little too sophisticated for this type audience. The girl is a hard worker and has a splendid voice. Her male partner can also sing. Neat turn much o. k.

Closing was "Top Speed" with four men, three of them dancers and one femme, also a dancer. The act is staged against a drop showing the skyline of Chicago. Included in the offering is a pail dance, a singing turn, some pleasing scenery and costumes. "Top Speed" is a splendid closer.

Bob Osborne has the orchestra and uses five men. On the screen was "The Way of All Men" (FN).

Englewood

Opening the show were the Three Terrace Girls in a novelty turn consisting of work on the slack wire, club juggling and too much tumbling and acrobatic calisthenics. Shortening and better routining would help. Carl Thorsen, juggling plates, rubber balls, a cannon ball. Mostly all old stuff. "Unique Revue," six men and a girl, is over best on two numbers, its tap dancing and burlesque adagio. The opening singing and the Indian number just so-so. Jerry Gould, ventriloquist, still manages to please.

Clara Howard did the honors as guest star and her chatter and hoke operatics scored heavily. De Viners have a more earnest and classier dance turn. Their Oriental adagio was their best bet. Brinkley Sisters, harmonizers, stopped the show cold. Two girls make sweet appearance, harmonize nicely, have a neat set of pipes and deliver a speedy, nicely varied song routine.

Fox-Hobbs Century Serenaders followed, and scored. The Century Serenaders some years ago were known as the Austin Mack Century Serenaders at the old Woodlawn Cafe on the southside. They were one of the first entertaining bands known. They have been working cafes and dancehalls, last summer doing a stretch at a Yellow Peril northside feed-and-hoof joint. Just a small aggregation, seven men, who can clown and play instruments. Neat workers and good for family houses. Joyner and Foster, colored comics, solid smash with clowning. The first and only real low-down comedy of the evening, and it didn't miss. Also the first real hoofing on the bill. Dubell's Pets, dogs, appeared tired and not so willing, but the audience went half-way with 'em.

"On Your Back" (Fox) feature. Biz capacity Tuesday night.

New week-end vaude spots include Hub at Rochelle and the Royal at Marengo, both downstate. Booked out of the Tommy Sacco office.

Alex Swindler, formerly in charge here for Gus Sun, has joined the Al Weston office.

New members of "Sweet Adeline" include Beatrice Kay, Evelyn Wade, Thomas Thompson, Paul Davin and James H. Dunn. Billing is divided three ways between Helen Morgan, Irene Franklin and Charles Butterworth.

Good business at Casa Granada may extend Paul Whiteman's stay into December instead of the fortnight first projected.

Illinois Independent Theatre Owners, Inc., filed a request with the attorney-general to have name of organization changed to Allied Theatre Owners of Illinois, Inc.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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BUFFALO

By SIDNEY BURTON

Teck—"Hell's Angels."
Erlanger—"Cherries Are Ripe."
Buffalo—"The Office Wife."
Century—"Amos 'n' Andy."
Hipp—"Lawful Larceny."
Lafayette—"Africa Speaks."
Great Lakes—"Scotland Yard."
Hollywood (Little)—"The Matrimonial Bed."

Drawings held in neighborhood and small downtown houses for certificates good in exchange for merchandise and other prizes stopped by local police.

Reports Shea Amusement Co. would reopen the Court Street theatre denied here.

Admiral Byrd due at the Consistory, Nov. 3, auspices Greater Buffalo Ad Club has evening scale at $3 top with 3,500 capacity.

"Hell's Angels" opened this week at the Teck, booked for three weeks.

BROOKLYN

By JOE ABRAMSON

Flatbush—"The Tavern."
Majestic—"June Moon."
Boulevard—"Schoolgirl."
Jamaica—"For Ladies Only."
Paramount—"Virtuous Sin"; stage show.
Strand—"Maybe It's Love."
Fox—"Scotland Yard"; stage show.
Albee—"Her Man"; vaude.
Loew's Met—"Those 3 French Girls"; vaude.
Star—"Big Revue" (Mutual).
Gayety—"20th Century Girls" (Mutual); films.
Oxford—"Tango Queens (stock); films.

Two new ones: "For Ladies Only," (Al Woods) at the Jamaica, Jefferson de Angelis heading cast; at the Boulevard, "Schoolgirl," based on Carman Barnes' novel of boarding school life with Joanna Roos in lead, Henry B. Forbes producing.

Next week brings John Henry Mear's new comedy, "Queen at Home" (Sylvia Field) at the Boulevard, and "Bird in Hand" at the Majestic.

Academy of Music started new season with the Metropolitan Opera Co. production of "La Boheme" Oct. 28.

Oxford, former straight picture house, now trying stock burlesque with talkers on same bill. Opener, "Tango Queens" with Sammy Spear and Isabel Van. Low, two bits and high, 50c.

Friday night is banner night at the Albee with two shows thrown in for the price of one. Last week vaude, followed by "All Quiet" and a radio broadcast of Amos 'n' Andy, then extra feature, "Her Man." The extra feature attraction is a regular Friday night affair.

DALLAS

By RUDY DONAT

Majestic—"Check and Double Check"; vaude.
Palace—"Playboy of Paris"; stage show.
Melba—"Office Wife."
Old Mill—"Heads Up."
Capitol—"Africa Speaks."

State fair here, closing last week, helped biz up on Elm street. "Half Shot at Sunrise" boosted R-K-O Majestic, sufficient for half week more at Capitol. "Spoilers" and "Madame Satan" drew heavy for Publix's uptown stands, Palace and Melba.

Little theatre opened with "Bird In Hand," complete sell-out, at $1 per. About $3,500 gross for week. Will produce 8 plays this season.

Mary Garden here Nov. 7 as opener for heavy concert season in Dallas this winter.

Jimmy Ellard, m. c., coming to Publix-Palace on return engagement.

Will H. Mayes, former lieut. gov. of Texas, added to directors' board of Texas Pictures, Inc. Company is filming "Under Six Flags," history of the state.

SARANAC LAKE

By HAPPY BENWAY

John J. Farrell, after eight months, has gone to New York absolutely okay. He will live at Great Neck, L. I.

Chris Hagedorn anticipates an absolute okay on his last Xray and will hit the ticket offices in another month or so.

Xray reports given to Dick Moore, Doris Moore, Harry Namba and Bobby Hatz showed slight improvement but were ordered to remain in bed.

Mac Armitage showing progress; sitting up and gaining weight.

Edith Cohen, here "airing" for over a year, left for Brooklyn, okay.

Emily Kennedy (Portland, Me.), who did the "cure" here for two years, returned for a visit, showing the patients it can be done.

Xela Edwards, Angelus Papulis, Lilly Leonora and Allie Bagley ordered to bed for a rest.

Weekly Passing Show

Tips that will keep you out of Saranac...Open those windows before you hit the hay at night...Keep out of subways and underground speakeasies...Drink a quart of milk a day...If you feel yourself slipping, try Cod-liver Oil...If you are always tired, see a good doctor...Nell Gordon feels better...Dr. Edgar Mayer reports percentage of all patients about 75% on the good side towards improvement...Mike McManee much better...Gladys Palmer picking up weight...Alice Carman now around the san without her appendix...No operation for Ben Shaffer...Charles Libecap now up on three meals and limited exercise...Andrew Molony now connected with Saranac's only broadcasting station...Russ Kelly is ready for the road...The "Variety Room" now moved from the north side of the san to the south side...Benway feeling so-so.

Write to those you know in Saranac.

TOLEDO

By DICK McGEORGE

R-K-O Rivoli—"Check and Double Check"; vaude.
R-K-O Palace—"Brothers."
Paramount—"The Virtuous Sin"; stage show, Paul Spor, m.c.
Pantheon—"College Lovers."
Vita Temple—"Oh, Sailor Behave."
Cameo—"Renegade."
Princess—"For the Love of Lil."
Valentine—"Billy the Kid."
State—Split week.
Ohio—Split week.

Olsen and Johnson broke all records for the R-K-O Rivoli house last week.

The 1,300 patrons remained in their seats while firemen fought a fire in the projection room of the State theatre Oct. 22. Manager George Kroetz told the audience there was a fire but that nobody was in danger. The patrons filed out and received tickets for the show for the next night. Damage $900.

Clarence Kehr, 6-year-old strong boy, received a week's booking in Omaha, but the labor law would not allow him to perform after a week.

Burglars entered the Strand last week and slashed a $350 projection screen in a futile cort to reach a safe.

Cabaret run by Walter Vernon of Maumee raided last week, liquor was taken and Vernon locked up.

Henry (Junior) Sutton and his WSPD Commodores went on the air from the local station here last week for first time on the CBS chain.

"Big House" at Valentine flopped second week. Had been ballyhooed as an indefinite run but had to be yanked after second week.

CINCINNATI

By JOE KOLLING

Erlanger - Grand—"Elizabeth, the Queen."
Albee—"The Bad Man"; vaude.
Palace and Capitol—"Check and Double Check."
Lyric—"The Big House" (2d week).
Strand—"Men of the North."
Keith's—"Dough Boys."
Family—"Men Without Law."
Cox—National Players (stock).
Taft—Walker Company (stock).
Empress—Burlesque (Mutual).

Shubert, dark this week, has "Dracula" underlined.

Erlanger-Grand began legit season this week with first of series of five Theatre Guild shows at $3 top. Milford Unger is house manager.

Beulah Bondi, Leona Hogarth and Rachel Hartzell are guest artists of the Walker Co., which is premiering "The Stand By," by Ray Van Sickle.

Jack Middleton, local booking agent, opened a night club, The Stable, in Tacoma Park (amusement resort), Dayton, Ky., opposite Cincy.

So successful was the Film Frolic, held at the Hotel Sinton, that it will be repeated annually, announce members of the local Film Board of Trade.

NEW HAVEN

By H. M. BONE

Shubert—"Michael and Mary" (first half); Carroll's "Sketch Book" (last half).
Hyperion—Dark.
Roger Sherman—"Check and Doube Check."
Fox-Bijou—"Sap From Syracuse."
Fox-Poli—"Scotland Yard"; F. & M. Idea.
Paramount—"Playboy of Paris"; Publix unit.

C. J. Latta, managing director of Roger Sherman for nearly two years, given testimonial dinner by theatre personnal on occasion of being made district manager in charge of 30 Warner houses in vicinity of Cleveland.

Yale University Department of Drama opens new season Oct. 31 with "Saints' Parade" directed by Alexander Dean.

A film based on Chopin's life, accompanied by flesh artists offering incidental music, had its American premiere here Oct. 27.

"An Affair of State" booked for the Shubert 3 days, (Nov. 3 to be followed by "Marseilles" last half of week.

Amateur Theatre season starts with the Parish Players in "Laugh That Off."

Roger Sherman Restaurant has been made into an indoor golf course.

DENVER

Aladdin—"Old English."
Denver—"Scarlet Pages."
Paramount—"Amos 'n' Andy."
Rialto—"Madam Satan."
Broadway — "Most Immoral Lady" (stock).

The Paramount starting a Kiddie Club and putting on a special show for them at 10 every Saturday.

Tabor reopens under management of Harry Huffman with "Big Trail" on Oct. 30.

Alice Brady playing lead in "The Most Immoral Lady," with Oberfelder stock at Broadway this week.

Harry Huffman has changed the America to second run.

Sid Wisebaum, formerly manager R-K-O exchange, with Sono-Art.

Bob Drew made Pathe manager Salt Lake City.

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Solomon's penny dance hall, closed all summer, reopens Oct. 31 with Walter Meyer Gutterson's orchestra.

For third time this year Andy Hervey, exploitation man, Orpheum, left; succeeded by Bill Adler.

Everett Hoagland's Balboa radio orchestra opens at the Paramount Oct. 30 on an eight week tour, winding up in Dallas.

George Clifford and Nadine Wayne, dance team, added to floor show at George Olsen's.

Fidelity Construction Co.'s litigation with Columbia over agreement to build an office building finished with Col winner on a counter claim.

The Playshop (little theatre) presents three musicals this season, each running 30 minutes. Plays are "In Old California," "A. W.O.L." and "Dreamer of Dreams," all by Charles Royal.

Emil Bondeson-Dick Marshall stock at the Dufwin, Oakland, closed Saturday. Team took over the house when Henry Duffy went into receivership.

Gordon McCleod has lined up a new stock Co. for the Royal theatre, Victoria, B. C.

Following assignments were made at Coast studios last week:

Theodore Von Eltz, "Southerner," Metro.

William Naylor, "Reducing," Metro.

Evelyn Brent, Ricardo Cortez, "White Shoulders," Radio.

Leslie Pearce to direct an untitled comedy for Christie.

Cyril Chadwick, untitled William Beaudine two-reeler at Sennett.

Norman Phillips, Jr., "Midnight Special," Chesterfield.

Herman Bing, German version "Moby Dick," F. N.

Gwen Lee, "Inspiration," Metro.

James Hall has been engaged by Charles Rogers for "Millie," Don Clark novel, U.

Paul Hurst, Nita Martan and Brooks Benedict, untitled two reeler, Tiffany. Frank Stayer directing.

Lena Malena, untitled Roach comedy.

Sally Blane, George Brent, Eddie Kane, "Once a Sinner," Fox.

Dorothy Mackaill lead, "This Modern World," Fox.

Joan Bennett, lead "Many a Slip," U.

Bertha Mann, George Irving, Reginald Pasch, "Modern Wife," U.

Grace Hampton, Leatherpushers No. 8, U.

Vernon Dent and Eddie Baker, "Girls Will Be Boys," Christie two-reeler.

Bobby Agnew, Margaret Clarke, Alberta Vaughn, Tyqler Brooks, and George McFarlane, untitled two-reeler, Educational-Christie.

Eleanor Hunt, Neal Burns, Rodney McLennon, Phillips Smalley and Stella Adams, "Expensive Kisses," Tuxedo comedy.

Warner Oland, "Dishonored," Par.

Oscar Apfel and E. Alyn Warren, "Fighting Caravans," Par.

Albert Conti and Harry Stubbs, "On the Spot," Par.

Eleanor Hunt, "The Wedding," Christie.

Margaret Clarke, untitled Educational comedy.

William Baily, "Midnight Stage," Tiff.

Harry Schultz, "Sea Beneath," Fox.

Arthur Hoyt and John St. Polis, "Inspiration," Metro.

John St. Polis, "Beau Ideal," Radio.

Lee Tracy, "Millie" Charles Rogers.

Carmelita Geraghty, "Midnight Stage," Ken Maynard western, Tiff.

Hattie Stevenson alleges she fell downstairs at the Million Dollar theatre last July and has been in bed since, suing Lazarus-Vinacoff Theatre Circuit for $11,250 damages.

Work starts this month on the Lynn theatre, $50,000 concrete house at Laguna Beach seating 1,200. Fred Offenkamp is owner.

SAN FRANCISCO

By WALTER RIVERS

May Boley and Irving Fisher signed by Henry Duffy for leads in "Stepping Sisters," to follow "Michael and Mary," at the Alcazar.

Ralph Bruenn engaged as exploitation man with C. A. Leonard, now in charge of R-K-O publicity in San Francisco bay district. Bruenn will do only tieups and stunts for R-K-O.

For "Amos 'n' Andy" picture R-K-O Orpheum this week is opening doors at 7:45 a. m., with first screening at 8 o'clock.

Two U. S. submarines left the navy yard at Mare Island last week, accompanying the old three-masted schooner "Motha Nelson," bound for San Pedro to take part in a film sea thriller. The old schooner will be cast as a "Q" boat, patterned after the type used by England during the war to decoy submarines. The navy submarines used with sanction of government.

Sally Clark, a New York actress, paid a $20 fine in the police court here last week for doing 58 miles an hour in a 20-mile zone.

Larry B. Wagnon, formerly with his brother, Wm. B. Wagnon, operating Embassy and Davies theatres, now with station KJBS here.

LOUISVILLE, KY.

Alamo—"Scotland Yard."
Brown—"Africa Speaks."
Mary Anderson—"Numbered Men."
Rialto—"Laughter."
State—"Billy The Kid."
Strand—"Life of the Party."

R. D. Williams, turfman, has filed suit against his nephew, Colwell Williams, for $7,200 alleged balance due on a note originally for $20,000. The younger William owns the Log Cabin, nearby Indiana night club, and was recently convicted in the Federal Court for maintaining a nuisance. He has appealed the decision.

The Owensboro Ministerial Association is at it again in Owensboro and Sunday (19) Rev. R. F. Dillon, pastor of a Methodist church there, headed a committee which visited the theatres and obtained the names of employees found working for the purpose of securing warrants in the Police Court charging them with violation of the ancient Sunday closing law. This makes more than 25 such actions on as many Sundays.

Judge Starck of local police court, dismissed the cruelty charge brought against participants in the Sells-Floto Rodeo by the Kentucky Humane Society. Starck has since come under the fire of the grand jury and Bar Association and is on a prolonged vacation for his health.

N. Gray Rochester doing publicity for the Brown theatre.

Club Lido Venice opened Oct. 25 with Ernie Young's "Flames of 1930." Acts now playing include Frankie Hyers, Vaughn Sisters, Joan Sisters, Joan Andrews, Etta Reed, and Red Millard and his Musical Klowns.

The open-and-shut Walnut is dark again after a two week try with first run sound films.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Scotland Yard."
Davidson—"Marigold" (legit).
Garden—"Old English."
Gayety—Burlesque (Mutual).
Majestic—"Du Barry."
Pabst—"The Apple Cart."
Palace-Orpheum—"Amos 'n' Andy."
Riverside—"Santa Fe Trail"; vaude.
Strand—"The Spoilers" (2d week).
Wisconsin—"Madam Satan"; stage show.

Milwaukee's Police Band of 65 pieces plays its annual concert at the Auditorium Dec. 7.

Because his wife preferred a career as a dancer, A. Gilmore Du Val was given a divorce by Judge Breitenbach on grounds of desertion. Du Val said his wife was now in London.

Harry J. Shumon, branch manager at Omaha for Metro-Goldwyn-Mayer, denied being drunk when his auto collided with that of Alex Runkel, Milwaukee musician. Runkel has asked $5,000 damages for injuries, alleging he was unable to continue in vaude as a xylophone and violin soloist, but had to go back to being a drummer.

Shumon said that the rules of his Co. prohibited drinking during drinking hours and maintained that he did not have a drop to drink on the day of the accident. The case was tried before Judge Daniel Sullivan.

PORTLAND, ORE.

Broadway—"Liliom."
Paramount—"Playboy of Paris."
Orpheum—"East Is West."
United Artists—"Whoopee" (2d week).
Rialto—"Road to Paradise."
Music Box—"Once a Gentleman."

Fox has disposed of the Elsinore at Salem, Ore. House will go back to indie operation. Didn't support F. & M. stage shows.

Moroni Olsen players here three days with "The Ship," St. John Ervine's piece, at the Studio. Town is starved for legit and biz proved okay. Announced as farewell tour, as company will disband.

Con Maffie, organist at the Paramount has a new gag to get the crowd singing. Usher passes up aisle with a mike, asks any patron to warble therein. Hooked up to horns and results plenty loud. Stunt supposed to be burlesque of radio and goes heavy.

SEATTLE

By DAVE TREPP

Fifth Ave.—"Way for a Sailor"; stage.
Fox—"Up the River" (2d week).
Coliseum—"Clancy on Wall Street."
Orpheum—"Amos 'n' Andy"; vaude.
Paramount—"Her Wedding Night"; stage.
Liberty—"Office Wife."
Blue Mouse—"Life of the Party" (2d week).
Music Box—"What a Widow!"

After playing Seattle and other Northwest cities for seven years, Moroni Olsen Players disbanded. The co. included Moroni Olsen, Janet Young, Robert Young, Gordon Nelson, Donna Earle, Leora Thatcher, Joseph H. Williams and Frank Rasmussen.

Follies theatre, successor of Pantages theatre, switching again to musical comedy with Don Smith bringing his "American Revue" last week.

Bainbridge Players opened to good biz Saturday in "Nancy's Private Affair." Marie Gale is leading woman.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"Dishonored Lady."
Nixon—"Well of Romance."
Pitt—"That Ferguson Family" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Stanley—"Girl of Golden West"; stage show.
Penn—"Virtuous Sin"; stage show.
Fulton—"Playboy of Paris."
Warner—"Check and Double Check."
Aldine—"Billy the Kid."
Harris—"Swing High."
Sheridan Sq.—"Playboy of Paris."
Enright—"For the Love o' Lil"; stage show.

Wise move by Warners putting "Swing High" into Harris week following notices received by Helen Twelvetrees for her work in "Her Man." Circus picture, first of Miss Twelvetrees' two big ones for Pathe, lying around here for months, and clicker of "Her Man" brought quick action.

Ted Claire, current at Penn this week, returns to house in few weeks as permanent m. c.

As result of reception accorded "Twenty Fingers of Sweetness" name radio act locally, last week, Fulton intends to continue idea of lobby entertainment indefinitely.

Colleen Moore's "On the Loose," booked for Nixon week Nov. 17, has been yanked. Other November bookings: "Cherries Are Ripe," next week; "Strictly Dishonorable," Nov. 10 and "Ripples," Thanksgiving week. Alvin gets "Uncle Vanya" next, then "Street Scene" with "Artists and Models" for Thanksgiving Day period.

Enright this week increased its line from eight to 10 girls.

Double-page ad spread in "Post-Gazette," morning daily, sent Amos 'n' Andy picture at Warner off to flying start. First time here a film has gone in so heavily for paid space.

DES MOINES

By R. W. MOORHEAD

Casino—Presfilm—"Inside the Lines."
Des Moines—"What a Widow!"
Family—Change.
Garden—"Shanghai Lady"; "Queen High."
Orpheum — Vaudfilm — "Outside the Law"; "Her Man."
Palace—Change.
Paramount—Presfilm—"Her Wedding Night."
Strand—"Doorway to Hell"; "Scotland Yard."

Three inside golf courses doing excellent business are Casino, Miami and Ritz. Last operated by A. H. Blank (Central States Theatres Corp). Outside courses frozen out.

"Cock Robin," first production of local community association to go from Kendall Community playhouse to President for two days during Iowa State teachers' convention.

Princess, old stock house on Fourth street, sold to local insurance company for mortgage of $44,538.

Little Theatre Guild, Fort Dodge, holding one-act play contest for residents of Iowa.

Oscar Johnson, Atlantic, has bought Beardsley theatre, Red Oak, from G. L. West. Johnson already operates two houses in Atlantic.

ST. LOUIS

By E. M. CRIGLER

Ambassador—"Life of the Party."
Fox—"Billy the Kid."
Loew's State—"A Devil With Women."
Missouri—"Girl of the Golden West."
St. Louis—"Check and Double Check."
Capitol—"Spoilers."
Garrick—Burlesque.

Colleen Moore appears at the American theatre next week in a new comedy.

Brock Pemberton saw performances at the American of his "Strictly Dishonorable," which provided a promising 1930 opening for the house.

Last-minute booking brought "Marigold" to the Shubert last week. The Shubert was scheduled to be dark till the 27th.

A change in plans of the Theatre Guild deferred opening of that organization's second St. Louis subscription season at the American until Nov. 10.

NEW ENGLAND

Owen Cunningham is new leading man with the Somerville Players, Somerville, Mass.

C. M. Maxfield resigned as manager of Warners' Colonial, Hartford, Conn. He has become general manager of Prudential Theatres, Inc., operating 12 playhouses on Long Island.

The Worcester (Mass) theatre, playing stock, serves coffee to patrons every night during intermission.

The Circle, Manchester, Conn., with talker equipment, reopened Oct. 25, as a Warner house.

Julian B. Tuthill resigned as film editor of the Hartford, Conn. "Times," to become associated with the Bay Shore "Sentinel," Bay Shore, L. I.

Charles Crane Leatherbee, Woods Hole, Mass., sails for Russia to study the Russian drama and theatrical productions. He will return by way of Constantinople and Egypt to obtain costumes and local color for the oriental play "Hassan," that he expects to produce next summer at the Players Guild theatre, West Falmouth, Mass.

Rev. Carl B. Bare has overcome opposition to his plan to conduct dances in the chapel of the South Congregational Church, Concord, N. H.

A. J. Burns has been elected president and F. A. Danforth, treasurer, of the new Coliseum Corporation, Gardiner, Me., which will take over the Coliseum for amusement purposes.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Check and Double Check"; vaude.
Loew's State—"Three French Girls."
Warners' Strand—"Maybe It's Love."
Paramount—"Laughter."
Fox-Eckel—"Up the River."
Empire—Reopens Nov. 1.
Syracuse—Vaudfilm.

Harold Lloyd's "Feet First," scheduled to follow "Laughter" at the Paramount, was set back indef in favor of "The Virtuous Sin," announced some time ago but withdrawn.

"Billy the Kid" and "The Big Trail" will show here a week apart. Former goes into Loew's State next Saturday, the latter into the Fox house the succeeding week. Both will be shown on 35 mm. film. Eckel lacks a large screen to accomodate Grandeur, while Loew's is minus the necessary lens equipment for Realife.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"Whoopee."
Capitol—"Billy the Kid."
Midwest—"Scotland Yard."
Orpheum—"On Your Back."
Liberty—"Closed for Remodeling."
Empress—"Sweethearts and Wives."

Jack Watson, of Educational exchange here, suffered a broken back when his car turned over near Chickasha, Okla., October 11. He is expected to recover.

Roy E. Heffner, branch manager, Paramount here, who has been seriously ill, recovering.

E. W. Johnson now with Monand Theatres, Inc., with headquarters here.

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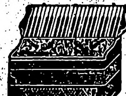

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WASHINGTON, D. C.

By JOHN J. DALY

"Variety," on the look-out for a Washington correspondent, preferably one who knows the theatre, delegated Hardie Meakin to "get his man." Hardie, who wrote little pieces for "Variety" every week for 10 years, until he took over the managing directorship of the Fox, deluxe theatre here, hopped on me; probably because I've been reviewing plays and going to pictures since the days Col. Frank P. Morse, now the big bond and brokerage man, started me as second-string reviewer for "The Post"—y'ars and y'ars ago. In that capacity I gave "a rave notice" to Hardie Meakin, who was then appearing on the stage of Poli's as a juvenile—the play was "In Ole Kentucky," and the horse's name was "Queen Bess." Hardie never forgot the horse or my notice.

Stage

National (Erlanger-Rapley) — Mrs. Fiske in a repertoire of three plays, "Ladies of the Jury," "Mrs. Bumpstead-Leigh" and "Becky Sharp." Next, "Subway Express."

Belasco (Shubert)—"Simple Simon". Next, "Tonight or Never," new.

Auditorium—Adolph Fassnacht and his German company in the Freiburg Passion Play.

Pictures

Columbia—"Billy the Kid."
Earle—"Doorway to Hell."
Fox—"Laughter,"
Met—"College Lovers."
Palace—"Way for a Sailor."
Rialto—"Lady Surrenders." 2d week.
R-K-O (Keith's)—"Amos 'n' Andy."

Though the announcer on a nation-wide hook-up of Amos 'n' Andy announced that the world-premiere of this pair's picture, "Check and Double Check" took place in Chicago last week, the actual world premiere was given in Washington, under the auspices of the National Press club—one night before the Chicago showing. Admission was to members only with the R-K-O (Keith) house turned over to the Press club by Corbin Shield, manager.

Will Hays, D. W. Griffith and others in the film world were bombarded by telegrams from Washington the other day, the wires sent by Robert Edgar Long, representative of the all-talkie "Abraham Lincoln," who complained against the ballyhoo methods used by Universal's local distributor of the film, "A Lady Surrenders." The line that drew the ire was: "Mary Gave What Isabel Refused"—and they say the film is anything but "as intimate as a boudoir," another come-on. The Rialto is doing fair business with "A Lady."

Robert Downing, once leading man with Mary Anderson, and later star of "Damos and Pythias," is making his home in Washington, during the off-road season. He has a class in dramatics here, a radio feature that goes out occasionally over WSJV at Mount Vernon Hills, Va., and this week is booked for an old fashioned revival at the Central Labor Mission—in the downtown sector.

Because the Daughters of the American Revolution have had some difficulty with organized labor, their new Constitution Hall here has been placed on the unfair list. As a consequence, Sousa and his band, when it comes here next month will play at the Auditorium, managed by Louis J. Fosse. The concerts—matinee and night—were originally booked under the Wilson-Greene banner. Under the new arrangement, made by Harry Askins, Sousa's manager, the band is on its own—in Washington.

Under its new policy, featuring vaude, Earle here is rapidly gaining in popularity. This week's vaude bill is a knock-out with Billy de Wolfe and his femmes, a dance act, opening. Rae Samuels, Ken Murray, in revue and Foster, Fagen and Cox, local lads that started here with the old St. Patrick Players.

John J. Noonan, who owned one of the first picture houses in Washington, back in the days of the Nicolodeon, has decided to get back into the business. He is running his own theatre on 9th street, formerly the Little theatre, and now called—because the Little theatre has 13 letters—The Small theatre. The first is "for women only," and bears the title, "Unguarded Girls."

Nelson Bell, picture editor of the "Post," who handled the roto section and the Sunday mag in his spare moments, has now turned the Sunday section over to Ernest Hackett, formerly of the Philadelphia "Record." The new-comer to Washington journalism has already earned the nick-name of "Jockey," because of his resemblance, in stature, to the boys who ride at Laurel. He is about the size of Lester Allen.

Bert Levy and Sid Olcott have respect now for the wide open spaces of the west. When their car broke down in the Mojave desert, they ran three miles to a filling station and almost slept all night on the floor.

LETTERS

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ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark; "Street Scene" week Nov. 3).
R-K-O Palace—"Check and Double Check"; vaude.
R-K-O Temple—"Reno," "Soup to Nuts."
Loew's Rochester—"Billy the Kid,"
Eastman—"Raffles."
Regent—"Czar of Broadway."
Piccadilly—Dark.
Capitol—"Three Faces East."
Strand—Change.
Family—Change.

E. S. C. Coppock, publicity director, Eastman, resigns to handle publicity for the Cruise of the Bantams, coast to coast tour of the midget cars. He has been with Publix five years.

R-K-O Palace gave Amos 'n' Andy picture regular Hollywood opening at midnight show Friday. Motion picture taken of crowds entering lobby, searchlights on front of theatre and city official to start the film in the projection booth. Vic Oliver held over from vaude bill for master of ceremonies and Loretta Dennison, xylophone tap dancer, for an act. Stage ceremony broadcast over WHAM with orchestra and organ numbers.

Little theatre had special Saturday morning show for children with film "Alice in Wonderland" as feature.

Family theatre running sex picture with separate shows for men and women.

U. of R. Glee Club gave first concert of season as part of vaude bill at the R-K-O Palace.

PORTLAND, ME.

By HAL CRAM

Jefferson—"Interference" (stock).
Keith's—"Check and Double Check"; vaude.
State—"Playboy of Paris"; "Inside the Lines."
Strand—"Good News"; vaude.
Empire— "Moby Dick"; "Extravagance."

Publix starts vaude this week at the Strand offering Hal Sherman, Bernice and Emily, Earle Hanson and his Publix Playboys with Loop McGowan as m. c.

Keith's this week inaugurates a five-act vaude policy in addition to its picture and stage presentation. The theatre has been using three acts.

Harold Putman, news editor, "Evening Express," on sick leave for three months, now back at his desk.

Roland Winters returned here to join the Jefferson Players.

MINNEAPOLIS

Metropolitan—Dark.
Lyceum—Dark.
Shubert—"Ritzy" (Bainbridge stock).
R-K-O Orpheum—"Amos 'n' Andy"; vaude.
Minnesota—"Laughter"; Publix stage show, "Sky High."
Gayety—"Sugar Babies" (stock burlesque).
Century—"Madam Satan."
State—"Good News."
R-K-O 7th St.—"Africa Speaks" (2d week).
Lyric—"The Santa Fe Trail."
Aster—"Sinners' Holiday."
Grand—"Animal Crackers" (2d loop run).

For "Amos 'n' Andy" this week Manager Emil Franke, R-K-O Orpheum, ran double page ads day before opening.

Grand this week deviates from regular split-week policy to play "Animal Crackers" entire seven days for second loop run. Picture played three weeks at Century.

Tom Burke, former manager, local United Artists' exchange, succeeded R. A. Fischer as Tiffany exchange manager here.

Bob Ferriss, Minneapolis Tribune, is handling publicity for Bainbridge stock at the Shubert.

MONTREAL

His Majesty's—"Street Scene" (legit).
Palace—"Playboy of Paris."
Capitol—"The Sea God."
Loew's—"Good News."
Princess—"Dixiana."
Imperial — "Une Femme a Menti" ("Lady Lies").
Roxy—"White Hell of Pitz Palu."
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

George Ganetakis, United Amusements director, resigns from Kiwanis.

Willie Eckstein back in pictures, playing at Regent. He has long engagement with radio.

Assistant manager Launston out at Capitol. Secretary-Treasurer Telford filling in.

"Ziz" Black, new m. c. at Capitol. Publix units coming to this house in a fortnight.

Rialto, second-run house at 40c. top, took in $2,300 Sunday to Tuesday (19-21). B. M. Garfield having biggest season in 20 years.

Jack Weir, Famous-Lasky booker, married Monday (20).

Martha Allan, social registerite, started first show of season of Theatre Guild of Montreal Oct. 29.

INDIANAPOLIS

By EDWIN V. O'NEEL

Indiana—"Monte Carlo."
Circle—"Amos 'n' Andy.
Loew's Palace—"What a Widow!"
Apollo—"The Life of the Party."
Lyric—"Doorway to Hell."
English's—"On the Loose (last half).
Mutual—Burlesque.

Civic theatre to get splendid start Nov. 1 with "The Royal Family," season's opener.

"The Ghost Bird" presented by St. Cecilia players Sunday.

Helen Way has lead in "Daddies," by Sutherland Players this week.

Charles H. Black, Indiana theatre doorman, injured in 25-foot fall in elevator shaft.

Aileen Klaber to play lead in "Let's Go Somewhere," with Beriault players at School 46.

DETROIT

By LEE ELMAN

Michigan—"Laughter."
Fox—"Renegades."
Fisher—"Extravagance."
R-K-O Downtown—"Check and Double Check."
United Artists—"Du Barry" (opened Monday).
Paramount — "Billy The Kid" (2nd week).
State — "The Gorilla" (opened Tuesday).
Madison—"Whoopee" (3rd week).

Del Delbridge opened at the Hotel Book Cadillac. On the air over station WJR.

Wilson Theatre dark due to cancellation of Colleen Moores play.

Fifi D'Orsay in person held over for second week at Fox.

Sam Jack Kaufman, brought in as m. c. at Fox for four weeks is held over indefinitely.

VARIETY BILLS

(Continued from page 54)

SEATTLE
5th Ave. (30-5)
"Southern"
Hatt & Herman
Jimmy Lyons
Helen Warner
16 Tinies
SPRINGFIELD
Palace (31-6)
'Hol'w'd Collegians'
Dorothy Crooker
Guy Buck
ST. LOUIS
Fox (31-6)
"Wild & Woolly"
Kirk & Lawrence
Hart's Krazy Kats
Bud Carlell
Aussie & Czech
Davis & LaRue
Ray Angwin
Bud Murray Girls
TACOMA
Broadway (30-5)
"Rhythm-A-Tic" I
Harry Kahne
G Lane Dancers
Lloyd & Brice
Jean McDonald
Margaret McNeil
TULSA
Orpheum (31)
"Good Fellows"
Lucille Page
Bud Averill
Seben & Eliven
Helen Burke
WASHINGTON
Fox (31-6)
"City Service"
Shapiro & O'Mal'y
Seb Meza
Laddie La Monte
George Jage
Frank Sterling
WORCESTER
Palace (31-6)
"Country Club"
Leonori Cori
Masters & Grayce
Rae Samuels
Louise & Mitchell
YAKIMA
Capitol
1st half (1-3)
"Gobs of Joy"
Pat West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4

LONDON

Week of Oct. 25

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Empire
J. Hylton Bd
Hippodrome
Sons O' Guns
Victoria Palace
Vanities
NEW CROSS
Empire
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STRATFORD
Empire
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The Hearnes
Jack Wynne
Stella & Partner
Wally Marelly
Wright & Marion
Bernie Delfont

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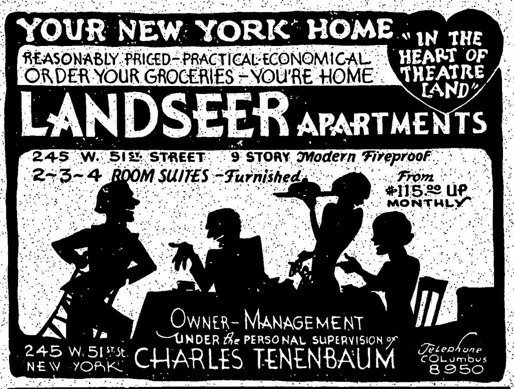
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B'way Chatter

(Continued from page 58)

pepper pot cooked by his boy, Julie. Principal ingredients, chicken, crabmeat and shrimps.

Al Dubin is one lyric-writer who will not permit his picture to be published on song-sheets. Believes it would ruin his fan-mail.

Indoor elevator aviators in the Bond building, wearing new uniforms, drawing the bird. One says he feels like a Hungarian major.

Barber in a Times Square shop wears a toupee. He is always giving his customers advice on how to keep their hair from falling out.

Cowboys from the rodeo parading up Broadway supplied laughs lassoing femme onlookers from their horses. Gals took it good-naturedly.

Mildred Keats successfully dodged all South American revolutions and is back in New York. She spent nine months in that turbulent section.

"DuBarry," Norma Talmadge's second talker, will open at the Rivoli on Friday (31) instead of Wednesday. "Morocco" will follow "DuBarry" at that house.

With La Belle Rose vacationing from the Nut Club for a week, Ming Toy, Chinese female impersonator, is taking its place. They grow 'em in China, too.

A strip light from the balcony at the Selwyn blinds the stage performers in "Three's a Crowd," leaving them unable to see anyone in the audience. The show plays without footlights.

Dixie Lee was glad when the 10-day stay of the "No Limit" unit left for Hollywood Sunday. She is the bride of Bing Crosby and the trip east with Clara Bow interfered with her honeymoon.

Some buzzard broke into the office of Bernie Foyer, band booker, and used his phone for calls to San Diego, New Orleans and Chicago. Bernie refused to pay. Phone service shut off.

Charles Eaton, youngest brother of Mary Eaton, and until recently in pictures has gone back to school, entering Peekskill (N. Y.) Military Academy. Last year young Eaton was in "Skidding," legit comedy. Qualifying for the junior class, Eaton has as his roommate Charley Mains, son of Captain Mains, the publicist.

Many of the mob are giving football a lot of time this fall. Having arranged one week-end party for the Princeton-Cornell game, Bill Seeman will duplicate the idea and go north to Ithaca for the Cornell-Dartmouth fray. Freddie March also probably holds some kind of a local record by having been in the Yale Bowl three successive Saturdays, rain or shine.

Jean Dixon of "Once In a Lifetime," while dancing at an affair, felt a light tap and heard a cheery "Hello." Looking around, she saw the husband, who had walked out on one of her chums. "How do you do," haughtily replied Miss Dixon. "Oh," said the crestfallen deserter, "It's like that now, eh?" "Just like that," answered Miss Dixon, "and I wish it wasn't even like that."

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Obituary

(Continued from page 76)

Oct. 23 of tuberculosis in Soldiers' Sanatorium, Sawtelle, Cal. At one time Farris worked for the old Ted Brown Music Co. in Chicago, later going with Ager, Yellen & Bornstein. Suffering with lung trouble he went to California.

Widow and mother survive. Interment in National cemetery, Sawtelle.

FRED FREAR

Fred Frear, 70, died at Chicago Oct. 19.

Mr. Frear was well-known some years ago as a comic opera comedian, achieving his greatest success in the "Merry Widow."

Burial in Chicago.

HARRY ALLISON

Harry (Red) Allison, 43, former circus tightwire walker, is dead at Newark, O. County officials report he was burned to death in a campfire.

G. E. Cage, connected with Universal film exchanges in Southwest for more than eleven years, died recently. Well known to southern indies. He first connected with the Consolidated Film & Supply Co.

The mother of A. M. Bowles, general manager for northern California of Fox West Coast Theatres, died in Stockton, Calif., Oct. 21.

Frank Allen, 70, oldest exhibitor in New Mexico, died Oct. 9 in Farmington, N. M.

Mrs. Mae Newcomb, 47, mother-in-law of James J. Moore, manager Eckel theatre, Syracuse, died in Washington Oct. 17.

Nelson Roberts, general manager for Daniel Frohman during the old Lyceum theatre period, died in New York Oct. 13. He had been employed in a Wall Street brokerage.

Cornelius Gieland, 30, Pathe Studio employee, died in Santa Fe, N. M., Oct. 28, of injuries received in an explosion while on location with the "Painted Desert." Co.

Florence Moisan, 35, secretary to the Simon brothers of Simon and Weber-Simon agencies in Chicago and New York for 19 years, died Oct. 27 in New York following an appendicitis operation. She was unmarried.

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